Scanned from the collections of
The Library of Congress

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

JUL 9 1912
NO TITLE-PAGE & INDEX ISSUED

MOVING PICTURE NEWS

LIBRARY OF CONGRESS
JUL 9 1912
MUSICAL DIV.

Volume VI
No. 1

JULY 6
1912

PRICE
TEN
CENTS

Scene from
"THE PRISON ON THE CLIFF"
Gaumont Release July 30th

PN1993
.M6

THE THANHOUSER

THREE-A-WEEK

FRIDAY, JULY 26, "Merchant of Venice" in two reels

FRIDAY, JULY 26, "Merchant of Venice" in two reels

2 Kinds of One-Sheets, a Three-Sheet and an Eight-Sheet AT YOUR EXCHANGE

"The Merchant of Venice"

IN 2 REELS—FRIDAY, JULY 26

Shakespeare's Masterpiece as a Gorgeous Thanhouser Masterpiece

Illustrated Heralds from HENNEGAN & CO. CINCINNATI OHIO

The FOURTH issue of the new SUNDAY RELEASE

The Finger of Scorn

It Will Cease to Point at the Fallen, If This Film is Heard

RELEASED SUNDAY, JULY 14

RELEASED TUESDAY, JULY 16

"Vengeance is Mine!"

A Wife Resists the Temptation to Take the Revenge That Was in Truth the Lord's

RELEASED FRIDAY, JULY 19

The Ranchman and the Hungry Bird

The Bird Wasn't Nearly as Hungry as the Boy Who Stole His Bread—and Found a Friend Thereby

Thanhouser Co., New Rochelle, N. Y.

Send me FREE June Feature-frame. I am I am not getting "The Thanhouser News."

Name .....

Address .....

Exchange .....

Coming! "PUT YOURSELF IN HIS PLACE," Charles Reade's Great Story "LUCILLE," By Owen Meredith In 2 Reels

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company Agents for U. S. and Canada

We advertise not only in Trade Journals but also in publications reaching millions such as *The Christian Herald, Advocate,* etc.

Best State Right
STATE RIGHTS WITH EACH SALE
Proposition Ever Offered
MORE OPPORTUNITY FOR BOOKINGS THAN ANY PICTURE EVER MADE
REFINED PRODUCTION
BEST MONEY-MAKER
THE CHATAUQUAS IN YOUR STATE WANTS THEM
BOOKED IN FIRST-CLASS MOTION PICTURE AUDITORIUMS
A
BRILLIANT
PRODUCTION
The Life of John Bunyan
2000 feet
A JEWEL
of Magnificence
CHURCHES AND LECTURE ROOMS DESIRE THEM
LYCEUM CIRCUITS ARE ANXIOUS TO PROCURE THEM
The
Pilgrim's Progress
3000 feet of Elevating Entertainment
NOT A ONE-SIDED RELIGIOUS STORY
A PERFECT PRESENTATION OF LIFE FROM ANY STAND-POINT
DRAMATICALLY SUBLIME ARTISTIC DIRECTION BY FRANCIS POWERS
PROPERLY EDITED from HISTORICAL and ECCLESIASTICAL VIEW BY O. I. LAMBERGER PH.D.
BEAUTIFUL COLOR TONE BY THE SECRET HOCHSTETTER PROCESS
More opportunity for bookings
than any production ever made

HOCHSTETTER UTILITY CO., Inc.

40 E. 12th Street *'Phone 2496 Stuyvesant* **New York City**

ECLAIR FILMS

PERSISTENTLY PERFECT PHOTOGRAPHY

TUESDAY, JULY 16th

"THE DREAMERS"

A heart touching drama exquisitely produced

SUNDAY, JULY 21st

"RIZZIO"

In which figures Mary, Queen of Scots
A story of Court Intrigue and Royal Love

THURSDAY, JULY 18th

"THAT LOVING MAN"

A comedy which will make them laugh at love

AND COMING

"ROBIN HOOD"

Now being produced in Eclair Fashion. A Great Story by a Great Producing Company

ECLAIR FILM CO., 225 W. 42d St., New York City

HOW TO BUY
A
FEATURE FILM

State-right men who want valuable information regarding the purchase of feature films, will kindly communicate with this office immediately.

We are going to give you *Free* what it cost us *thousands of dollars* to learn.

There are no "strings" attached to this offer. Just let us know the class of your business—its needs—and we will do the rest.

GENERAL FILM PUBLICITY & SALES CO.
145 West 45th Street
New York City

ATTENTION

EXHIBITORS OF MASSACHUSETTS, RHODE ISLAND, CONNECTICUT, MAINE, NEW HAMPSHIRE, AND VERMONT

The Famous Bison 101 Features are Now at Your Disposal Through

THE W. E. GREENE FILM EXCHANGE, INC.

Don't Lose Any Time, But Write, Wire, or Call at Once for Open Dates

W. E. GREENE FILM EXCHANGE, Inc.
228 TREMONT ST., BOSTON, MASS.
Tel. Oxford { 3790 / 2187

MONDAY, JULY 8

IMP "The Parson and the Medicine Man"	NESTOR "The Flower of the Forest"	CHAMPION "The Gypsy Bride"

TUESDAY, JULY 9

GEM "Under Two Flags"—Two Reels	BISON "Reconciled"	ECLAIR "A Double Misunderstanding"

WEDNESDAY, JULY 10

POWERS "Tangled"—"Leap Year Delusion"	NESTOR "A Gentleman of Fortune"	THE ANIMATED WEEKLY

THURSDAY, JULY 11

REX "The Greater Love"	IMP "Caught in a Flash"	ECLAIR "The Cedarville Scandal"

FRIDAY, JULY 12

VICTOR "In Swift Waters"	POWERS "Getting Even"	NESTOR "Young Wild West Cornered by Apaches"

SATURDAY, JULY 13

BISON "Just in Time"	IMP "The Wrong Weigh" "Gov. Wilson at His Summer Home"	MILANO "The Wolf's Prey" Two Reels

SUNDAY, JULY 14

REX "The Mother Heart"	ECLAIR "Artful Gontran"	Across the Caucasus

THE EXHIBITOR'S PROGRAM

Entered as second-class matter in the New York Post Office.

The Most Wonderful Horse in the World
Displays More Than Human Intelligence in

"The Equine Spy"

TWO REELS

An Original Story Written by a Well Known Magazine Writer as a Vehicle for this Remarkable Animal

"DON" A HORSE WORTH $10,000

"DON" has made a fortune for his master. He is considered the most perfect type of the performing horse. He got $500.00 a week in vaudeville and "big time."

Released Wednesday, August 23d

"THE EQUINE SPY" is a romance of the Civil War. In it the horse steals papers and ammunition, carries messages, lights bonfires and does everything but talk.

Released through FILM SUPPLY COMPANY OF AMERICA

OTHER FEATURES

Wednesday, July 17th—SLIPPERY JIM—Jim is a crook, who is turned over to the police by his own wife. Sensational melodrama with remarkable situations.

Friday, July 19th—THE FOUR FLUSH ACTOR — A story full of fine humor and farcical situations. One of those comedies for which Solax is famous. All-star comedy cast.

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **July 6, 1912** **Number 1**

A FORUM OF THE INDUSTRY

We, in our editorial capacity, and also in news notes in our columns, have held aloof up to the present from criticizing the general trend of the industry except in a general way. Many items of value to our readers have been omitted for the sole reason that it might to some extent injure the manufacturers of various films. In commencing this new volume we think the time has come when we can outline to a fuller degree our policy, and what will be acceptable from our readers.

We invite opinions from our readers, and ask them to give their views for fearless discussion through our columns, on every subject pertinent to the welfare of Cinematography. There are many problems confronting the manufacturer, the manager, the director, and most of all the actors, who by their efforts make or mar the picture. Then last, but not least, the exhibitor who has to bear the brunt of every fault and folly of the above. We fully realize best results can only be obtained by a multitude of counsellors. Therefore we open a forum for suggestions from exhibitors and their patrons. Some manufacturers want to improve their products, some are so mediocre, so mean in their help, making their scenario editors write two plots a week for a salary of twenty-five dollars, so that one does not wonder that plots are stolen occasionally. Others are so advanced that it is hard to suggest any improvement, and with it all the exhibitor has to stand the brunt.

We contend that if an exhibitor wants to use a film, say of the Imp which is exceptionally good he should have it, and when the Imp turns out a poor picture then it should be the province of the exchange and the exhibitor to refuse it. When the Powers Picture Plays turns out some poor production, the same should happen, and when Western subjects are thrust upon the exchange the exhibitor is compelled to get that or none. This should not be. The Association with one or two exceptions have fully censored their films, and they are generally acceptable to the bulk of the exhibitors, but when certain men combine together to try and exclude such films as Thanhouser, Gaumont, Bison, Itala, Ambrosio, and others, the time has come to call a halt and ask whither are they tending. Taking it on the whole we will say that every producer in the industry wishes to improve his product, and present a programme that shall be acceptable to the theatre audience, and to that end we desire that the MOVING PICTURE NEWS shall be the means of bringing together the connecting links between exhibitor and producer, and strengthening the chain so that only the best educational uplifting subjects shall be presented to the public.

The time is now ripe for a full, free expression of opinion, and we want the keenest intellects among the exhibitors to respond to our invitation. The manufacturers are trying to weed out undesirable members who can not produce subjects up to the high standards that are now being demanded by the public. The MOVING PICTURE NEWS is read by practically every one in the industry and is regarded as the educational representative organ of Cinematography. Hence it is only just and proper that its columns shall be the forum through which full, free discussion on all matters affecting the industry should be presented. The question of the quality of the film, its photography, its plot, and each individual actor, should come in for comment, thus helping forward the elevating tendency of the day.

A RIFT IN THE LUTE

We very much regret the recent break in the ranks of the Independents. It brings to mind an old adage which says: "A house divided against itself cannot stand," and in this case it seems, for the moment, as though the whole fabric was going to break down. Letters, and a report, on our desk show that within the past week nothing less than 316 houses have switched over to the Association. For this we can hardly blame them, taking into consideration the fact that under present conditions it is very hard indeed for an exhibitor to make up his program, however loyal to the Independent cause he may be. We ask all our readers to have patience for a little while until matters have had time to adjust themselves. The story has been garbled in other papers and has tended to create a scandal in the ranks which injures the cause. Scare headlines in newspapers (*which are supported by the industry*) are very ill-advised, and, if we might use the term, extremely foolish, inasmuch as it causes a feeling of unrest in the minds of their readers. It may be done for a purpose, but the purpose, to say the least, is ill-advised. Garbled stories are running around, and we will try as far as we can to give the truth of the situation.

Certain manufacturers who own exchanges and picture houses endeavored to form a company that should be a distributing agency for the benefit of this coterie. This caused a great deal of unpleasantness in the ranks, with the result that others were forced out to protect themselves. The coterie forming the group was comprised

of the "Imp Films Company," "Nestor Film Company," "Rex Motion Picture Company," "Champion Film Company," "Powers Moving Picture Company" and the "New York Motion Picture Company." They elected officers: Chas. O. Bauman, president; P. A. Powers, vice-president; J. E. Brulatour, treasurer; Wm. H. Swanson, secretary. It was found, after a while, that certain matters were not agreeable to some of the promoters, and J. E. Brulatour asked to withdraw. This was granted him, owing to the fact that he was taking a trip abroad and that he was representing the Eclair Company. Other matters arose, in connection with some arrangements, which did not please Chas. O. Bauman and Adam Kessel. They also asked leave to withdraw, which was refused by the other members of the combination, who attempted to secure the property of the New York Motion Picture Company. Whether they had a legal right or not, the courts have to decide. However, it immediately resulted in the instant journey of William H. Swanson to the Coast to bring forward legal action to obtain control of the "101" Ranch of the New York Motion Picture Company. Hector J. Streyckmans left on the train following to prevent any unconstitutional acts on the part of William H. Swanson. In the meantime injunctions and cross-injunctions were taken to prevent the New York Motion Picture Company doing business, and, incidentally, tying up the exchanges of Adam Kessel, also refusing to supply the latter with films from the Sales Company. Just as we go to press injunctions are asked to compel the Sales Company to supply the exchanges as heretofore. The result at present is pending, and in a little space we have reserved we may be able to give our readers the results if they come in time before we go to press.

As we have said before, it is a thousand pities that such a condition of affairs exists, and the only solution to this problem is an open market, and we urge exhibitors to stand fast for a little while until the storm has blown over, and in the meantime to compel (we used the word advisedly when we used the word compel) their exchanges to supply them with any and all pictures they need, whether Universal or the Film Supply Company of America, and if exhibitors will taboo the exchanges who are owned by manufacturers, and who themselves own houses, they will be able to get a program sufficient for their needs. Our columns show the brands available, and if they cannot gain this, let every man, every exhibitor in the country, switch over to the General Film Company until such time as reason and common sense prevail among the manufacturers. The industry is too great, too vast, too important for a few unprincipled men to try and play battledore and shuttlecock with it. Its educational proclivities are too high and advanced now to be checked, and the only way to bring the various manufacturers and importers to their senses is for the exhibitor, through their State and national organizations, to take a strong, firm hand and call a halt. We eagerly await the outcome and watch for the dove of peace to settle over the Independent ranks.

THE FEATURE FILM

Oh! "what a storm in a teacup" we have stirred up!! One indignant feature film man over the phone told us that we were raising "Hail Columbia" on the feature film, because he did not advertise with us, and asked us our price, finishing up with the statement, "Thank God, nobody reads your paper." We reply to this man with the statement, as we replied to him over the 'phone, that this did not enter into our mind at all. Advertisers have a perfect right to select the medium they wish to advocate their goods. At the same time, we think that as the Moving Picture News, and ourselves personally, have lost or refused many thousands of dollars to support their cause, some little return is due to us. However, that is not the question. We are perfectly satisfied to be paid for advertising we take and pay our way. We have our price, as we told our indignant friend, but neither he nor any of his confrères could raise the money high enough to buy us. We have fought for principles in the past; we can do so in the future, and still stand upon our merits, irrespective of what a few detractors may say. As to the question of no one reading the News, we very pertinently ask why did he read it and why he is so umbraged and so angry because we state the truth? We want in future to protect all our readers from "bunco games" and being fleeced from good money, unless they do it with their eyes wide open, knowing the results they may obtain. We have letters, and from personal conversation, showing that in very few instances have the purchasers of State rights been able to make the money which they paid for them. We can contend, and contend strongly, that if these films must be sold, and certainly the exhibitors ask for them, and ask their exchanges to supply them, they should be sold at a reasonable figure so that all may reap the benefit, and our contention is that 15 cents per foot is equitable, or even raise it to 20 cents per foot, which will allow a fair margin of profit from the higher rental of these films.

The Olympia games at Stockholm were secured by one firm for the sum of $15,000. Another $10,000 will cover every bit of expense. We gather there are to be three reels, of a thousand feet each, distributed throughout the world. The rights for America were offered to the highest bidder. We understand the highest bid is $10,000, including the negatives of this event, so that there is quite a large amount of profit available from this film, and this practically applies to every so-called feature film emanating from Italy, Greece, France and Russia. We do not object, by any means, to the feature film. They are exceedingly good in their way, but what we do object to is the large prices demanded for small subjects, and some of these subjects are not able to pass the Censorship Board of the various States and cities.

UNIVERSAL FILM CO. VS. N. Y. MOTION PICTURE CO.

This case was decided in favor of the N. Y. Motion Picture Co. Consequently Bison, 101 and other productions will be continued as before. The open market is in sight. The Empire Film Co. against the Universal Co. was decided in favor of the Universal. The court maintained the Sales Co. could distribute its productions as it sees fit.

KINEMACOLOR

Kinemacolor Color Co. of America has the rights for "The Miracle." This play, as our readers know, is a wonderful production that has had a unique run at the Olympia, London. Patrons of Kinemacolor will soon have the pleasure of witnessing this most wonderful scenic, spectacular play the world ever produced in all the varied tints of nature, showing all the Oriental colors as in the original production at Olympia.

More stringent requirements for moving picture theatres having a seating capacity of more than 300 persons will become effective in Chicago if Mayor Harrison signs an ordinance passed by the City Council Friday night, June 21st. The new law requires that these theatres shall be located on two streets or have open spaces on two sides, the width and length depending on the seating capacity. One of the provisions requires a space of thirty-four inches between the seats, from back to back.

EDWIN AUGUST MAKES CHANGE

Now a Member of the Power's Picture Players in the Stock Company

Mr. Edwin August, a former member of the Edison and Biograph stock companies, has been secured to play leading roles in the Powers pictureplays, and became a member of that company last Monday. He will pose under the direction of Mr. Frank Powell, and great work is expected of this pair of motion picture stars. Mr. August closed with Biograph Company, having remained

EDWIN AUGUST,
a Powers Picture Player

upwards of two years in stock. During that time he played many leading roles and has appeared in exactly 167 pictures

He was for seven months leading man for the Edison Company, where he appeared in leads, and is to-day one of the best known moving picture stars now posing.

Prior to his work before the camera he was on the legitimate stage and was with Otis Skinner for two years, and also with Mrs. Leslie Carter for a satisfactory engagement. He was an important member of the cast in the revival of "Shore Acres," and in the original production of "Going Some." He has had a valuable experience in stock companies, having been with Belasco in Los Angeles, Studebaker in Chicago, and with Melbourne MacDowell in St. Louis. He was featured in the Hathaway Stock Company in New Bedford, Fall River and Holyoke, Mass. Mr. August has appeared in such notable films as "David Copperfield," "With Bridges Burned," "The Eternal Mother," "A Blot on the 'Scutcheon," "A Wreath of Orange Blossoms" and many other film successes.

Philadelphia, Pa.—J. J. Keenan will erect a moving picture show at Germantown avenue and Durham street.

M. P. E. LEAGUE OF AMERICA

President M. A. Neff, writing to us, says: On my way home from New York I stopped at Philadelphia and met the local organization there. We had a splendid meeting and from there I went to Washington, where I organized the District of Columbia and from there I went to Pittsburgh, where we had an enthusiastic, harmonious meeting and every one worked in perfect harmony. The committee that had charge of the Pittsburgh convention can not be too highly praised for the efficient manner in which they handled the convention and the hospitality extended to the visitors.

Mr. Henry Poke, whose congenial, pleasant personality had much to do with the success of the Pittsburgh convention, seemed to be at the right place all the time and doing things for some one to make it pleasant for them.

K. & C. Local No. 2 of Kentucky held a meeting in Covington last Tuesday and they are certainly a live wire. An ordinance was passed this week in Covington, Ky., that all one-night stands and places of amusement shall be charged a license of $25 per night.

M. A. Neff, national president, and C. M. Christenson, national secretary, and Mr. Wm. Sweeney of Chicago were in St. Louis on Sunday, June 30, looking after the interests of the Motion Picture Exhibitors' League of America.

Cincinnati Local Branch No. 2, of the Motion Picture Exhibitors' League of America, held a meeting at Parlor F, Sinton Hotel, Friday, June 28. The new slide, which is a fac-simile of the certificate of membership of the Motion Picture Exhibitors' League of America was shown and fifty of them ordered. Mr. Kitt, the chairman of the committee, was instructed to have all of the slides ready at the next meeting. Mr. Clem Kerr and Mr. Reyberg, of Dayton Local No. 5 of the Motion Picture Exhibitors' League of America, attended the meeting and were given the glad hand. Mr. Kerr is State organizer for the Motion Picture Exhibitors' League of Ohio and is an efficient worker, and is at all times ready to work to advance the interests of the League.

Cincinnati Local Branch No. 2, of the Motion Picture Exhibitors' League of America, at their meeting Friday read over the new ordinance which is being drawn up and passed upon it section by section. It will be presented to the Council at their next meeting for their consideration.

The Waldorf Amusement Company of Cincinnati opened their new theatre at Eighth and Depot streets last Thursday night. They are having a contest and the name has not been given the theatre as yet. They gave three shows and several hundred were turned away.

Mr. Henry Levy reports big business from the Liberty Theatre, and he also reports that they will open their new Colonial Theatre, which will seat 100 people. This is one of Cincinnati's finest picture shows.

Mr. M. A. Neff will attend the Kentucky State Convention, which will be held at Lexington, Kentucky, on the second of July.

Very truly yours,
M. A. NEFF,
President M. P. E. L. of A.

Dexter, Me.—The Park Theatre will be opened shortly.

IN HER BROTHER'S DEFENSE
Majestic Release, July 16

SCENE FROM "UNDER TWO FLAGS"
Thanhouser Release of July 7th

BETTY, THE COCKSWAIN

By VIRGINIA WEST

(Adapted from Imp Release)

The festivities of commencement week were in full swing at Boston. The campus was filled with girls in bright colored dresses and young men in white ducks and light summer suits.

There was an air of gayety and happiness over the assembly as a whole, but here and there, in the more secluded spots, strolled a couple with serious faces. One could pick out the seniors in this way if no other—they were about to bid good-bye to their sweethearts for an indefinite period.

Among these sad-faced couples were Betty Marshal and Ned Dean.

"It's no use," Betty was saying, "I tell you it's no use, Ned. Father has always said if a fellow didn't have courage enough to ask for a girl he didn't deserve her. My telling him we're engaged isn't any good. He knows that already, if he isn't so blind. What we must have is his consent, for you know, I've told you over and over I won't marry without it."

Ned looked at the girl pleadingly.

"Don't you think if you would——"

"Now, Ned," Betty interrupted, "you know that wouldn't do any good. Father would just look at me quietly and say, 'Why doesn't the young man ask me himself?' And then when I said, 'He's afraid, Father,' he'd be sure to give his consent, wouldn't he?"

Ned turned quickly to Betty. "But, Betty, you know I'm not afraid," he exclaimed vehemently.

"Oh, yes, Neddie dear," said the girl teasingly, "I know you're not afraid, but Father doesn't know you quite so well as I do, you know."

Ned sighed. "Well," he said, "I suppose I'll have to, but somehow I don't feel that I ought. You belong to yourself and what right has another man to give you away—even if he is your father?"

"That's all right. You go on thinking that way, Ned, dear, but ask Father for his consent, anyway. Maybe he'll give it, and then think how happy we'll be."

"Yes," growled Ned, "and maybe he won't, and then think how miserable we'll be. We at least have the uncertainty as it is now."

Betty's face grew serious. She took Ned's hand and drew him to a rustic bench. "Please, dear, ask him tonight. It would be much better for us to know before you go away."

Ned kissed the hand that lay in his. "Now, Betty," he said, "you are taking a mean advantage of me. You know I'll do anything when you look at me that way and use that tone."

Betty laughed. "Well, promise me while the spell is on you."

"Oh, yes, I promise, confound it. I'd rather take rat poison."

Two hours later the young man was shown into Mr. Marshal's study.

"Well, sir, what can I do for you?" asked Betty's father.

Ned made the plunge at once. "I suppose you know, Mr. Marshal, that Betty and I love each other."

"Well, I have never been informed of the fact," said Mr. Marshal with irritating coolness.

"I want you to give your consent to our marriage," continued Ned.

"Indeed! And may I ask what you expect to keep Betty on?" asked Mr. Marshal coolly.

"I have an income, Mr. Marshal, and I shall go into business at once. I did not expect to marry until I am able."

Mr. Marshal's expression did not change. "By the way, Mr. Dean, you are coxswain of the crew, are you not?"

Ned could not entirely cover his indignation as he answered that he was.

The idea of speaking of a boat race when he was talking about marrying the sweetest girl in the world.

"I'm greatly interested in the race to-morrow," continued Mr. Marshal. "I used to be coxswain of the crew of this very university, years ago. I want to see you win this race. Do you think you will?"

"We're going to make every effort, sir," answered Ned almost impatiently.

Mr. Marshal was thoughtful for a moment. "I'll make an agreement with you," he said quite solemnly. "If you win the race I'll give my consent to your marrying Betty—not now, of course, but as soon as you are able financially."

Ned scarcely knew whether to be happy or not. He felt, somehow, that he was being laughed at, and yet he felt sure they would win and all would be well.

The next morning the excitement was high. The day was bright, the visiting crew had arrived, and the race was sure to take place.

Many of the students' parents and friends had come for commencement. Among them was Ned's mother.

At an early hour Ned left her and hastened away to Betty.

"Oh, Ned," she cried as soon as she saw him, "I am so excited I don't know what to do. I didn't sleep a wink last night. Ned, we've got to win—we've got to." Betty's eyes snapped and her jaw set.

"Well, we're going to," Ned assured her. "I wish all the fellows had as much reason for wanting to win as I have. Betty, you know how I love you and when you see the race you'll know I'm racing for you, dear."

The time of the race was three o'clock. By two both crews and many spectators had assembled.

There were, here and there, small groups of students from both colleges talking excitedly.

In one group was Ralph Cummings, a classmate of Ned's. His face was flushed suspiciously, and his manner was tense and nervous.

From time to time he glanced in the direction of the Barton crew.

"If it wasn't for Dean, Barton couldn't win," he said to one of his companions.

"Can't you fix him?"

"I don't know—— Yes I've got to find some way. It's a quarter after two," he said, "but I'll see what I can do."

Ralph Cummings had become deeply in debt during the year, and when, as he watched the progress of the Barton crew, he came to the conclusion that they could not win, he bet heavily against them. But in the last two weeks of practice the crew made such rapid strides in the right direction that their victory was almost assured.

This left Cummings in a pretty bad fix and at the last moment he began to feel desperate.

At half-past two a messenger boy rode rapidly up to the boat house and handed Ned Dean a note. While he was reading it the boy disappeared.

"Good Heavens!" cried Ned, "my mother has been injured in an automobile accident. Boys, I'll have to go. I'll be back as soon as I see about things. Hold the race back a few minutes, if possible."

"But you can't!" exclaimed the coach. "There is only a half hour."

"But the accident was just at the edge of the town," said Ned as he hurried into his clothes. "I'll take that wheel, there, and be back in a short while."

Very reluctantly they let him go, and in a moment he had disappeared down the road.

The place where the note had said the accident happened was on a side road that ran along a creek bank a mile out of town. On each side were pines and hemlocks, making a dense shade.

In a clear place in this grove stood an old vacant house which had, until recently, served as a roadhouse.

Shortly after Ned entered this secluded stretch of woods, two men sprang out from behind the trees and underbrush and seized him by the shoulders. He struggled and tried to call, but it was useless. In a moment he lay upon the ground unconscious.

It was the work of a few moments to carry him into the old house and lock him in one of the upstairs rooms.

At the boathouse there was much excitement. The news of Ned's absence soon spread, and there was great anxiety among the Barton students.

The members of the crew were in despair. They knew without their coxswain they stood little chance.

The visiting crew was clamoring for the start, and when four o'clock arrived, it seemed that they must use a substitute.

There was none they felt they could fully trust, but there was nothing else to do.

Just as the coach was about to choose a substitute from among the second crew he was touched lightly on the arm. He turned impatiently.

"Oh, Mr. Wallace," said a sweet, low voice, but the coach saw only a boyish figure in a raincoat and cap.

"Well?" said Mr. Wallace. "What do you want? I'm in a hurry.

"Come over here—quickly."

The man went, with a frown on his face. He scarcely knew why he went.

"Don't you know me, Mr. Wallace? I'm Betty Marshal. You coached at the Woman's College when I was there, you remember. I was coxswain and you said then I was as good as any you ever saw. Oh, Mr. Wallace, do let me take Ned's place. We must win this race. There's more at stake than you know. No one else can steer as well as Ned unless it is I. You must let me."

The girl had talked so rapidly and earnestly that the coach was persuaded before he had a chance to say a word.

"Yes, I do remember Betty Marshal," he exclaimed when she had finished. "I'll let you do it. Are you ready? No one need know until afterward."

The girl opened her coat and showed him that she was ready for her task.

"Boys, don't ask any questions even in your own minds. Do your best. We're going to win this race. Trust me." This the coach said to them as they were about to start.

And they obeyed him. Some of them had recognized Betty and some had not, but they all had faith in their coach and did not question.

In the meantime Ned regained consciousness. He had no idea how long he had been in the house. His first thought was of the race. What would they do without him and what would they think of him for not returning as he promised?

He soon discovered that he could break the glass of the window and climb down a wistaria vine on the side of the house.

Weak as he was, he reached the ground in safety. He looked for his wheel but it was nowhere to be seen.

Summoning all his strength he started for town at a dog-trot.

When Ned reached the boathouse he fell exhausted on the landing. No one noticed him, for all eyes were turned to the river.

He lay quite still and listened to the remarks and exclamations around him.

"They're almost here and neither gaining," said someone.

"It surely looks like a tie."

"No, look!"

"We're ahead!"

Ned could not tell who "we" were, for he did not see the speaker.

"We're gaining, we're gaining! Look, we've shot a half-length ahead."

Ned strained his ears. Then a cry went up of "Barton, Barton."

A great sigh came from him and he closed his eyes thankfully.

By the time the crews came in Ned had managed to crawl into the boathouse. The constant cries of "Barton" seemed to give him strength.

The moment Betty was free she ran for the boathouse, hoping to find news of Ned at least.

When she found her sweetheart lying exhausted on the floor she forgot the crowd and her costume and everything but that he needed her. She kneeled beside him and raised his head.

"Ned, dear, what is wrong?" she asked anxiously.

"I've been played a foul trick, Betty, but I'll tell you of that later. You won the race for me, God bless you."

Just then Mr. Marshal came hurrying into the boathouse. The story of Betty's pluck had been noised abroad and he had come to see if it was true.

"Betty, you're a plucky girl," he said; "congratulations, young man."

"Oh, but I didn't do it, Mr. Marshal, and I remember what you said last night, so I'm not feeling so happy after all," said Ned.

He had risen to his feet and stood looking mournfully into Mr. Marshal's face.

"Yes," said Betty's father, "I remember, too; but what I said ought to work both ways. Betty won the race and if she wants you she ought to have you. Isn't that so, daughter?"

"Yes, Father," said the girl, frankly putting one hand in Ned's and the other on her father's arm.

AMERICAN FILM MANUFACTURING CO.

The American Film Manufacturing Co. moved its Western studio last week from La Mesa to Santa Barbara, So. Cal. The new location will give the Western company equally good backgrounds for its pictures. The actuating reason for the move was the fact that nearly all good locations in and about La Mesa had been extensively used in "Flying A" pictures. Two horses were stolen from the American stables recently. Oddly enough, this event occurred the same day that two "Flying A" players were married. Detectives failed, however, in discovering any clew that might link the disappearance of the horses with the simultaneous disappearance of the honeymoon couple.

* * * *

On August 7, the American Film Mfg. Co. will release a two-reel problem play feature which, for many reasons, will receive a world of comment on its appearance.

A delicate subject has been handled so cleverly that no offence will be taken by church or layman. A boy, brimming over with youth and love and about to be married, promises on his father's deathbed to enter the priesthood. This he does. Six years later the girl, having married a working man of intemperate habits, reveals the fact to him that the man who is now priest is the father of their child. When he casts her off she enters upon a gutter life, where she is finally rescued by the priest's mother.

It is not often that picture-makers have the temerity to present a problem play which parallels the beauty of great stage productions. This is due principally to the fact that pictures can hardly be made to express the real heart interest, the folly of loving too well, without assaulting the eyes with that which the veiled lines of a story can tell but which pantomime finds difficult of expression. In "The Battle Ground" the theme is magnificently carried; the horror and intense suffering of the gentle-hearted priest when he learns of his early folly, the powerful acting of Rosalyn Verene, a Frohman actress of splendid powers, will make a two-reel picture that will linger long in memory.

"GOVERNOR WILSON AT HIS SUMMER HOME"

Imp Release of Saturday, July 13, 1912

This interesting picture was made at Sea Girt, N. J., and shows the summer home of the presidential candidate of the Democratic party. There are many views of Gov. Wilson and his family which at this juncture will no doubt interest thousands of people all over the United States, as Governor Wilson now looms prominently in the limelight.

A NEW PHOTOPLAYWRIGHT

Exhibitors and writers the country over will be interested to learn of the arrival of a bouncing baby boy to make glad the home of Mr. and Mrs. Epes Winthrop Sargent, of New York City. The youngster is to be known to fame as Epes Winthrop Sargent, Jr. The Moving Picture News hastens to extend heartiest congratulations.

OPERATORS' CHAT

By James Girvan

Auxiliary Local 35, I. A. T. S. E.

OFFICERS

President—Frank Brennan.
Vice-president—Robert Goldblatt.
Financial Secretary—Gus Durkin.
Recording Secretary—Sydney Dignon.
Sergent-at-Arms—Willie Cohen.
Business Agent—Henry Weinberger.

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock midnight. Dues can be paid to Brother Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West Forty-fourth street.

The regular meeting was called to order at 1.15 midnight, July 1, 1912, to a fairly good attendance. The final instructions were given the delegate to the I. A. T. S. E. convention. The question of reel carrying was again discussed, and I believe final measures will be taken at our next regular meeting.

It was also decided that the initiation fee goes to $25. Another matter which was taken up was that of proper ventilation in the operating rooms. Members realize now that they cannot afford to put this off any longer, and have decided to place it in the hands of proper authorities. The meeting was adjourned at 5 45 a.m.

* * * *

The next regular meeting will be held on August 5th, when we will expect to hear the report from the convention. All members are requested to kindly be on hand to pay their assessments and dues.

* * * *

Am informed that Brother Ridder is now employed as machinist and also chief over the film examining department at the Greater New York Film Exchange. He also has a nice soft job in an airdrome on the corner of Bushwick and Myrtle avenues, Brooklyn. Well, "it never rains but it pours," so be sure to make all the "hay while the sun shines." Brother Ridder, that film department has needed a MAN at the head of it for some time. Here's hoping they give you a chance to make good.

* * * *

Anyone requiring the services of competent operators at any time for city or road work, by letting me know, can have same at an hour's notice.

* * * *

On entering the H. A. Mackie Co., Inc., was greatly surprised to see our old friend, Eddie Weil, formerly chief operator with Miles Bros., standing behind the counter with a regular "Sunny Jim" smile. He has been at the Tremont Theatre, at 177th street and Webster avenue, Bronx, for the past three years. He tells me he wanted a change, so he decided to came back downtown. Well, that's to be expected, Eddie, and I kind-a got a hunch that you couldn't resist the call of old "Soubrette Row," but, joking aside, Ed., it looks a little bit like old times to see you back again, especially with our old friend, Mr. Edwards.

* * * *

The stork paid a visit to the home of Brother Louis Hirsch on June 4, 1912, and left a bouncing baby girl. Best wishes to your wife, baby and yourself, Lou, but whisper, what is she going to be, a stenographer or a film examiner?

* * * *

They tell me that Brother Sam Kaplan is in pretty soft now, having secured a nice easy berth at the "Simple X" factory on Thirty-fourth street, far from the "grinding crowd." You are to be congratulated on your good fortune, but would advise Brother Kelban to keep an eye on you, as we don't care to lose you altogether.

* * * *

Pleasing Personalities.—Just a word or two about one of the most jolly and pleasant boys that ever worked in a film exchange (I. M. A. No. 1). Brother Charles Thiel is the one to whom I refer. Yes, he is the same Charlie that handed you the reels in Miles Bros.' a few years back, and he is ready to do the same thing now at the Western Film Exchange, where he has been for about two years.

* * * *

L. P. Raaf,
Niagara Skating Club,
Noord St., Johannesburg, S. A.

Dear Friend:

Received your letter and was very glad to hear from you. Was sorry to hear of your accident but hope you will be able to get around by the time this reaches you, as I want you to keep me posted hereafter on what is being done in the moving picture business out there, especially the operating or projection end of it.

Will write you later. Best regards, I remain,

Fraternally yours,
JAMES GIRVAN.

* * * *

Brother Shanks,
Toronto, Canada.

Would like to hear from you in regard to the doings in the moving picture local and how things are in the projection line as well.

* * * *

The projecting moving picture operators of Rochester, N. Y., formed a union on June 18th, to be known as the Projecting Moving Picture Operators' Union of the International Alliance of Theatrical Stage Employees. The affiliation becomes a branch of the Rochester I. A. T. S. E., 25, with a charter of twenty members.

The organization was perfected in Painters' Hall, addresses being made by officers of the I. A. T. S. E. The newly elected officers are: President, Roy Fisher; secretary and treasurer, Frank Genereaux; temporary business agent, S. R. Webb. It is said that nearly all of the managers of the motion picture houses favor the organization which has been formed, according to a statement of one of the members, "to promote the interests of the projecting moving picture machine operators in Rochester.

MOVING PICTURES OF CALVARY

A New York cinematographic concern left Jerusalem after endeavoring to obtain pictures in order to produce a replica of the sufferings of Christ, the Crucifixion, scenes and environments, types of the people and their costumes as near as possible to the time when the Saviour lived.

Through a liberal use of money the authorities were persuaded to permit photographers to take numerous scenes of Mount Olivet, David's Tower and the Gate of Damascus. But the temper of the people prevented the authorities from permitting the cinematographic apparatus operating in the vicinity of the holy sepulchre on Mount Calvary, where the Crucifixion took place. The men therefore staged their representation four miles north on a hill very similar in appearance to Mount Calvary.

The day previous to their departure an attempt was made to take photographs of the sacred place. An enormous crowd was gathered at the entrance to the hill, but in the midst of the fezzes and other Oriental types, whose attires are much the same to-day as they were twenty centuries ago, a large number of persons in modern costumes started to raise umbrellas and parasols to protect them from the broiling sun, with the result that they completely spoiled the effect of the picture. The police made an effort to remove them and a riot ensued, when the picture men abandoned the scheme and left.

H. A. SPANUTH LEAVES FOR CALIFORNIA

H. A. Spanuth, president of the General Film Publicity and Sales Company, left for California on Wednesday, July 3d, on an important business matter. News of further developments will be given later.

Ely, Minn.—Ely is to have another moving picture show.

Hutchinson, Kan.—The Iris Theatre on North Main street was sold at public auction.

Radford, Va.—J. B. Akers and Earle Moore, of Roanoke, have purchased the Art Theatre.

WILLIAM LORD WRIGHT'S PAGE

THE Pictureplay Philosopher," of the Motion Picture Story Magazine, philosophizes in the following: "All great deeds in this world are payable in one of two kinds of reward: pence or praise; and the latter is the cheaper and goes the farther. Artists do not paint great paintings for money; soldiers and sailors do not fight great battles for pay; poets do not write great poems for cash; authors and philosophers do not think great thoughts for dollars; inventors and scientists do not exercise their genius for gold. If monetary reward comes to them, as it seldom does, so much the better, but it is not the primary cause of their efforts. And so with the pictureplayers. The stage actors are rewarded by the applause that comes to them over the footlights as sweet music to their ears, as this appreciation gets to be almost as necessary to them as their pay envelopes. The pictureplayer does not receive this kind of reward."

Mr. Brewster has called attention to a fact that has been little appreciated, we think, by the pictureplay fan. Behind the footlights, the Thespian is inspired and spurred to greater heights by the warm plaudits of the appreciative. But the tumultuous applause that finally brings the actor bowing before the curtain, is not for the brother and sister in the motion picture studio. Actors and actresses have temperament; they are artists and have the artistic soul. Approbation to wearers of sock and buskin is as sweet as it is to the painter, the poet, the preacher. Many are satisfied to sacrifice monetary consideration for public laudation. The weakness is inherent to the artist; it is soul-satisfying, a deserved, spontaneous tribute to work well performed. But the approving shouts of the multitude are not for the pictureplayer.

To our mind, the pictureplayer's work is more exacting and more artistic than the actor with the spoken word. The pictureplayer is not incited to more earnest endeavor by shouts from pit or gallery; when the "big scene" is finished there is not applause, prolonged, insistent to compel the principals to appear before their admirers. The artistic effort has been made, the convincing, earnest, detailed labor is there—but the tumult and the shouting is for the footlight favorite around the corner. We take the position that the pictureplayer in sacrificing his love of outspoken praise and approbation, and nevertheless accomplishing the desired end without further hope of reward, has advanced a step forward from the standing army of Thespians and is entitled to the greater credit.

* * * *

One is not surprised to learn from consular reports that the motion pictures are making headway in popular favor in the world's progressive countries. An institution that has proved so popular in this country was certain to prove popular in other countries where people resemble Americans in their taste for amusement. But it is surprising to discover that the moving pictures are enjoying great favor in out-of-the-way corners, and that much the same kind of pictures are popular there as here.

A recent report shows that such countries as Turkey, Egypt, India, Japan and China have developed a marked taste for films and that the American made pictures dealing largely with American subjects enjoy the most marked approval. But the Japanese demand pictures of heroism in preference to all others, and American humor pleases them not at all. A report from a United States Consul in the Fiji Islands is to the effect that American moving pictures create as much interest as is evinced in more civilized countries. If the moving pictures have conquered the Fiji Islanders it can be truly said that they have conquered the world. No people are so savage, so remote from the cultivation of civilization as to be able to withstand their fascination.

It can be honestly asserted that Cinematography has accomplished much within the past few years to bring American customs and American personality before foreign nations. The European's popular conception of an American, a few years ago, was a lean, lank individual with cross-eyes and wearing a dollar-marked suit. Every one was supposed to carry a gun and a rope. A better understanding of America and Americans has resulted from the American-made moving picture. This can be stated despite the fact that "Wild West" pictures have flooded foreign countries. The popularity of these Western stories, with the super-abundance of gunplay, can be put down to the fact that many citizens of foreign lands are loath to believe that cowboys and bandits are not now à la mode in Uncle Sam's domain.

* * * *

We often wonder if the pictureplay favorites who pose in Pictureville appreciate their influence and their wide-spread popularity. In Squedunk and Mudsock, 'Frisco and Gotham, the delightful personalities of the heroes and heroines of Pictureland are intimately discussed. We struck a hamlet in Mississippi a few months ago when we were raking up some necessary material for a special yarn. Grass grew in the streets, the postoffice and town pump were in-gathering spots —but so was the picture theatre.

"There's a good un at the picture show to-night; Costello's in it," remarked Mine Host at the Tavern.

He and his buxom helpmate talked as knowingly of Costello, Lawrence, Anderson, Baggot, Quirk, Pickford, Johnson and the rest as could the most enthusiastic fan of the "first-run" theatre. It is really surprising. John Robinson's Circus and the Stellar Stock Company are passé. The pictureplayer is now first in the hearts of our countrymen. The pictureplayers have a mighty loyal following and it must cheer the hearts of the participants in the Silent Drama to know the fact.

* * * *

Recently we experienced a little unpleasantness at Chicago and then the storm center shifted to the East and there was some excitement at Baltimore. Enough has been written in the newspapers about these occurrences; however, we may now look forward to a deluge of pictureplays having a political atmosphere. In other words the political conventions will furnish material for drama, both silent and spoken. Political dramas are all right, particularly in pictureplay form. They are rather hard to "put over" and we do not envy the editor who will be obliged to wade through bales of political action in his search for the nugget. Like the patriotic film, the political story cannot be produced too frequently for us. Politics is second nature to the true American citizen, and the people like to see political warfare with its plots and counter-plots rehearsed in the moving picture theatre. We have our dime ready, promise to find a front seat, and will be just as enthusiastic as the next one, no matter whether the ambitious pictureplaywright chooses our favorite "courageous leader" for his principal character, or is so benighted as to pick out some one not near so good as T. R.

* * * *

There is far less criticism of moving pictures at present than there was even a short six months ago. The reason is obvious. There is less to criticise. The objections issued so freely by the Moving Picture News against the making and exhibiting of meretricious and demoralizing films have been generally heeded, and the pictures of to-day are of a better average, not only in their mechanical excellence, and plausibility of plot, but also in their moral tone. Millions of dollars are invested to-day in the moving picture industry. The continued success of these investments depends entirely upon the continuance of public patronage. Legitimate manufacturers and the exhibitors' leagues are therefore most anxious to give the public what it wants—not what it does not want. It surely stands to the credit of the public taste, and to the worth of the responsible manufacturer, that the discovery has been made that pictures once threatening to bring the entire industry into disrepute no longer meet with approval. The suggestive picture is short-lived these days, and manufacturers and exhibitors have banded together in a worthy purpose to make it almighty difficult for the irresponsible and mercenary producer to try for even a brief period to injure the enviable reputation long and arduously fostered by those having the elevation and refinement of the industry at heart.

A. K. GREENLAND
Of the Gaumont Company

H. Z. LEVINE
Of the Solax Company

TWO PROMINENT FILM PUBLICITY MEN FROM FLUSHING.

Mr. A. K. Greenland, who handles all of the publicity for the Gaumont Company, is well known throughout the trade. Mr. Greenland before he became identified with the film game was the New York manager for the Billboard and left their employ to assume his duties with the Gaumont Company.

Mr. Greenland makes frequent trips around the country in the interests of his company, and his former training has fitted him abundantly for the position he now occupies.

Mr. H. Z. Levine, publicity manager for the Solax Company, has also made good. The pose Mr. Levine has assumed in the above reproduction indicates that Mr. Levine is very well satisfied with the film business and that it's an easy job to write about Solax products, as he can say they are good and be honest about it. He also keeps busy writing dope for the *Magnet* and attending "Solax Night" theatres.

NEW INVENTIONS

Reported especially for the Moving Picture News by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street, Northwest, Washington, D. C.—A Complete Copy of any of these patents will be forwarded to any person by Messrs. Willson & Co. on receipt of ten cents. Persons ordering Copies must give Number of Patent

1,030,433. Securing Device for Camera Backs. A. A. Ruttan and C. E. Hutchings, Rochester, N. Y. Assignors to Eastman Kodak Co., Rochester, N. Y.

1,030,540. Photo-Printing Frame. Roy Robinson, Portland, Ore.

1,030,737. Photographic Apparatus. Hubert Lill, Manheim, Germany.

1,029,997. E. A. Ivatts, Paris, France, assignor to Society Compagnu Generale De Phonographes, Cinematographers, Et Appareils De Precision, Paris, France, Lens-Diaphragm-Controlling-Device for Kinematographic Apparatus.

"UNDER TWO FLAGS" (THANHOUSER)

The above production of Ouida's famous novel was full of surprises for the reviewers from various news sheets who beheld in the half light of the projection room of the Film Supply Co. of America the splendid work of the Thanhouser Company in the portrayal of this fascinating story. There is the genuine thrill about the race-track scene; there is the desert atmosphere and the sandstorm scene; and in fact the production has the ring of the true metal all the way from start to finish.

Catherine Horn in the part of Cigarette lends a fire and dash to the production that increases its market value threefold.

There is an easy smoothness and a vivid realism to the presentation that leaves not a jar apart from the intensity of the gripping drama of the novel, which is one of the best ever penned by Ouida.

The review of the story which appeared in last week's issue of this magazine claimed for the production stronger merit than for "Jess." In the mind of the writer there is no comparison in the two pictures. "Under Two Flags" is "head and ears" over "Jess," which was also one of the best.

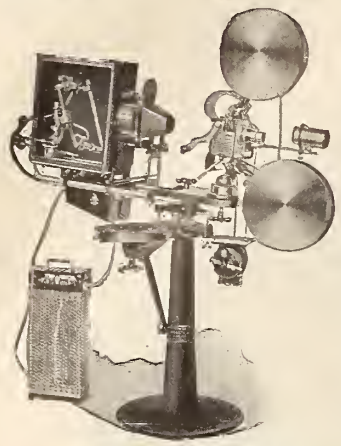
"Under Two Flags" of Thanhouser is gotten up in two reels and will be released through the Film Supply Co. of America on Sunday, July 7.

MARTIN SHERIDAN

World's champion all-round athlete (from New York Police Department, in Commissioner Waldo's office) holding world's record in running jumping, pole vaulting, hurdling, weight throwing, etc., pertaining to teach athletics. Has had Jack Hemment (man who made the Paul Rainey African Hunt pictures) take 1,000 feet of film, showing how athletes are made. This film may be on the market if Sheridan can be persuaded to let the trade have it.

* * * *

Carl Laemmle is going to open an exchange office in New York City.



No. 1000—A MOTIOGRAPH

ARE YOU ONE OF THE FOUR HUNDRED?

MORE THAN FIFTY PER CENT OF CHICAGO'S SIX HUNDRED THEATRES ARE EQUIPPED WITH THE MOTIOGRAPH

This endorsement of the "Home" exhibitor of a machine made in their "Home Town" is the strongest endorsement we can offer.

We do not spend one-fifth the money in advertising that others do—our best advertisement comes from thousands of satisfied users.

Chicago Exhibitors in particular, and all others as well—we want to be personally acquainted with you—we want you to come and see us, to see where and how your MOTIOGRAPH is made, to see the care and exactitude used on each part—we want to show you why we may justly claim THE MOTIOGRAPH THE BEST MADE MACHINE IN AMERICA.

Send ten cents for the 1912 Hand Book and Instructions.
Every operator will find it worth many times the cost.

THE ENTERPRISE OPTICAL MFG. COMPANY, 568 W. Randolph St., CHICAGO

For Sale by Live Dealers Everywhere.

WANTED---TWO DIRECTORS

EXPERTS IN THE PICTURE PLAY — Must be capable of handling a large company. Must be gentlemen whose moral character will bear the strictest investigation. Salary no object, to the right men. All who can fill the above, are requested to reply to "HIGHEST GRADE," care Moving Picture News, 30 West 13th Street, New York.

A gf A

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

POWERS PHOTO-ENGRAVING CO.

The Fastest Engravers on Earth

154 NASSAU STREET

(Tribune Bldg.) **NEW YORK CITY**

OPEN DAY, NIGHT, SUNDAYS and HOLIDAYS

Phone 4200, 4201, 4202, 4203 } BEEKMAN

OUR CUTS ARE UNION MADE

New Process for Enlarging Half-Tones from Moving Picture Film

Independent Exhibitors

INCREASE YOUR ATTENDANCE
MAKE YOUR THEATER KNOWN
SECURE THE INTEREST OF YOUR PATRONS
HELP RAISE THE STANDARD OF THE WHOLE MOTION PICTURE BUSINESS

At No Cost To You

The Motion Picture Story Magazine is now printing Independent as well as Licensed Stories. Your patrons will want to read it. You can put it on sale at your theater at no risk to you.

We will ship you the magazine at ten cents per copy, cash in advance, giving you the privilege of returning unsold copies and receiving a rebate of ten cents each. This arrangement protects both you and us. We will send you slide and advertising matter free.

Thousands of exhibitors are now increasing their attendance by the use of The Motion Picture Story Magazine. Send in your order today. You will be surprised at the result. Just fill out the blank below.

Date.....

The Motion Picture Story Magazine,
26 Court St., Brooklyn, N. Y.

Gentlemen:

Inclosed please find $..... for which kindly send me—copies of the Motion Picture Story magazine for the month of ..... It is understood that I am to have the privilege of returning unsold copies and receiving a rebate of 10c. each.

Name .....

Street and No......

Theatre .....

For Those Who Worry O'er Plots and Plays

McCloskey Sees Improvement

The opinions of the several picture-play editors on the subject of improvement or non-improvement of scripts submitted within the past year are creating wide attention, not only among picture-playwrights but among exhibitors. Several exhibitors have written us kindly presenting their suggestions as to the kind of stories they deem desirable, and we thank them for their courtesies. Mr. Spencer's statement of last week is being freely commented upon by our readers and we take pleasure in giving the opinion, this week, of Mr. L. S. McCloskey, picture-play editor of the Lubin Manufacturing Company. Mr. McCloskey considers several thousands of scripts during the course of a year, and they are of all varieties. He sees an improvement in quality and his views are encouraging. His statement:

"Your inquiry as to whether or not I have found any decided improvement in the quality of scripts submitted to the Lubin Company this year was noticed just at the time I was investigating the same question on my own account.

"I am glad to say that there has been an improvement.

"I am not speaking at random when I make the statement, for the system on which this department is conducted was designed with the idea of knowing whether

LAWRENCE S. McCLOSKEY

incoming scripts were getting better or worse. Much time and space would be necessary to describe this system, but briefly it is this: To help writers who show promise and to "keep tab" on their progress. Believing that the idea is the thing, and that the technique is incidental, we encourage the writer with a good, original idea, even though his working out of it is crude. We have found it the rule that such writers generally, if given a little editorial help, will quickly grasp the technical side of picture-play writing and develop into valued contributors.

"While much of the improvement has been wrought by budding picture-playwrights, a good part is due to the entry into the field of noted fiction writers.

"Even yet, however, the scenario department has to hustle to keep the directors supplied with available scripts, and there is room for much greater improvement.

"To this end I believe that more picture-playwrights should acquaint themselves with public taste and producers' requirements. Let them attend as many picture-play houses as possible, read the trade papers and all literature pertaining to their work (not necessarily the correspondence 'schools') and profit by each rejected script in learning why it failed of acceptance."

THE IDEA SCORES

Certain suggestions made by Mr. McCloskey to writers cannot be too strongly impressed upon them. The good, original idea, with or without technique, is bound to score in the end; regular visits to picture theatres is good advice reiterated; reading the trade journals is a habit rightly urged by this capable editor, and an acquaintance with public taste and producers' requirements is an essential often overlooked. When Editor McCloskey urges picture-playwrights to read all literature pertaining to their work, it is noticeable that he exempts "correspondence schools." His argument that a part of the improvement in submitted scripts is due to the entry into the field of noted fiction writers, should not discourage others. The idea is the thing; the original plot and situation may as readily come to the novice.

Next week we shall publish a straight-from-the-shoulder statement from C. B. Hoadley, pictureplay editor of the Powers Picture Play Co.

KEEP YOUR NERVE

"I acknowledge I was frightened off by the tales of the difficulties in the way of scenario writers. But I have sent out ten plays within two months and am receiving exactly the same treatment I have had from other editors of magazines and newspapers. Scenario editors differ in degrees of courtesy, just as the others do. The "Champion" editor was fine enough to acknowledge the reception of the manuscript, which is always a much appreciated courtesy. Only one company has a mode of rejection that rather cheapens the transaction."

The above is the exact text of a letter we recieved recently from a New England lady—evidently a beginner in the script writing field. We cannot see why some should be frightened "by the tales of difficulties." Like any other vocation, script writing must be learned, but the occupation should not be entered into with fear and trembling. If you haven't the nerve to take philosophically the rejection slip, with an eye to the future acceptance, it would be better to try some other profession. Ten scripts sent out within two months by the beginner are too many. More time, thought and study on a lesser number of scripts might bring more fruitful results. It should be remembered that picture-play editors receive hundreds of scripts and that it is indeed a courtesy—and one almost impossible to follow—to acknowledge all scripts submitted. The best magazine editors in the country do not acknowledge manuscripts which are held sometimes for many weeks before the author of the story or article knows the fate of the manuscript. Enclose a self-addressed stamped envelope with your script, and it will not be lost. We know of no present mode of rejection that would "cheapen the transaction." You submit your manuscript without solicitation; if it is unavailable, the transaction ends then and there and comment is not often necessary.

WHY WRITERS FAIL

Many writers fail to sell their work in the pictureplay field by not knowing the markets. For instance, the Powers Company receives many costume plays and Indian stories which they do not buy. There are hundreds of stories submitted, particularly to Edison, Lubin and Selig, dramatizing copyrighted books and plays—some of them palpable steals. There are hundreds of other picture arrangements that have been done—some of them many times. Others call for trick-dogs, ants, fleas, cows and goodness only knows what else. A prominent pictureplay editor writes in on the subject as follows:

"I received a script some time ago in which an ocean liner was shipwrecked in the night. 'Inky blackness' was the way the writer put it—with thunder and lightning for the spectacular trimmings. About five hundred feet of the story occurred during the storm, two ships were wrecked and a lighthouse was toppled over and the old

pond was strewn with floating bodies. It had the Titanic disaster under ten feet of debris for gruesomeness. I sent it back with a note stating it could not be put over. I received for my advice a long letter taking a dig at editors in general and intimated that the ignorant person who returned this marine masterpiece should be stoking a boiler in a glue factory, literally speaking. It is to laugh when one reads some of this 'instruction stuff' handed out by some of the 'schools.' It's one colossal joke—almost criminal—the way some of the beginners are being isolated from their good money."

In other words, remember the limitations of the camera and engage the best instructor or school in existence, namely, experience, for your teacher.

THE ASSIGNMENT IDEA

Certain of the pictureplaywrights, who have won some merited success in the field by patience, study and the hardest kind of labor, are now the recipients of assignment work. Particularly is this so in the industrial script line. We know of one or two companies, having contributors who have been tried and not found wanting, and they have placed certain ideas at the disposal of these writers to be developed into pictureplays. Invariably the idea is one which the director and editor believes will be peculiarly adapted to the style and method of work accomplished by the writer in question. We know of several special pictureplays that have been written by pictureplaywrights upon orders from the producer. There is also a certain concern producing industrial pictures that has engaged pictureplaywrights of tried worth, who are turning out the stories woven about some highly advertised product. The work pays well, but it is a branch of the profession in which technique is of prime importance.

ANOTHER VIEWPOINT

A. W. Thomas, in his Pictureplay Department, asserts the time has come when the pictureplaywright must choose for himself whether his new idea is best fitted for pictureplay or magazine story. He says script editors are pointing out that many of the plots turned in are better fitted for magazine stories than for pictureplays. This is a situation to be figured upon by the writer who can turn out both the pictureplay script and the fiction yarn. Not every writer has that talent, although, in the course of time, greater numbers will acquire the knack.

GEORGE KLEINE'S RELEASES

George Kleine's Cines and Eclipse Releases

The Cines for Tuesday, July 9, is a split reel containing two highly amusing farces, "The Gay Deceivers" and "Leah Learns to Dance." Mr. George Gambardelli, in the role of Tony Stout, apparently a sedate married man, and his son-in-law, Fritz, have a high old time flirting with two coquettish young milliners unknown to each other and are mightily surprised when they chance to meet at the home of the girls. Under the circumstances they are obliged to overlook their digressions and swear to stick by each other through thick and thin. The climax of the fun comes when, on the following day, the milliners, in delivering hats to the respective wives of the gay Lotharios, find their recreant sweethearts there. Here the fun is fast and furious.

The second subject, "Leah Learns to Dance," is one in which the popular Cines comedienne makes lots of fun as a novice at the terpsichorean art.

The offerings for Wednesday, July 10, is a powerful Eclipse drama entitled, "A Mysterious Case."

A poor inventor calls on his brother in an endeavor to borrow money to carry on his experiments, but is refused. After he leaves the house his brother, in some mysterious manner, is seriously injured. Of course, the inventor, having been seen leaving the house, is suspected and arrested. The story and action from this point is very intense. The plot of the story is well sustained and the acting consistent throughout.

The Cines players will be seen Saturday, July 13, in a highly interesting light drama entitled "For Her Father's Sake." Dorothy Ferrari, as the daughter of the Marquis, plays the leading role in a very convincing manner, while Lorenzo Lupi enacts the father with dignity and reserve.

The story is amusing as well as interesting, and splendidly acted in scenes of beautiful settings for which this company is becoming well known.

THE SCENARIO EXTRAORDINARY

Speaking of scenarios, the press agent of the Lubin Manufacturing Co., said: "We certainly do get some birds. Here is one, received a day or two ago. Ephraham Blodgett, a country minister has a daughter, Ruth. She is not as pious as the father could wish, and in one of her rambles she runs across an actor who is with an itinerant troupe playing at the opera house. The bad thespian flirts with Ruth, and to make an impression, gives her a pass for the show. She asks Dada's consent to go, which puts the old man in a towering rage. As girlie's mother is dead, it is up to the minister to chastise his child—(Bus., this to be done very carefully)—then he sends her to bed. In the troy light the dorter escapes from the parsonage and goes to the show. When she returns home she finds the house locked up and she has to sleep on the verandah in the rain. (Bus., the rain effect can be made with a garden sprinkler.) Next day she receives another chastisement and is turned out of doors. (Never more be child of mine.) That settles it, the show leaves town and the virtuous maiden goes with it. The news quickly spreads among the congregation who, strange to say, take sides with the girl. The minister is given three days (one of which is Sunday) to leave the town. Childless and aimless he wanders out into the world and becomes a derilect. In the meantime, the girl having protected her horror falls in love with the actor, they get married and buy a nice little suburban home on the installment plan. A few years pass and father goes from bad to worse, driven to hunger he conceives the idea of burglarizing a cottage. In the dead of night he climbs through a window, he is in his daughter's house. The husband only partly dressed comes down stair, siezes the burglar. The wife follows, she explains, "Do not hurt him, George, he is me father!" Explanations follow and all is forgiven.

McCloskey, our editor, sent the script back with the note, "Thanks for the opportunity of reading your scenario, but we are not making any more Theodore Kramer dramas at present."

TUBERCULOSIS PICTURES TO BE SHOWN IN PARKS

The Department of Health has announced that many moving picture shows to teach the public about the dangers and prevention methods of tuberculosis would be given this Summer in various parks in the vicinity of New York City.

The Tuberculosis Committee of the Charity Organization Society has assisted the department in the work, selecting the films and supervising the exhibitions. The exhibitions begin at 8 p. m. and are scheduled as follows:

July:

1—Tompkins Sq., Avenue A and E. 10th.
2—Hamilton Fish Park, E. Houston and Willett Sts.
3—Corlears' Hook, Jackson and Cherry Sts.
5—Seward Park, Essex and Division Sts.
8—Mulberry Bend, Baxter and Bayard Sts.
9—Hudson Park, Hudson and Leroy Sts.
10—Washington Sq., University Place and 4th St.
11—Union Sq., Broadway and 14th St.
15—Alex. Hamilton Pk., 10th Ave., W. 27th St.
16—De Witt Clinton Pk., 11th Ave. and 52d St.
17—Recreation Pier, W. 129th St.
18—Recreation Pier, E. 112th St.
22—Recreation Pier, W. 50th St.
23—Recreation Pier, Barrow St.
24—Recreation Pier, E. 24th St.
25—Recreation Pier, Market St. and East River.
29—Crotona Park, Tremont and 3d Aves., Bronx.
30—Claremont Park, Webster Ave. and 170th St., Bronx.
31—St. Mary's Park, St. Ann's Ave. and 149th St., Bronx.

August:

1—Linden Park, Dumont Ave. and Bradford St., Brooklyn.
5—Playgrounds, Riverdale Ave. and Christopher St., Brooklyn.
6—Bushwick Park, Knickerbocker Ave. and Starr St., Brooklyn.
7—Greenpoint Park, Driggs Ave. and 12th St., Brooklyn.
8—Winthrop Park, Driggs Ave. and Monitor St., Brooklyn.
12—Sunset Park, 5th Ave. and 43d St., Brooklyn.

Handbills announcing the exhibition are being distributed by the nurses of the department.

Notes of the Week

The Wilmington, Del., Journal puts this one over:

"This moving picture business is becoming more strenuous. A photographer has gone to Brazil with a machine to take a reel showing a boa constrictor in full action. Let us hope the serpent will not swallow both the photographer and the reel. However, if such a tragedy is to come to pass as a result of this bit of moving picture enterprise, no doubt it will please those who have the moving picture habit if there be another moving picture man close at hand that he may take full advantage of the unlooked-for and tragic situation. The American public is becoming ever more exacting in its demand for thrills.

* * * *

"A demonstration was given on Monday, June 24, in High Holborn of a new moving picture film which is non-combustible and which, it is said, entircly obviates danger from fire in moving picture theatres," writes the London correspondent of the Boston Herald.

Lieut.-Col. Fox, president of the Fire Brigade Officers' Association, indorses the new film after test as having all the merits claimed for it.

* * * *

Through special permission granted by the Board of Education there was held Thursday afternoon, June 27, at 2:45 o'clock, in the Jamaica High School auditorium, an exhibit of the remarkable pictures of the Kinemacolor Company of America. The pictures include the pageant procession of the recent Indian durbar, the unveiling of the queen's memorial statue, the coronation of King George, the killing of a snake by water beetles, scenes in the Swiss Alps, Lapland and sunset on the Nile.

The pictures are being given under the auspices of and for the benefit of the General Organization of the school.

* * * *

The Federation of Clubs in Iowa is taking active steps to have moving picture shows exhibit hygienic subjects throughout the state. This effort contains a rich suggestion for every rural woman's organization. If several districts, contiguous to each other, have clubs and could plan together to get a good moving picture show to exhibit successive nights in schoolhouses, entertainment and educational features would be combined to good advantage.—July Farmer's Wife.

* * * *

The following from Dr. Frank Crane, though not altogether of motion picture interest, may be of value to those who are possessed of the necessary courage to lift the lid and look in:

The Moving Picture Man was showing us how certain miraculous views were made.

To represent people climbing up a steep wall rapidly, you simply lay a painted wall-scene on the door and place the camera above it and let the people crawl by. In a similar way dogs and men can be shown running on ceilings.

There are many strange things in human experience that can be made plain by remembering that the brain is a camera on which events are recorded as scenes on a moving picture film.

And there are persons with inverted brains, tilted brains, and brains that do not stand still, but wobble, and so produce marvelous things.

Many plain and ornamental liars are simply people who tell truly enough what they see, but who see abnormally. Their conceptual camera is not level.

Miracle mongers, folk who see visions, psychic subjects, and the like, are such.

Science is of value because it teaches us to hold the brain-camera level.

Those who believe outlandish nonsense, those who hold absurd and twisted views of life, see the same old world we see; only their camera is loose and shaky—or up-side-down. And whose brain-lens is perfectly firm and level?

The moving picture as an educator has had many successful trials, says the Politische Korrespondent (Berlin), and in proof of the assertion refers to the pictures on sanitation, natural history, botany, anatomy, etc. The latest step in that direction was made recently by Dr. Ludwig Munch, of Farmstadt, who employed the motion picture to demonstrate mathematical problems, "and by this means enabled those students who were unable to grasp the questions and methods of solution in their original form to thoroughly understand the work."

* * * *

This is a good one from the Youngstown Telegram:

One of the scenes of a motion picture drama in one of the local theatres recently represented the interior of a large hospital, with nurses walking about, and rows of patients in a large ward.

The scene impressed one man in particular.

"Isn't that natural?" he said to his companion. "I can almost smell the iodoform." He sniffed a little, then exclaimed emphatically:

"By George, I really can smell it. What do you think of that? Isn't it wonderful what they can do with those moving pictures?"

The remark brought a broad smile to the face of a man who sat back of the speaker, and who held under his coat a hand which was bandaged and which showed plainly from whence the odor came.

* * * *

A moving picture concern has offered Lewis Waller $10,000 for the rights to produce "A Butterfly on the Wheel."

* * * *

The City Council of Indianapolis within the next week will be asked, it is said, by the officers of the Indianapolis Moving Picture Theatre Managers' Association to pass an ordinance controlling motion picture theatres similar to a law now in force in San Francisco. A heavy penalty will be attached for the displaying of nude, immoral or obscene films. The Council probably will be asked to raise the license fee for moving picture theatres from $25 either to $50 or $75.

According to the moving picture theatre managers, there is no law or ordinance authorizing the city comptroller to collect the customary license fee of $25, which is being paid annually. The managers, however, assert that they not only are willing to pay this fee, but are willing to co-operate with members of the City Council in attempting to pass an ordinance that will raise the fee to $50 or $75 in order to facilitate the prevention of irresponsible persons engaging in the business.

* * * *

For the purpose of winning back from the motion picture houses to the legitimate theatres those who have changed their allegiance, and to lure with them those who have come to find their entertainment in the moving picture, the Messrs. Shubert, Messrs. William A. Brady, Lew Fields, Marcus Loewe and others have formed a circuit of theatres embracing thirty cities in the East and the Middle West and will send over it companies which will play at ten, twenty and thirty cents and others which will demand the regular prices of $1.50 and $2.

* * * *

It is reported that Chicago promoters will erect a moving picture and vaudeville theatre to seat 9,000 people in the downtown district of Detroit. It is also reported that Klaw & Erlanger attractions will be billed at this theatre.

* * * *

Cincinnati, Ohio.—A handsome motion picture theatre will be built at the southwest corner of Broadway and E. Twelfth street.

WESTERN CORRESPONDENCE

Before taking up a review of other pictures that were seen here the past week it might be well to mention the arrival of a new picture operator in the city. Remember last week I stated that there was a new manager at the New Central and that Sidney M. Nutt, the proprietor, was being called "Papa"? Well, the Lyceum, not to be outdone in this respect, has also taken an interest in increasing the census, and Leo King, who married Miss Dorcia Dillow, the cashier at the Lyceum, a little over a year ago, was telephoned to the past week to hurry home. Leo made haste and, sure enough, there was another youngster. I understand, however, that his wife, who was a most charming young lady, is not very well and that the arrival has caused her quite a shock. However, we are all hoping to see both mother and baby out in the near future and the mob is waiting the time to catch Leo back of the baby carriage on Central avenue.

There are persistent rumors that the old Grand Opera House will soon be remodeled and turned into a first-class theatre, some stating it will be vaudeville and pictures, while others contend that it will be for the bigger attractions. These rumors, though, do not disturb the peace and quiet of my friend, J. Frank Head, manager of the Princess and Airdrome, who goes merrily along, realizing that he also has the Auditorium and, better still, contracts for the big shows coming here this winter.

The Eagles are to give a farce comedy at the summer theatre in Whittington Park on the evening of the day this will appear in print, and yours truly and "The Lady in the Baths" will play opposite to each other again for the first time in five years. The bill is the old farce comedy, "Captain Rackett." The county judge and other men of prominence are in the cast. I am playing "Timothy Tolman" and my better half is handling "Mrs. Timothy" in the same merry manner she did when on the road. In honor of the event the Moose Lodge will attend in a body, a compliment to the Eagles and myself and wife.

The New Central has contracted for a big feature every Monday in connection with their regular show, and the first of this special output brought "The Tale of Two Cities" to Hot Springs, where it was received by great crowds. I want to commend Cines for their French historical pictures. I have yet to see a bad one, and their "Josephine" was a treat. I think that their stage director deserves special commendation for the manner in which he produces this commendable class of pictures. Cines is the most popular foreign film coming here.

"Fighting Dan McCool" aroused a great deal of attention. He was a great scrapper, was this "Fighting Dan," only it was a good thing that the Kalem stage manager gave him a charmed life. Otherwise the picture wasn't so bad. They might tell you that the old feeling between the North and the South has all passed away. Forget it, brother, if any one hands that to you. When this reel was on some "Rebel," forgetting where he was, rose up in his seat in the New Central Theatre and yelled:

"Go it, you Rebs. Give them Yankees H——!"

Looks as if they have "forgotten," doesn't it?

"A Bachelor's Waterloo" created a great laugh, for which we are indebted to Lubin, while the "Golden Wedding Anniversary," with special elucidation as to the trials and troubles of Maurice Costello as the photographer, was one of the many good things that Vitagraph has sent the past week.

Thanhouser's industrial reel, "The Cry of the Children," was one of the best reels of the week, and our Socialistic brothers and sisters have not finished praising it even to this day. "Cupid Through the Padlocks" was O. K. from the American studio and Eclair gave us a rather novel idea on the "High Cost of Living." "Jimmie as a Hypnotist" was a great success, and Gaumont was accorded its quota of commendation. The "kid" is a wonder.

Took a run to Little Rock the past week and found several nickelodians out of business, but the Majestic, Gem and Royal were doing excellently. No wonder, either, for they are all first-class houses. I am taking a "flyer" to Hope, Ark., where I deliver an address at a big civic open air meeting in the interest of the Moose, and I'll look the picture trade over there and report next week. Here's hoping for hope!

The Arkansas Hot Springs, June 26.—No doubt the editorial mind will at once perceive that this letter is started by writing "The Arkansas Hot Springs" instead of "Hot Springs, Ark.," so explanations must be in order. There is a reason, too, and it is embodied in the fact that the city is rather jealous of its name. The people realize that there are many Hot Springs scattered throughout the country. One town of that name is located in Kansas. Still another can be found, I think, on the map of Oklahoma. There is one in the Golden Gate state, and the famous Virginia resort of the same name has long been a rival. But, good brothers and sisters, there is only one "Arkansas Hot Springs," and that is why we of this locality are taking special pains to impress the fact on those who receive communications from the "valley of vapors." That, too, is the reason why the men in business in this city are changing their letterheads to read "Arkansas Hot Springs."

MANAGERIAL DISAPPOINTMENTS

If there is one thing in the wide, wide world that will cause a manager to tear his hair and bust the Ten Commandments it is to advertise like a circus some special production and then, on the date it is to be given, find that the exchange got mixed up in their booking and that the said feature had not arrived. You managers where there are exchanges to whom you can go do not appreciate what it means to be disappointed, but two houses got "stung" here the past week and it was really very sad.

The New Central Theatre had taken up the greater part of the daily papers to tell of the coming of Vitagraph's big production, "The Tale of Two Cities," but on the date of its appearance the train from St. Louis came in without it and the "tale" remained untold. The manager, Sidney M. Nutt, knew why it hadn't arrived, for the reason that he had burned up the wires in an effort to find out, but the audience did not know it, and "Mr. and Mrs. Audience" were there in force, with all the little "Audiences," and it required considerable explanation to make one and all realize that it was not a "stall," but a real, honest-to-goodness disappointment that the manager had suffered.

While Mr. Nutt was almost "nutty" from explaining, down at the Photo Play the manager was telling his patrons how great the "Crusaders" were and assuring them that it would be on hand the following day, but when the train pulled in it was found that the conductor had not collected any tickets from gentlemen of this nature, and that night another explanation was forthcoming. Oh, no, it's a mistake to say that they were "peeved." To intimate that they were "angry" would scarcely cover it. In fact, one might state that they were "riled" and then fall short of descriptive adjectives. "Wild" might get one within speaking distance of the truth.

This is the second keen disappointment that Mr. Nutt has had, for it will be remembered that when "Cinderella" was booked at the New Central that the young lady was so unfortunate as to get tangled up in an Iron Mountain wreck and about 2,000 feet of her charming self was scattered over a vast area of track and Arkansas soil. I will say one thing for Mr. Nutt—he's no "piker." He waited until he had the pictures of "A Tale of Two Cities" in his theatre and then he started advertising all over again. Not only did he give the three reels of this Vitagraph feature, but he also included his regular run of three reels, making six reels in all, and as one of the reels had two pictures on it his patrons saw seven motion pictures for ten cents. There are some managers who will state that such a show was entirely too much for the money and hurts the trade generally. Forget it! The New Central Theatre seats 600 and by 7:30 o'clock that night standing room was at a premium. It was a great program, the biggest and best that any one man has ever offered the lovers of this industry since motion photography first appeared in the city.

"The Crusaders" finally appeared at the Photo Play, a day or so late, and it, too, proved to be all that was expected of it.

HALT LYRIC IMPROVEMENTS

There's nothing like a restraining order to tie up progress. If you have any doubts on this point, write to Harry Hale, manager of the Lyric Amusement Company, this city, for Harry is qualified to speak with authority on the subject. The Lyric, you understand, has been closed these many days. The front is open—wide open—for a new theatre is being erected there, but as it is located beneath the United States Hotel the proprietor of that hostelry decided that his entrance was being covered up and went into court and procured a restraining order, stopping the work on the new theatre until

the difficulty could be amicably settled. When the Lyric is finished, which it will be by the time the winter season opens, it will be one of the prettiest in the city.

SELIG'S BIG FEATURE

The New Central has been advertising Selig's big feature, which will appear here this week, "The Coming of Columbus." I asked Mr. Nutt if he thought that Christopher would arrive on schedule time and he stated that there wasn't the least doubt about it.

"You see, I have that all fixed with the exchange in St. Louis," he said. "They have promised to send the film out of there two days before I have it booked here, so that will give Christopher ample time to ramble into my house."

Selig is sending out a lot of excellent press copy for this reel, and the place will be packed. The entire town is awaiting its presentation with much interest, and I certainly shall take pleasure in reviewing the same.

A KALEM FRIGHT

I have had occasion many times to commend the Kalem production, but I saw one of their pictures at the Lyceum this week that made me yell for the police. It must have been a reel that was numbered among the early productions of this company, for surely they know better by this time. It was entitled "In the Jungle," and it sure should be sent back there. The one thing that made the audience howl, aside from several raw inconsistencies, was the scene where the hero takes a meat axe and severs the arm of the gent who played the "heavy," after the latter had been bitten by a snake when he entered the jungle to find and take him back to the "gell" who loved him. Lord only knows how long he went without being discovered, but it was the left arm, right near the heart, mind you, and this was chopped off and he never even bled to death, notwithstanding the fact that an artery would have been severed by the operation. Kalem, that was a positive fright, and I shall try and forget it. Now, your picture, "Egypt as It Was in the Time of Moses," I am informed, was a treat, so we'll forgive the "Jungle" on condition that you are not guilty if you don't do it again.

THE EAGLES SCREAMED

The local lodge of Eagles gave a benefit at the park the past week, when Hot Springs talent played "Captain Rackett," presenting this merry comedy under the title of "Two Married Men." I had the pleasure of helping the cast out, as did also the "Lady in the Baths." We handled "Mr. and Mrs. Timothy Tolman." The summer theatre was packed and we had more fun out of it than a bag full of monkeys in a peanut foundry. It was a big success. Between the acts other talent of the city introduced vaudeville specialties and the show ran nearly three hours. The Eagles sure screamed for pure joy. My good Brother Moose are now pestering the life out of me to stage a comedy for them, which I will have to do in the very near future.

"The Bell Boy" company is certainly producing the goods at the Airdrome, and "S. R. O." is the rule there each night. It is one of the best musical attractions that has ever been seen in Hot Springs, too. Manager Frank Head is mighty glad that he slid vaudeville off the boards and picked this company to bring the crowds back, for they are doing that nightly.

THE MAN IN THE BATHS.

"THE TRUE LOVE"
Majestic Release July 9

SCENES FROM "THE PRISON ON THE CLIFF"
To be Released by Gaumont Company on July 30th

AN INTERESTING AUSTRALIAN LETTER

Sydney, New South Wales, June, 3, 1912.
(King's Birthday—Holiday)

Editor of Moving Picture News,
New York City.

Sir:

Things in the moving picture line are at the present time in a sort of "mixed pickles" condition, caused by the numerous factions in the business, and the mastery for the lead, and I guess that it will all end in something, but what, I dare not make an attempt to guess.

The four oldest firms, and four of the leading ones at that, have formed a combine and joined their wealth and strength into one concern, and they have at their back the largest amount of capital of any other firms or companies in the game out here, under the heading of the Amalgamated Film Supply Company, Limited. The firms that have joined the combination are Wests Limited, J. & N. Tait, Limited, Johnson & Gibson, and Spencers Limited; the combine has also bought out the business of Pathé Frères and have taken over all their assets and liabilities in this part of the world, and are making a strong bid for the film business of Australasia. On the other hand, the International Pictures Limited are plastering billboards of Sydney, putting forth their reasons why they have kept out of this combine; and J. C. McCullagh, managing director of Universal Films Limited, is on the fence with the two other combines, but he doesn't seem much perturbed at what either of the other parties are doing, and seems to go the even tenor of his way and let the rest do the same, and I think in the long run, that it will simply be a survival of the fittest.

To my own way of thinking, I think there is going to be a big slump in the moving picture business out here, and that before long, but there is not the least doubt in my mind but what the moving picture is but in its infancy as yet, and great strides will be made yearly, and great perfection made in the making and the projection of them to what they are to-day.

Another thing that will have to be done to keep up the interest in the public eye is, they will have to make the actors change their faces more, for it is a great deal like the canned music that is sold; there has been too much of the same singers' voices for years, and surely that is not a difficult thing to do, as an actor on the stage makes up and loses his personal identity in the part, and I hear the remark made daily, "Why don't the artists ever make a change in their personal appearance, by making up, so as to conceal their looks now and again?" They need not do it in every film, but now and again there is plenty of chance to alter one's looks by a little grease paint, wigs, etc.

Personally I think that the amalgamation of the large firms was one great mistake, for virtually they lose their identity; and, on the other hand, I think that the world has about had its fill of trusts and combines, for they have, in the greater majority of cases, been more of a curse than a benefit.

Then again, why should there be all this infighting to try and best the other fellow? But I regret to say that there is as much jealousy as in the medical profession. Then again, there is this to be said, that there is not one of the firms mentioned above that does not compete with the smaller fry by being exhibitors, and running shows against the patrons that are hiring films from them; in other words, they are trying to serve both God and mammon at the same time. Messrs. Gaumont run a hiring out business, Messrs. Harrington, Limited, and Clement Mason, Limited, run film exchanges, but do not show or exhibit.

There are several local producers in this city, and one that has in the past done a fair amount in Dupind American films, and may be doing so to-day; but I do know that in the past he has done so, and he may be doing it now for all I know to the contrary.

Were I to mention that firm, there would be some amazement in film circles, but as there is no law that can make me tell unless I feel inclined, I am not going to say more at present on that subject, but I am going to keep an eye on them all the same, and some day I may blow the gaff, when they least expect it.

There are new buildings for the pictureplay going up in all parts of Australia, and in the course of three weeks there will be two at least opened in this city, one in Melbourne, one in Adelaide, and one in Perth.

I believe that there are others projected, and in fact I am pretty certain of it, but I will not give the names of the parties that are building them, for fear I might knock them, and they would get their hair off with me for so doing. So it is best to keep these matters to one's self, and not be in any hot water with them if things do not pan out just as they inform you what their intentions are in the matter.

The Crystal Palace is announced to open its doors to the public on June 24th, but they have not got the place finished yet, and there may be another delay. I will say this much for the theatre portion: it is the finest in Australia so far, and it will take a lot of beating. The company have put in a very fine Estey pipe organ that will be quite an acquisition to the place. The writer had the pleasure of playing on it a few days ago, and I must say it sounds well, and in the hands of a good performer should add largely to the drawing power, especially for Sunday night concerts.

It does seem as if the very devil had taken possession of the hyper-good in this part of the world, in regard to the opening of these places of harmless sort of amusements on Sunday, and I guess that if the whole thing was sifted to the very bottom, there would be found that there were others that had a big pecuniary interest in trying to get them suppressed, for there is no gainsaying the fact but what they have made a cut in the theatres and vaudeville houses, and I have always noticed whenever there is a hue and cry raised in any matters of this kind, there is behind the whole thing some ulterior motive for all the smoke, and where there is smoke there must be some fire as well.

The writer of this article put the question direct to one of the police inspectors in this city, as follows: "Inspector, if you had your say in the matter, which would you rather see on a Sunday night, these picture shows open or closed?" And the answer that he gave me was as follows: "I would let them all open their doors (the moving picture shows) and make a charge for admission to them, but I would keep a close censor over the kind of films that should be shown on these nights." And I asked if he found the work of the force less when these places were open Sunday evenings, and he told me that it kept the people off the streets, it kept them away from doing something worse, and it also made them better in many ways, by going to these shows; that the masses that were in the habit of attending them would not go to church, and if they could not get this kind of amusement, they would simply go up or down the harbor to some secluded place and they would get into something worse than looking at picture shows, and he was not far out when he stated that, to my certain knowledge. You can sure lead a horse to water, but you cannot make him drink.

I do not wonder that the people do not attend church more than they do, for as a rule all of the churches I have been in, in this part of the world, are so badly seated that if you wanted to be even partly comfortable you could not be, and most of the "sky pilots" in charge are dull and uninteresting, and they never miss the collection plate, no matter how often the place is open to the public.

Then again, they would hold up their hands in holy horror if you were to broach the subject of using a machine to project films on the screen, or a lantern to show some of the many lands, especially where the Master trod while on this earth.

Again, talk of a Puritan Sabbath in my native state—Connecticut—why, I never saw such a Sabbath in all my life as they have here. It is the one day of all I hate to see come, and glad when the clock strikes 12 midnight for the Monday. They are too pious to let you buy a box of matches on that day, and a man never wants a drink on Sunday, no matter how much he does on Monday.

The trouble is, they will have to wait for a while, until some of the old fossils die off and younger blood gets in power, before they get woke up from their old laws of way back in the realms of antiquity, of George I of pious memory, etc. The Sabbath was made for man, and not man for the Sabbath, and the sooner they wake up to that

fact, the better it will be for this part of the world. Let the churches put in a moving picture machine in their churches and let good religious, historical and scenic films be shown, with an intelligent man that can speak in a manner that all the congregation can hear, and not go drawling out his words like as if he had lost his mother-in-law, and I will wager my life that that church will have no lack of attendance, and there will be a much more plethoric collection when they call for the dough.

Then again, let them spend a little in the papers to make the fact known that on the following Sunday there will, in place of the regular sermon, be a descriptive lecture on such and such a film, and I will bet that when it is time to commence the service there will be only one thing to do, and that is to hang out the "S. R. O." sign, or else the "House Full," as the case may be.

You have got to attract the young, and the old, and you can't do it unless you have something more attractive than the average parson that I have seen and heard in the churches in this part of the world.

I have written this article in no spirit of disrespect to the members of the cloth. I respect an honest and sincere religious person, either male or female, but I despise a canting and crawling hypocrite as I do a venomous snake. I don't think that all the hue and cry will ever down the picture show, but they are urged to pass so many laws to not only harass, but annoy the proprietors, that some day there will be something doing to put a stop to it.

The matter of fact part of the business is, there are far too many laws already, and it would be a good job if they shut up the law shop for five years and gave the people a rest before trying to tinker up some of the old antiquated laws that ought to have been expunged from the books two hundred years ago. There are many today here who would go back to the ways of our ancestors, and would consign the railways and motor cars to oblivion, and would go back to the old stage coach and post horn and burn tallow dips in place of the electric light. They are a back number, living to save funeral expenses, and the world would be well rid of them. The times change, and so do the people, but these old fossils will never change until they are cremated.

W. H. HUBBELL.

"DON," THE WONDERFUL HORSE

Features in the Two-Reel Solax, "The Equine Spy"

"Don," the horse that has been appearing in vaudeville and earning $500 a week, and whose value is said to be more than $10,000, plays the leading role in "The Equine Spy," the Solax two-reel feature release of August 23.

The horse does wonderful—almost unimaginable—"stunts." He carries messages, steals papers and ammunition. He displays more intelligence than some human beings. The owner of "Don" values him at $10,000. A horse with an earning capacity of $500 a week or $20,000 a "vaudeville year," is surely worth $10,000, if not more.

"Don" is a fine-looking horse, is jet black, lean and a thoroughbred. He has all the characteristics of a race horse. He is a fine specimen and possesses the nervousness always so evident in high-bred animals. Anyone with red blood gets a thrill of pleasure after a glimpse of graceful "Don" going across a stretch of country bearing on his back wounded Darwin Karr or carrying Fannie Simpson to Karr's rescue.

HALLBERG EQUIPS THEATRE COMPLETELY IN VIRGINIA

Mr. Thomas Parsons, of Cape Charles, Va., has purchased through Hallberg, "The Economizer Man," a complete oil engine electric lighting outfit, Power's No. 6 moving picture machine, 400 opera chairs, and all the necessary wiring lamps, and supplies for the equipment of a new theatre at that place. Mr. Hallberg also reports a splendid trade in moving picture machines of all makes, Hallberg "Economizers," ventilating and exhaust fans—in fact, says the business is twenty-five per cent better than last year at this time.

Houston, Texas.—Alfred Hill has bought from the Shearer Amusement Company the Airdrome here and will continue to operate same.

AVAST ON THE SWAN BOAT!

They don't use swan boats for gondolas in pictures any more! When a film maker has a scene calling for the employment of gondolas he no longer rushes to the nearest park and picks the handiest swan boat. No, swan boats are left to pleasure-seekers who will spend a dime to travel in style on the park waters; and Mr. Film Producer builds himself some real gondolas. Whereupon the motion picture is much benefited, for the nearly-real gives place to the really-real and there are no coarse comments from the audience. Genuineness is as welcome in a film as in other articles. For films, after all, are mere articles, a little more interesting than some others, to be sure, but articles to be bought and sold just the same. That they may be good articles is all we may ask.

"The Merchant of Venice," by Thanhouser, should be a

"good article." Certainly this company have spared no pains to make it such. Herewith is a scene in the studio yards at New Rochelle showing that the park swan boat has gone out of date. The studio construction crew is seen gathered about one of the gondolas they have built for use in the two-reel Shakespearean feature. The release date of "The Merchant of Venice" is Tuesday, July 30.

THE LIFE OF BUFFALO BILL FILM CONTROVERSY.

Buffalo Bill Has Appealed from the Decision of Judge Gerard to the Appellate Division of the Supreme Court of New York.

Col. Wm. Cody (Buffalo Bill) and Major Gordon W. Lillie (Pawnee Bill) have appealed to the Appellate Division of the Supreme Court from an order made by Judge Gerard, denying them an injunction pending the trial of their action against Buffalo Bill and Pawnee Bill Film Co. They announce that the case will be fought to the bitter end and taken to the highest court. They are anxious to have the matter disposed of as speedily as possible, so that the present or intending purchasers of the rights of these films may have no complications.

If they should be successful eventually, then all persons who have purchased the rights from the Buffalo Bill and Pawnee Bill Film Co. will in all probability have to account to them.

FILM SUPPLY COMPANY POSTER CONTEST

In order to stimulate an interest in the designing of film posters among the manufacturers releasing through the Film Supply Company of America a most effective method has been adopted; a joint display of all the weekly collection of posters from the different manufactories are exhibited at the offices of the Film Supply Co., 133 W. 44th street, giving each of the manufacturers represented there an opportunity of comparing their own posters with those from other firms.

This is a good scheme, and should be productive of better poster results.

New York City, N. Y.—The Fleischman Amusement Company has purchased the moving picture theatre at 2226 Seventh avenue.

Manufacturers' Synopses of Films

INDEPENDENT

SLIPPERY JIM

Solax Release, July 17

Faith Merrill, a young girl who has been strictly reared, meets and loves the stranger, a handsome dare-devil fellow whom all like, as soon as he drops in their midst. The couple marry. Ideal happiness follows until Faith, accidentally learns that the man she worships is a member of a robber gang, wanted by the police. Deeply as she loves her husband, his duty, as she sees it, is to give himself up and take his punishment.

The girl, her soul torn between love and duty, as she sees it, finally staggers from the room, after a dramatic scene with her husband. Jim thinks that she has gone to prepare for their voyage. Not so. Reaching the upper floor, the girl enters her bedroom. Inside the door she falls on her knees. "God," she prays, wringing her hands, "save his soul. Save his soul. Don't let him hate me for that which I am about to do. Save his soul." She takes down the receiver, telephones police department, and gives up her idol to the law. This she does with a broken heart, but with an inward conviction that only by this hard method can salvation be accomplished.

Jim, waiting below in blissful ignorance, is presently surprised by the police, shows fight, is wounded, and is arrested after a very effective fight.

A year later, Faith, in an agony of expectation and love, waits. Jim has that day been released. Will he forgive? During his year's imprisonment, he has persistently refused to see his wife. Love conquers. Jim rushes in, catches her to his heart, kisses her repeatedly. His better nature had conquered. He tells her he has forgiven, that his life shall henceforth be worthy.

Presently Faith, on some pretext, leaves the room. Jim moves about gazing at the loved familiar objects about the room. Finally he seats himself before the open grate fire and becomes lost in thought.

Faith softly enters with a sleeping infant clasped in her arms. Unheard by Jim she approaches him and lays her hand upon his head. Jim, smiling, catches her hand, and presses it to his lips. Then he looks at her and springs to his feet, his hands clenched. Spellbound he gazes, until the truth floods his soul. Completely overcome, he falls to his knees and clasps the tiny hand of his child. The other arm he clasps about his wife's waist and buries his face in her soft gown. "Slippery Jim's" redemption is complete. Faith lifts her face, glorified with happiness and closes her eyes in prayer.

THE FOUR FLUSH ACTOR

Solax Release, July 19

This story deals with the adventures of a "ham actor" who tries to "make good" in moving pictures. This Ham comes into the studio and assures everyone, including the directors, that he is the "real thing." He assumes that air of "I'll show you dubs" and starts to do things. He not only gets into trouble with the camera man and everyone else but makes a general nuisance of himself.

The film shows, besides its ludicrous story, many of the methods in film production.

This is one of the scenes, which is characteristic of the story. A Seaside Scene—The Ham, in Summer costume. The leading lady also in Summer costume. Three girls in bathing suits—listening to orders—then step out of the picture. The Ham is supposed to flirt with the leading lady—makes her acquaintance—then he hears a cry of help—he bravely goes after one of the supposedly drowning bathing girls, but he trips and turns a somersault—and soon is in need of assistance himself. They drag him out, roll him on a barrel and there's an end of his moving picture career. There are also a number of laughable incidents on the ledge of a precipice—the harm trying to ride a horse and be a cowboy and such funny stuff.

HEARTS IN CONFLICT

Imp Release, July 15

Andrew and David, brother fishermen and life-long friends, start for the fishing banks, but before their destination is reached their boat is wrecked and David is drowned. Andrew returns home a saddened man, determined to do all in his power for David's daughter, Angelina, whom he adopts, and in time comes to love as dearly as his own child Elinor.

The years pass, and the two girls, who seem sisters in reality, are approaching womanhood. Elinor and Ralph, who is known as the village flirt, are sweethearts, but her father does not trust the young fellow and forbids his daughter to receive his attentions. She, in order to blind him, plans to have Ralph make love to Angelina. He agrees to this, and later discovers that the foster sister has in reality won his heart.

Elinor surmising this sends Ralph a note asking him to meet her. This through chance falls into the hands of Angelina, and she to test his fidelity, has it delivered to Ralph. She decides, however, to be an unseen witness at the meeting.

Ralph explains to Elinor that his heart is now entirely her sister's and he intends making her his wife. Elinor, realizing her plot has indeed been successful, throws her arms about him and pleads with him not to forsake her. All this is seen by Angelina, though she cannot hear the conversatio. She is stunned by the revelation and reproaches Ralph for his perfidy, and refusing to listen to his explanation, rushes away to the shore. Arriving there, she extends her arms appealingly towards the water, begging her father to take her to his home, when to her overwrought mind, she seems to see her father's image rising from the water, urging her to come to him. And she blindly walks through the waves towards him.

Ralph, fearing Angelina will be drowned, throws Elinor from him and dashes after his sweetheart. He reaches the shore and rushes into the water, seizes his sweetheart and bears her safely to land. Here his presence restores her to a normal condition, and after all is explained she forgives her lover and promises to be his wife.

WINNING THE LATONIA DERBY

Imp Release, July 18

Luther Clews, a Kentucky gentleman of the old school, finds himself at the opening of the story in financial difficulties. His son, Howard, owns Queen Bee, whom the father and son expect to retrieve the family fortune as she is entered in the famous Latonia Derby. Young Howard has lost heavily on a previous race and without his father's knowledge has given his note for $5,000 to Doc Martin, an unscrupulous pool room owner doing business in Lexington, Kentucky.

Martin knowing the great value of Queen Bee and thinking that if she were scratched, his own Eagle would win the Derby, induces young Howard to give him a mortgage on Queen Bee to secure the note. The day Howard is to ship his horse to Latonia, Martin forecloses. At this juncture, Howard's fiancee buys an interest in Queen Bee.

Martin secures the assistance of a friend who endeavors to poison the animal in order to prevent her entry in the race. The plot is foiled by Howard who is secretly watching his pet. The race is run, Queen Bee is victorious and fortune again smiles on the Clews family.

BUILDING A CHURCH IN A DAY

Imp Release, July 20

Eight hundred persons worshipped one night last week in Elbethel Methodist Church in Spartanburg, S. C., which was completely built in a day.

The first nail was driven at six o'clock in the morning by Mayor A. H. Kirby, who said the edifice was handsomer than the first Methodist Church, which required a year to build.

One hundred and fifty carpenters, painters, paperhangers, plumbers, electrical workers and other artisans, working by a carefully arranged system, had the structure completed by sunset. By seven o'clock the mission heads were installed, the aisles carpeted, the altar placed and decorated with flowers, and a pianno was in place in the choir loft.

During the day the work excited the interest of many people and it is estimated that fully 18,000 persons visited the spot and watched the progress of the erection of the building.

On the same reel:

THE FOREIGN INVASION

Michael Dolan has been long enough in this country to imbibe American national sentiment and he resented having to purchase whiskey at a saloon kept by a smiling Dago. His resentment was intensified by some newspaper statistics that he read dealing with alien immigration.

Dreaming a dream, he witnessed the curious spectacle of people of various nationalities taking active part in public affairs. For example, he sees the Asiatic in control. In other words the Yellow Peril has led to officering of the country by Japanese men. Other nationalities, in the garbs of their countries, also appear in this picture much to the horror of Micheal, who has to endure the greatest agony at the grotesque sights he sees in his dream.

Of course, he awakes from his dream and getting down to the stern realities of life is sent to the wash tub by his wife, who admonishes him against excessive drinking and idle newspaper reading.

The comedy is of a quaint turn, telling an amusing story in grotesque fashion and acted in the spirit of the tneme by a capable company.

GETTING EVEN

Powers Release, July 17

"Getting Even" is a refreshing little comedy with all the scenes laid in the open and the backgrounds are very picturesque which lends a distinct charm to this picture.

Percy Jones takes his sweetheart Dollie Vaughn and her mother to the country during the heated period and there the party meets Hank Hawkins and Ezra Jackson, farm laborers. Percy lords it over the husbandmen and the city people make the pair the butt of many a joke.

Percy and Dollie go boating and espy the farmers working on the shore. They concoct a little scheme and it works admirably. They pretend the boat is sinking and shout lustily for assistance. Hank and Ezra hear their cries and rush to the waters edge. Hank divests himself of shoes and hat and swims to the boat only to be laughed at by the city lovers. He swims to the dock and vows vengeance after relating his humiliation to Ezra.

A few days later Percy and Dollie go rowing again and the boat springs a leak and is sinking fast. The occupants are frantic and their shouts are heard by Mrs. Vaughn. She rushes to the lake, and sees their predicament and runs for assistance. Ezra and Hank are working and decline to contribute again to the enjoyment of the city people. The mother is frantic and appeals to Hank on her knees. He again plunges in and saves Percy and Dollie. Dollie sees the contrast between Percy and Hank and falls genuinely in love with Hank. The latter leads her up to a declaration of love and then shows her the picture of an actress telling her it is a picture of his sweetheart and she is piqued and urges Percy to take her home. The closing scene is at the railroad station with the people from the city aboard the train bound for home and the young country youths evincing gratification at having gotten even with their visitors.

"RIP VAN WINKLE"
(2 Reels), Released Saturday, July 6th.
Taken in the heart of the Catskill Mountains.
Great cast. Special three and one-sheet posters.

RELIANCE

"GRANDPA"
Released Wednesday, July 10th.

"THE TOY 'PHONE"
and Natural History
(Split Reel), Released Saturday, July 13th.

Coming Releases; "At Cripple Creek" (2 reels) Wednesday, July 17th; "Love Me, Love My Dog," Saturday, July 20th; "The True Love," Wednesday, July 24th; "The Soldier's Baby," Saturday, July 27th.

Sold only through the FILM SUPPLY CO. OF AMERICA.

UNDER TWO FLAGS

Gem Release, July 9

First Reel.

Bertie Cecil, a member of England's nobility and its most exclusive military order, the National Guardsmen, idolized by the men and lionized by the women of his set, realizes his gilded beggary. Indifferent to most things of life to a degree of carelessness, he finds particular diversion in innocent flirtations with married women. Lady Guinevere likes him in a silly sort of way, but she values her diamonds and the thing she calls her pride more than she does her attachment to Bertie, so she determinedly resolves and consistently manages to keep the romance from her husband's prejudiced observation.

Bertie's brother Berkeley, even more shiftless, reckless and extravagant than his elder brother, loses heavily at gambling and asks Bertie for financial assistance. Bertie patiently but sadly explains that he cannot meet his own debts, but the boy sulkily doubts his sincerity.

At nine o'clock that night Lady Guinevere visits Bertie in his home. And at the very time they are conducting their clandestine flirtation, Berkeley goes to a Jew money-lander, offers a note for sufficient money to cover the deficit, and signs his brother's name, endorsed by a friend, Lord Rockingham.

A little later the last slim vestige of Bertie's fortune is wiped away. Rockingham's eight-year-old sister comes to him—they're in the garden and the approaching night seems to symbolize the darkness of his heart—and offers him some gold. Bertie is touched and saddened by the sweet sincerity of the child, but tells her he cannot accept the money, and that when she has grown to womanhood she will know the reason. He asks for the little enamel box in which she carried the gold-pieces for a memento, and receives it just as he is summoned by a messenger to Rockingham's quarters. Arrived there, he finds Lord Rockingham and the Jew money-lender, with the forged note. Rockingham pleads with him to deny the charge, and explains where he was the night the note was executed. If Bertie speaks, he must sully and soil a woman's name; if he spares her, his silence must be accepted as admission of his guilt. Deaf to the plea of his friend and the sneers of the Jew, blind to the anguish on Rockingham's face and the cunning and glow of unholy victory on the face of the Jew, he keeps his silence and his faith with Lady Guinevere.

It is only a few minutes later, when the Jew attempts to place the handcuffs on him, that he realizes he is under arrest. All the wild freedom of his reckless spirit suggests one course, one act, one daring defiance, and obeying the insistent impulse, he rushes off and escapes.

He goes to Africa and engages under the French flag. And in Africa the life that he thought he left behind, buried under the fair reputation of a respected woman and the honorable guilt of a cowardly boy, looms up to mock and menace him, a sneering, jeering Nemesis, pursuing and tormenting him with all the relentless mischief and malice of a guilt incarnate.

Second Reel.

Cigarette, soldier of France and daughter of the Army, Cigarette, a bit of fiery, furious humanity bundled into a wild child, Cigarette, tender and brutal, gentle, jealous, generous and domineering, Cigarette, a kitten with a tigress in her—Cigarette was to learn the bitter definition of pain.

She loved Bertie—loved his soft speech and his sad silences. She had seen his reckless loyalty in battle, his humanity toward the foe, his tenderness toward the wounded of both forces, his gallantry and subdued, resigned manner—and she loved him. His naturally cold English impassiveness, heightened and emphasized by the utter indifference to the memory of the past and the concealed promise of the future, puzzled and annoyed her—but she loved him. He looked upon her wild dances and riotous revelries with a little disgust and a great pity—but, oh, she loved him.

Ten years he had lived under the French flag and the African sun. He was older than his years—his soul was as old as the very Egypt that had stolen into his heart. But the memory of before still lived and lingered with him.

To Africa came a party of tourists—from England. They visited the barracks. Among the women in the party was a sweet, young, beautiful slip of a near-woman. She was to Bertie a link of the past, a vision of the happy yesterday that had died. He was to her—only a soldier of France. But somehow they became acquainted, and somehow she became interested in him. We can't explain the mysteries of life.

And Cigarette saw—saw the light in his eyes as they followed the slight, lithe form of the other woman, heard him speaking to his secret in the silence—and her wild heart filled with pain and rage.

When he fell wounded in battle, Cigarette dragged him from the red field to a shack in the outskirts. And through the long, black night she nursed him, her lips clinging to his—because he would never know of it. And when he trembled in the chill desert night, she covered him with her tunic, and crept shivering closer to the meagre fire. It was the love of the Amazon. Then, faintly, feebly, she heard his voice and a name. Eagerly she listened, her heart beating a prayer—the only prayer her being was ever known to make. But the whispered name was the name of the other. She choked the sob and flew from the tent, that he might never know.

One day the English woman saw the little enamel box, now rusty, battered and tarnished, the little box that had symbolized a treasure and a pleasure only less than the memory itself of the sweet child who thousands of hours before had offered him the money it contained, that he had carried through all the wars and woes of the past ten years. She saw it, and started and stared; and asked him where and how he obtained it. He related the incident—and she told him it was she.

She explained that Lord Rockingham was with her in Africa, and begged him to stay until her brother returned to the house. With a sudden , startled fear he begged her not to disclose his presence, and flew from her.

Once, on a street in Algiers, he looked into his brother's face. The boy was a man, even if not very much of one. He greeted Bertie with a vague, trembling fear, a hollow horror that the other would usurp his place and power. But Bertie told him to leave Africa with his title and his honor, return to England and live his life according to them.

An irresistible something drew him back to the woman. It might have been England calling to him, or peace, or love—it might have been all three. He went again.

The Colonel of Bertie's regiment, who hated him with a blind and bitter passion, saw him come from the house, and in jealous rage demanded to know why he had gone there. Bertie was silent, again shielding a woman's name. The Colonel sarcastically insinuated that the aristocrat was cold to her equals and carried on her midnight intrigues with the blackguards of his camp. A moment after the deed Bertie realized that he had struck him.

He was court-martialled, found guilty, and sentenced to be shot on the morrow. Cigarette heard and realized, realized also that she had no time for despair or tears. Frantic with grief and dismay, she ran up the street—and stopped to peer into a face. The face was the face of Bertie, the face of an Englishman, with the stamp of his order. She stopped him and excitedly told him all, and learned he was Bertie's brother. To her the boy confessed all, and not waiting, she had him write his statement, snatched the paper and dashed off for the marshall's tent.

Her story was told and proved. The stay of execution of sentence was given her, and she resumed her break-neck ride against the sun, pitifully appealing to time, as have so many others on nights that seemed but a group of moments, to keep back the day.

She rode into the scene of the execution just as the command was given to fire. Her shout, "Stop in the name of France," came a moment too late. The command had already been given, and the guns were speaking their dirge. But even fleeter than the leaden death, she hurled herself from her horse, in front of Bertie. After the first moment of dull, despairing astonishment he realized that she had sacrificed her life for him, realized in the last chapter all the devotion and integrity of her love. Slowly he dropped his head until his lips met hers. But the long-longed for sweet had come too late, and the victory of her love was too late to be anything but defeat. Once she smiled, a sweet, fleeting smile of triumph, and in the kiss that she had hoped and lived for, she died.

In England, on a night of mystery and many stars, Bertie and She sat together. Sadly they smiled at each other. They were thinking of a distant grave, the human cost of their happiness.

THE CALL OF THE WEST

Champion Brand, Release July 15

An entirely different story from the ordinary Western. The usual story shows the Easterner tiring of the quiet life or the profligate son disinherited by an irate father, leaving his home of wealth and luxury to try his fortune in the West. This story deals with a real Westerner who comes into a fortune left by his uncle in the East. One clause of the will provides, however, that the legatee must live in the ancestral house in the East, otherwise the fortune is lost.

Bill Smith accepts the conditions and goes East. He is soon settled in his new home, surrounded by every luxury money can buy. But these things do not appeal to Bill. He longs for the free life of the prairie. Naturally he is much sought after owing to his wealth and new position. He gains the clubs, attends balls and receptions, where the idle rich are wont to congregate. Still he is far from happy.

One day at his club, Bill protects Edith Mason, a little flower girl, from the insults of a half drunken loafer. In the scrimmage the girl received a blow. Bill takes her to her home in his auto. They soon become fast friends. Edith's mother is a consumptive. She receives a letter from her brother in the West telling of his coming to New York to take her west with him, where it is hoped the climate would benefit her. Bill calls on Edith and is shown the letter. Much to his surprise he finds that the Uncle is Pete Curley, his former friend and fellow cowpuncher.

Bill shows Pete the sights. As the time for the departure of his friends draws nearer, Bills longing for the West grows stronger. He realizes that his new acquaintances tolerate him because of his wealth. This he proves by a clever ruse. After bidding good-bye to Pete and Edith, in whom he becomes very much interested, he returns to his home of luxury. He is very unhappy. The call of the West is too strong for him to resist. He writes a note to his lawyers, relinquishing all claims to the estate and rushes madly to the station just in time to gain the little party, as they board the train for the Glorious West.

THE FLOWER OF THE FOREST

Nestor Release, July 8

Jim Fielding, a venturesome and selfish young man, is at the head of a hunting expedition. To show his friends how little he cares for danger, he leaves them behind and is soon lost in the woods. For two days he staggers hither and thither vainly trying to find a passage out of the dense and seemingly endless forest. At last, his supplies gone, his strength deserts him and he falls unconscious to the ground.

Wanda, an Indian maiden known as "The Flower of the Forest," goes out to gather fagots and comes upon the prostrate form of Jim, who revives under her tender ministrations. Later he's carried to the Indian camp.

In a couple of weeks, Jim is completely restored to health and is eager to return home; the Indians, however, have other plans and detain him. Fretting under this enforced imprisonment, he silently watches his opportunity to escape. The psychological moment comes when the Indians, en masse, go hunting, leaving Jim and Wanda alone. The man makes violent love to the girl, who believes him implicitly. She guides him to safety and is then brutally told to go back whence she came.

Basil Russett, an old settler, takes the young man to his shack. Bella, his daughter, looks upon Jim with favor. Her mother disapproves, stating that the stranger has an evil eye. Meanwhile, Wanda, assisted by old Russett, reaches the settler's humble dwelling, where Jim is unmasked and unceremoniously put out of the house.

A GENTLEMAN OF FORTUNE

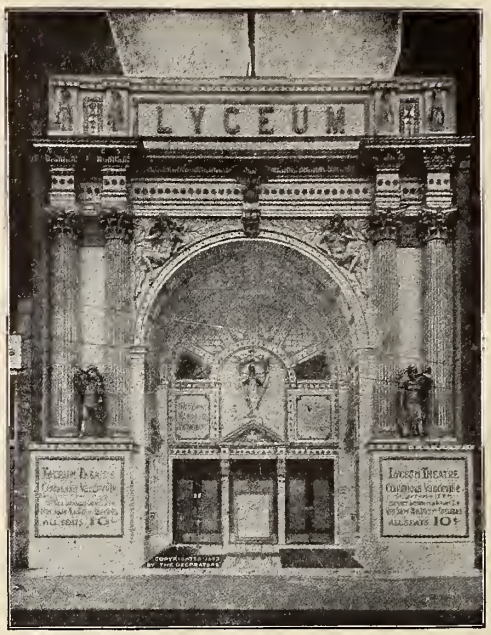
Nestor Release, July 10

Phil Willing, though possessed of a good heart, becomes the leader of a band of outlaws. The evil life he leads is not to his liking and yearns to become a respectable citizen. When Margie Billings, the sheriff's little daughter, crosses his path, Phil resolves right there and then to cut loose from his companions.

At church, the following Sunday, he is recognized by a visiting deputy and promptly taken to jail. Little Margie pleads for him but to no avail.

The outlaws, free from Phil's restraining hand, go on a rampage. They successfully rob the sheriff's home, the mistress being an invalid and alone with Margie. The little girl manages to reach the deputy, who is keeping watch outside of Phil's cell, and apprises him of the robbery. The deputy and other men immediately give chase to the desperadoes. Margie finds her mother in a faint and rushes out in search of aid. Phil comes to her mind, and with the forgotten jail key she lets him out. The freed man rides like the wind to the nearest doctor, and, on his return to the sheriff's home, is recaptured by the posse who have also caught the fleeing robbers.

Thanks to little Margie, the sheriff deals kindly with Phil, who is escorted to the State line and told to ride ahead and ride fast.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

YOUNG WILD WEST CORNERED BY APACHES

Nestor Release, July 12

Starlight, a beautiful Indian girl, is betrothed to Young Bull, the chief's son, whose love she does not reciprocate. Young Wild West comes in the nick of time and saves Starlight from the clutches of her savage adorer. The girl gladly joins the Americans' camp.

Young Bull, vowing revenge, lies in wait for Young Wild West. They meet and a terrific hand to hand combat ensues. The Indian brave is vanquished; his recital makes the old chief rage with anger, which causes him to command the Indians to bring back the girl at any cost.

Notwithstanding the American's watchfulness, the red men succeeded in carrying out their chief's mandate; but Young Wild West is not to be denied. With a few of his followers he gets on the trail and retakes Starlight. This causes the Indians to go on the warpath and a big battle follows. Young Wild West and his sweetheart, Arietta, hold many braves at bay until their ammunition is gone, and then, just as they are being captured, his friends come forth with Young Bull in tow. An exchange of prisoners is soon made and peace restored. Starlight returns to the American camp.

THE OCTOROON'S SACRIFICE

Republic Release, July 22

There are many and varied tales told of hardships and cruelties of the South before the war. In spite of the nobility of the genuine Southern families, there were many alien slave holders whose treatment of the slaves was anything but laudable.

The beautiful Octoroon was the property of an unscrupulous French adventurer whose son was a typical "chip of the old block." After being accosted time and again with insulting propositions from both father and son, she finally runs away and by a clever ruse evades the bloodhounds and negroes that have been put on her track.

About this time Eveline, a little Southern

beauty, in a teasing mood jumps into a row boat to evade the caresses of her sweetheart, Frank Lee. As the boat nears the center of the stream she laughingly waves to her sweetheart on shore and in so doing loses her oars; in an effort to regain the oars, the boat is capsized and the girl is thrown into the stream. The Octoroon who is hiding in some bushes nearby, sacrifices her chances of freedom by leaping into the water and rescuing the young girl.

Eveline becomes very fond of her and finally persuades her father to buy the Octoroon from her French owner. The young Frenchman when he meets Eveline falls madly in love with her in spite of the fact that the young lady shows her preference for Frank Lee, a handsome young Southerner.

The Frenchman through his father, manages to almost ruin Eveline's father, and when all honorable methods of love-making have failed to win Eveline, he does not hesitate to threaten her father with ruin unless she accepts him. The Octoroon hears of this and thinking to save Eveline by sacrificing herself, she makes an appointment with her former master and during a struggle the man is thrown over the cliff and is dashes to pieces on the rocks below.

Young Lee is accused of the murder on circumstantial evidence and is locked up in the county jail. In the meantime, the Octoroon, weak and ill from exposure comes to the hut of a poor "white trash" family—here she learns that young Lee is being held for the murder of the Frenchman and in spite of her weakened condition and the fear that she might again fall into the hands of her former owner, she braves all dangers and appearing before the authorities confesses how the young Frenchman came to his death.

Her sacrifice brings happiness to two loving hearts and peace to her before she dies, as the result of her painful experience.

THE ALL-SEEING EYE
Republic Release, July 15

A power more than worldly is the means of unraveling a mysterious murder which had no eye-witnesses.

The Canadian lumber country, noted for its hardy men, is the center of this strange tale of love, hatred and conscience. Tom O'Hara, the foreman of the Bleecker Lumber Company, is in love with the daughter of his employer, and although his suit is looked upon with favor by all, his course of true love does not run smooth, owing to the tactics pursued by Pete Le Faner, a bully, whom Tom had to thrash more than once for his cowardly attacks.

Le Faner has at one time been deeply in love with Rose Baptiste, the beautiful daughter of a lumberjack, but finally tiring of her beauty, he cast her off. The girl told her father who vowed to avenge her honor. The opportunity came when Le Faner followed Tom and his sweetheart and then purposely picked a quarrel.

Tom, unable to withstand his taunts, sprang at his insulter, and in a few seconds the men were locked in a deadly embrace, while the girl rushed to the camp for assistance. Tom succeeds in thrashing Pete until the latter cries for mercy, then leaves him while he follows his sweetheart. As Pete is left alone, the father of the girl he has ruined rushes upon him and makes him pay with his life for the girl's honor. Rose has in the meantime obtained help and upon returning to the spot where she left the two men, only the dead body of Pete is found. Tom is at once arrested for the murder and is held for the jury. The conscience of the murderer, however, will not permit him to rest and in a moment of remorse he confesses his crime to the sweetheart of the man who is awaiting death in a prison cell.

THE DREAMERS
Eclair Release, July 16

Mrs. Fuller has an ambitious daughter named Dorothey, and a literary but impecunious young tenant named Edward.

In exchange for much belated rent, Edward is engaged to prepare Dorothy for entrance to college, and Edward though very busy writing a prize-story finds time not only to instruct but fall in love with his pupil.

A relative's sudden appeal for financial aid causes Dorothy to give up her scholarly aspirations. This occasions much sorrow to Ed. but incites him to increase his efforts for winning the prize.

Things, however, go worse, Edward's food supplies give out; a relentless collector takes away his typewriting machine; and, worse yet, Edward receives news of his father's death, together with a small sum of money left by the deceased in payment of a debt to an old friend of his heirs.

In spite of all difficulties and temptations occasioned by the money in his custody, Edward completes his story. Lacking the price of postage, he pawns his overcoat and after mailing the manuscript and purchasing some food, Edward returns home shivering in the cold but none the less hopeful.

Dorothy unearths a coat that has belonged to an uncle and through the transom throws the coat into Edward's room. This discovery of the coat, its refusal and final acceptance results in the bethrohal of the giver and the recipient.

Later on:

Edward in his room. One of the committee to pass on the story enters tells him that he has won the prize and hands him the certificate and package of bills, amount of prize. Edward, elated, bethinks him that he had better take his coat out of pawn. Leaves to do so—puts it on and then takes the old coat back to Dorothy—and also the good news. As he hands her the coat an envelope falls from it's pocket. He reads the superscription and notes that it is the name of his father's friend. "Why, Dorothy, is this youn uncle?" "Yes." "Then you are the heiress to whom, according to my father's directions, I am to give this. Take it." She signs no—pushes it back to him—for both of us—he understands, as he takes her to his arms—the others are about to enter—see the situation—tip-toe off.

And thus the dreamers realize their sweetest dream.

THAT LOVING MAN
Eclair Release, July 18

Bob Anderson is the sole remaining heir to his uncle Henry's great fortune. But Uncle Henry has old fashioned ideas, that young men should and do things of greater fruit than lounging clubs and leading cotillions. So Uncle Henry puts it up to Bob to go to work or be cut off from any inheritance. Bob is so highly incensed over such a proposal that he, a society leader, should become a factory worker, which is the work that his uncle proposes. Bob tells his fiancee of his Uncle's degrading suggestion and expects her sympathy only to find her of the same mind as the Uncle, she begs him to accept and go to work. Bob refuses and she breaks their engagement.

Bob plans to get even by making love to other girls, hoping to provoke her jealousy to a point where she will take him back. This plan fails, his finances run out and he plans to die.

Bob writes a circular form of letter to each and all of his creditors and erstwhile sweethearts in which he blames them by inference of being the cause of his contemplated self-destructions. Letters are sent out for delivery, Bob looks for weapons of destruction and discovers an unopened bottle of wine. He decides to have one last "Tipple," drinks it and is soon victim of the "sleep of the grape."

The notes arrive at their addresses and each addressee determines to rush to Bob's apartment to try and prevent his terrible contemplated end. Creditors and sweethearts arrive, find Bob spread out on floor with many murderous looking weapons scattered about. They think him dead and their expressions of grief commence. Their wailings awaken Bob, he arises, face agrin over the joke of it all. But they do not take it as a joke, rather they leave in high dudgeon.

In the end Bob decides life is too sweet to end, he accepts his uncle's original ultimatum and goes to work. Uncle Henry saves him form his creditors and his girl takes him back.

DETECTIVE FUZZLE'S TRIUMPH
Gaumont Release, July 25

This film is one to be enjoyed by the appreciators of the humorous in motion pictures. Its story is simple and ridiculous; everybody behind the scenes is busy making up. The clever danseuse in her hustle and bustle to reach the stage has time however, to receive a valuable pearl necklace from her stage admirer, an English Lord. Answering her cue, she rushes from the room, dropping her pearls in her undergarment. She returns, to find to her alarm that the jewels have disappeared. She summons the famous detective Zigoto. This noted sleuth commissions his two subordinates, Detectives Fuzzle and Summers, to take care of the job. The mysterious comedians respond to the obligations placed upon them, the former by taking a most serene nap on a bench under a side window, the other by upturning everything in his search for the coveted necklace. In the meantime the Lord buys the actress an exact duplicate. Summers spies him, mistakes him for the thief, and leads him as prisoner to the detective Bureau. In the meantime Fuzzle is rudely awakened by a thump on his head. Upon investigation he finds the necklace which has been brought from above as the maid shook out the ill-fated undergarment. With his prize in hand, he also returns to the bureau, arriving simultaneously with his comrade. Surprise, joy, humiliation, triumph all ensue.

THE PRISON ON THE CLIFF
Gaumont Release, July 30

2 Reels.—A Drama of 1796.

The gray, bleak, silent prison castle of Roucras still towers ruggedly above the vast expanse of crag and sea that isolates it from the rest of humanity.

It was in this impregnable place that captives of the state were condemned to imprisonment, and that the French government during the Revolution of 1796-9 sentenced all plotters found guilty of treason. It was in this Bastille that they were convicted on the thinnest of evidence to confinement for life or still more often proscribed to death.

In this silent fortress of Roucras on the rugged cliffs of the Bay of Gascony close to the frontier of Spain lived the prison Governor, his wife and mother. His young wife was indeed a charming being, the embodiment of all delicacy and life that contrasted sharply with the desolation and loneliness of her enforced solitary habitation. To the prison Governor and his family it was but of ordinary significance to receive a warrant of long imprisonment daily for some new victim.

However, on this August evening the Governor starts back with amazement, mixed with horror when he finds that his colleague of early years, the Marquis de Fiers, is the next victim to the doomed walls of the dungeon. Without any explanation to his family, the executive hastens to the wide stairs down which the prisoner is descending and holds out his hands with a promise that while he remains at the head of the institution he will see that his prisoner is as comfortable as possible; but poor de Fiers is unable to respond to the cordial greeting of his friend as his hands are securely bound behind him. The Governor's wife, alarmed at the actions of her husband, starts in pursuit and is surprised to find him so pained and worried over the arrival of the prisoner, a thing which heretofore has been a commonplace occurrence, and inquires the reason. He explains to her the circumstances and she understands at once, with the result that she decided to do all in her power to make the lot of Roucras' latest captive as pleasurable as possible. Setting aside the prison rules and regulations the Governor visits his captive, asks him to dinner and also allows it to become a regular custom for the Marquis to spend his evenings with his pretty wife and mother.

De Fiers and his fair hostess share a passion for music wherefore many pleasant hours are spent in playing and singing to the accompaniment of the harpischord. Unfortunately, however, the prisoner is overcome by his hostess' charm of femininity and all unwillingly and without evil intention is carried away by her singing and beauty to the extent of engaging in a dangerous flirtation. While the pair are momentarily enjoying terms that are rather too friendly the Governor's mother happens into the room and discovering this circumstance informs her son of his wife's supposed infidelity.

Consumed by jealousy the Governor's friendship and laxity turns to hate. He plans that the Marquis must now die and under the guise of helping him to escape he in reality forces his prisoner to commit suicide. Further impetus for his dastardly deliberations is engendered when he receives a letter from the court requesting him to release the prisoner on whose behalf further exonerating evidence has been conclusively supplied. The plan he works out is that the prisoner without knowledge of his pardon must kill himself. Under the guise of assisting the noble man to escape he presents him with a rope and file, the former to help him descend the precipitous wall of the

"A Man After My Own Heart"

Alton Crosby, Dreamland theatre, Willmar, Minnesota, says: "It is our aim always to give the people *more* than their money's worth, believing that in the long run this is the best business policy!" There speaks a man after my own heart! *That's the very policy that has made the Laemmle Film Service the staunchest exchange in the business today!* I'd rather give my customers *more* than their money's worth every day of the week than spend my time thinking up schemes to gouge them out of their last cent.

Mr. Crosby says further in a letter addressed to my Minneapolis office: "I desire to express my personal appreciation of the very excellent service you have been giving me. I am pleased to note a very marked improvement in the quality and arrangement of the program." He is one of the many who are *"universally delighted"* with Laemmle Films, Laemmle Service and—if you please—Laemmle Luck! What in heaven's name keeps *you* from hooking up right away?

CARL LAEMMLE, President

The Laemmle Film Service

204 WEST LAKE ST., CHICAGO, ILL.
SYKES BLOCK, MINNEAPOLIS, MINN.
1312 FARNAM ST., OMAHA, NEB.
421 WALNUT ST., DES MOINES, IOWA.

The BIGGEST and BEST Film Renter in the World

tower, having carefully arranged that the rope is too short so that the prisoner will be dashed to pieces at the bottom of the castle. The Marquis thanks his friend and sets vigorously to work on the iron bars of his cell, soon succeeding in removing one and throwing down the rope, thereby letting himself down hand over hand. Too soon does he realize that he has been foiled when he gets to the end of the hempen ladder, and attempts to climb back to the top only to find that his strength is exhausted and that he must loosen his hold and slide to destruction.

Morning brings returning consciousness and the Marquis recovers to find the fast rising tide the next enemy he has to contend with. Crawling painfully away, dragging his bruised body over the rugged rocks of the prison base, he is soon overtaken by the surging inrush of the sea, but manages to combat it successfully and reach safety, drenched to the skin and fainting from want of nourishment.

In the meantime the Governor has conveyed to his wife the fact that the Marquis has been pardoned by letter from court, and filled with that malice the like of which only jealousy is capable of producing he hands this letter of deliverance to his wife, suggesting that she be the bearer of the good tidings to its consignee. Little suspecting the schemes which have been carried out against her friend she rushes to the prisoner with the turnkey to release him. Finding that he has escaped, the two return to the Governor in unguarded excitement where the wife is openly accused of proving faithless to him through her intimacy with the Marquis. In his fury he acknowledges having allowed the prisoner to escape, thereby hoping to effect his death. During this scene of declaration a letter is received from the escaped prisoner, who while forgiving his friend for the attempt on his life assures him that he has no cause whatever to be suspicious of his fair spouse. On the strength of this letter the Governor is relieved of his mental turmoil; he understands that the relations of his erstwhile prisoner with his wife have been harmless and if anything the result of his super-jealousy and subsequently he begs for forgiveness for his unfounded suspicions, eventually succeeding in restoring happiness in the isolated family in the prison castle of Roncras.

THE TRUE LOVE

Reliance Release, July 24th

RELIANCE.

Angry because he fails to keep an appointment with her on time, Dorothy breaks her engagement with John, giving him back his ring. He goes to his club and takes a few drinks with his friend, leaving the club at a very late hour. On the way home he protects a shabby girl from a tough who is treating her brutally. The tough and John fight and John succeeds in knocking him down. Then he takes the girl, Mary, to his apartment where he places her in charge of his housekeeper. Next morning the housekeeper recalls the girl to his mind and he is quite at a loss to know what to do with her. He tells her she had better go home, but she begs him not to send her away, that the tough will kill her. In his perplexity he thinks of Dorothy, but she has left town. Then he sends Mary to his country home with the housekeeper. He returns to town again but is very lonely and goes up into the country. Mary is already deeply in love with her benefactor and John is beginning to return her love when Dorothy, regretting the broken engagement, visits him with her mother. His old love for her awakens and when she insists that he go back to town with them he consents. Mary sees Dorothy kiss him and is heartbroken. John tells Mary that he is going away with Dorothy. At first she is hurt and grieved and then she becomes angry. She writes a letter to the tough telling him that if he comes after her she will return with him to the city. A few days later the tough appears. He taunts her and she is half sorry that she sent for him. Dorothy and John ride by in the motor car and again Mary becomes furious. She tells the tough that John wears a lot of valuable jewelry and bids him to go after it. He loses no time and attacks John as he is walking up the path. Dorothy, seeing the tough, runs away; Mary watches the two men struggle. She is glad that the tough is getting the better of John until he suddenly pulls a revolver. Then she remembers John's kindness to her and her own love of him, and, rushing toward the men she interferes as the gun falls to the ground. She picks it up and orders the tough away.

Dorothy returns with help, but John, realizing the real worth of the other girl and her great love for him, takes her into his arms and presents her to Dorothy as his future wife.

"THE SOLDIER'S BABY"

Reliance Release, July 27

During the War between the North and South, Dorothy's father leaves his home to defend the cause of the Confederacy. The little girl, while picking flowers along the road, is met by a certain general every day. They become great friends. Each day as he rides by he waits for her. But one day she is not in the road and he has to ride on without seeing his little friend. The child is very sick and in delirium she calls for her father. The mother despatches a colored boy with a note telling the father of the child's illness and desire to see him. Upon receipt of the note he calls upon the general and asks permission to go home. This is refused him. But that night Jean steals away to the cottage. His absence is discovered and a guard despatched after him and he is captured and placed under arrest by the general. The next morning when the general rides by Dorothy's home he stops in to see the child and finds her very ill, still calling for her father. The mother, weeping hitterly, explains the situation to the general who realizes that it must have been Dorothy's father whom he had placed in the guard house. He immediately send a boy with an order for the prisoner's release. Upon being freed the father rushes home and the general gives him leave of absence until the child recovers. So Dorothy's life is saved.

THE COOK CAME BACK

Majestic Release, July 7th

Miss Slim's hoarding house is a mecca for old maids who have turned their backs on conceited man forever. The colored cook is the only man allowed in the house, and even he is dispensed with when Miss Slim discovers his family in her kitchen eating heartily while her hoarders are clamoring for enough food to keep them from starving. A woman cook is advertised for and the advertisement falls into the hands of two striking waiters, who, being desperate, arrange a plan whereby one of them can impersonate a woman and thereby get the coveted position. Miss Slim appears to possess a beautiful head of red hair, when, in reality she is as bald as a billiard ball. An afternoon nap by the open window results in her losing her red wig out of the window and the waiter finding it just when he needed a wig to complete his disguise. He succeeds in getting the position, but during a secret visit of his friend, the cat is let out of the bag, and the colored cook is welcomed back to his old place in Miss Slim's kitchen.

"THE LOST MESSENGER"

Majestic Release, July 9th

Tom Saunders, messenger for the First National Bank, is a hard-working, steady fellow who lives happily with his beautiful young wife and sweet little baby. Thus, the surprise of his many friends and business associates is great when he suddenly disappears, leaving his wife and babe alone and penniless. His wife struggles along as best she can, but is finally forced to give up her home and live in absolute poverty. To add to her troubles, the baby is taken seriously ill. The doctor who is working to save the child's life is also interested in a case at the hospital of a watchman who has been badly injured by thugs while on duty at the docks. The watchman recovers his health but his strange actions interest the doctor, who is surprised to find a picture of the mother of the child he is also attending in the case of the man's watch. The watchman proves to be Saunders who disappeared so strangely years before. Overwork had brought on an attack of aphasia and he had been working as a watchman, entirely ignorant of his own identity. His recovery is followed by the complete return to health of his child and the little family is happily united once more.

THE FINGER OF SCORN

Thanhouser Release, July 14

The girl could not even remember her mother, who had died when she, her only daughter, was still a child. The girl's only near relative was her step-father, the deacon, who prided himself on "doing his duty" by the girl. He was a highly religious man, and as such, when the girl's young fancy was attracted by the attentions of a vulgar drummer, he indignantly made her a prisoner in her room, and without explaining that it was the character of the man he objected to, he simply told the girl she would have to be punished. Feeling that she had been treated like a child, the girl became indignant and ran away. At the railway station, she met, by accident, the fascinating drummer who, his sales completed, was leaving town on the night train. Learning the girl had no definite destination, he offered to act as her friend and guide. The trusting country girl gratefully accepted his assistance.

A year later, a shabby outcast, whose wasted features bore slight resemblance to those of the country girl who had left the deacon's home, returned there humbly entreating shelter and forgiveness. Being "a religious man," the deacon promptly turned her into the streets, pointed her out as a thing of loathing to her fellow townsmen and joined the other esteemed citizens in welcoming to the village its new minister.

The new minister was an extremely poor young man, with a delicate wife, and a little daughter dependent upon him. Shortly after their arrival in the village the little girl rushed from the cottage to the rescue of the outcast, whom she found being driven through the village by a crowd of cruel children who were hurling after her stones and abusive names.

The child took the poor hunted creature into her father's home and the minister was willing to give her shelter. This, however, the highly scandalized community would not tolerate his doing, and the outcast, rather than bring misery into the one home in which she had found kindness, voluntarily went away. She passed the old mill, and crossing the bridge near the milldam, she wearily climbed the hill and took refuge in a deserted cabin. That night, the mill-dam burst, and it was from her vantage point on the hill that the outcast saw the oncoming torrent which meant destruction to the tiny village which lay in the valley below her. She it was who brought the first words of danger to the people who had derided her. It was her weak arms that carried to safety many children, among them her tiny champion, the minister's little girl. She paid for this last act of heroism with her life, but she smiled in death as she never could have smiled again in life.

VENGEANCE IS MINE

Thanhouser Release, July 16

A bank president who has been indulging in high finance, suddenly receives word that the examiners are preparing to visit his institution. Realizing that an inspection at this time means ruin to himself, the banker by altering the books makes it appear that the shortage in the funds is due to crooked work on the part of the paying teller. The unfortunate teller is arrested and sent to prison for a period of years.

The teller has a wife and child and after he is arrested poverty and suffering come upon them. The child grows weaker and finally dies. The wife, blaming the bank president, whom she intuitively suspects of crooked work, vows to be revenged, but a priest, who has called to comfort her, appeals to her religious faith, reminding her that vengeance is the Lord's. After the baby's death, the wife becomes a trained nurse and through a strange chance is assigned to a private case, of a man who is near death in a hotel. To her amazement she recognized in her patient the banker who had changed her life from joy to sorrow. Left alone with the invalid she watched him closely and rejoiced to note that his case was approaching a crisis and unless carefully tended he was certain to die. The medicine that should be administered to him was close at hand but she refused to give it, gloating over her enemy as he lay helpless before her.

But she was saved from a crime she would have been certain to have regretted all her life. At the critical moment the emblem of her faith was recalled to her mind and she remembered the words of her good pastor, "Vengeance is Mine, Saith the Lord." With a prayer for forgiveness she again became the devoted nurse and gave all her energy to saving the life of the man she hated.

The crisis was passed successfully, and the doctor greatly rejoiced. He told his patient that he greatly owed his life to his nurse and the banker feebly called her over so he could thank her. Then for the first time came recognition. He realized that the woman

he had wronged had saved his miserahle life. And full of remorse he made what amends he could.

The banker's confession resulted in the teller's pardon. The wife took the precious paper to the prison, received her husband with joy and thankfulness and hand in hand they left the gloomy penitentiary to take up a new and happier life.

STORY OF THE RANCHMAN AND THE HUNGRY BIRD

Thanhouser Release, July 19

He was just a ragged little urchin, homeless, friendless and hungry, skulking through Central Park one day, he noticed a hig man husily engaged in feeding bread to hirds who flocked around him. On the bench heside him the big man had a hig piece of bread and the boy decided that he needed it more than the birds did. He was afraid to ask for charity, having received many rebuffs in his young life, so he just slipped up quietly, clutched the bread and began to eat it ravenously.

The big man turned and saw him. The hoy started to run but was captured before he could get away and stood tremhling, fearing that some horrihle punishment was to he inflicted upon him. Much to his surprise, the big man showed sympathy and insisted on hearing his pitiful story and took him off to his hotel where the boy had the first bath and the first real meal that had come his way in a long time.

The hig man was a kindly ranch owner from the West who was simply in New York for a few days on business. Filled with pity for the child he decided to give him a home, and the youngster gladly went with him to the far West.

The ranch owner had many friends, hut like all good men he had some enemies. One was a half-hreed servant who had been detected selling liquor to Indians and had heen promptly kicked off the place. Wrathfully he determined to be revenged and the disappointed Indians agreed to help him in his plot. They selected a night when all the cowboys had gone to a dance some distance away and the ranch owner and his little protege were all alone on the place. Then they attacked the house, confident that they could overcome any opposition before help could arrive.

They failed to count upon the child, however. While the rancher was keeping them off with his gun, the boy made a daring escape from the house, leaped on his pony, and rode off during the night. He reached the dance hall in safety, summoned assistance, and the galloping cowboys got hack in time to capture the Indians and the half-hreed, before any serious damage was done.

And all the glory of the capture went to the small and formerly dirty hoy who had been picked up among the other hungry birds in the far eastern city.

LIGHTS AND SHADOWS OF OLD KENTUCKY

Comet Release, July 13

This story deals with native Kentuckians during the late feud days. The daughter of one family, the son of the other learn to love each other, the father of the girl opposing, with the full strength of his nature, the union. The young people are cautioned by the girl's father to not carry it any further, that the engagement must be hroken, and if Jim persists in his courtship, he will kill him.

Later, the father finds them planning an elopement and at the point of a gun holds Jim at hay while he horsewhips the daughter with a long mule driving snake whip. The father in his fury drops the point of his gun for a second while whipping the girl, and Jim who has heen driven frantic through witnessing the whipping, draws his gun, and fires. The father falls to the ground to all appearances mortally wounded. The poor hard working mother rushes upon the scene. Meg (the daughter) tries to induce Jim to escape before the officers arrive, but he refuses to go without her. Realizing that she is the cause of the shooting, she decides to go with him. She tells the mother so, and says that she will stop at the home of a relative who lives a short distance away, and they will come to her at once.

Meg rushes to the stable, saddles and mounts her horse "Spot." We see her riding out of the harn, Jim waiting on the outside mounted. They ride hurriedly away. The uncle is notified. He starts to the assistance of the mother. Meg rushes back to where she has left Jim holding the horses. They mount, ride to the cliff overlooking the river, dismount, slap their horses on the flanks, horses gallop away. Meg and Jim descend the cliff to the river, hoard the river steamer, the planks are drawn in, and the steamer glides into the stream. The lovers are soon to begin a new life across the boundary line.

Later they learn that Jim's shot was not fatal. There is a happy reunion, and the curtain descends midst an atmosphere of peace and harmony with the suggestion of the harmonious strains of "My Old Kentucky Home" permeating and vibrating around the happy surroundings.

REGGIE BREAKS THE COLLEGE RULES

Comet Release, July 15

"Reggie," the pampered son of a fond and doting mother, after months of preparation, starts for the college selected hy his parent, to take up his finishing course that it is hoped will some day make him one of the leading lights of the legal profession.

His attractive personality excites the envy of his less fortunate college mates, and shortly after being installed in sumptuous quarters his wealth and social standing cause him to be much sought after hy the young lady residents of the college town.

Wherever "Reggie" appears he is immediately surrounded hy a hevy of heautiful girls, who lavish attentions upon him and he seems to possess a faculty for occupying their entire time to the exclusion of his fellow collegians, who in consequence make him the object of many mad college pranks. He accepts the inevitable with exceeding good nature and succeeds in holding his own through the many indignities that are heaped upon him, and proves himself a hero in the end. A conspiracy is on foot to "haze" him and he learns of the fact in time to outwit his would-he tormentors, and turn the tide in his favor.

The accidental meeting with a lightweight pugilist of note in the town on the night he is to be made the victim gives "Reggie" an unlooked for advantage. He relates to his friend the story of the intended assault, and the fighter volunteers to take his place. So he is secretly smuggled into "Reggie's" room and serenely throws himself into "Reggie's" soft and downy couch, while the latter hides underneath.

The hour arrives and the enemy force their way into the room. Reggie's supposed figure is seen dimly outlined in the bed. Several violent hands are laid upon him when the fighter rises and hegins the assault. Only a few moments elapse until the floor is littered with the attacking party and one of the principal offenders is thrown from the window, while the others are rendered "hors de combat."

In the excitement the fighter escapes unrecognized and "Reggie" receives the credit of creating the havoc, and is in consequence held in wholesome esteem for the halance of the term.

Roy Nickerson, a well-known pugilist, plays a prominent part in this picture which it is said is a scream from start to finish.

LICENSED

A BUNCH OF VIOLETS

Vitagraph Release, July 10

Married to a man who is a drunkard and a general good-for-nothing, Violet Ray, a popular actress, sticks to him for the sake of their dead child. Mabel Wright, the daughter of a florist, aged ten, is a great admirer of Violet and comes every afternoon to the stage door with a hunch of violets. Violet grows fond of the child and one afternoon takes her home with her to her apartment, and in answer to the girl's questions tells her about the little girl she has lost. Mahel reciprocates Violet's love with all her childish sympathy. Alec Lang, a man about town, who is very much in love with Violet, tries to persuade her to leave her brutal husband and marry him, but she refuses.

One day, going to the stage door, Mahel is run over and seriously injured; she is taken to the hospital. She makes her father go and tell Violet what has happened and take her some violets. In the meantime Jim has grown particularly hrutal, and Violet resenting his conduct, decides to accept Alec's protection. She telephones him to come to her. While she is waiting Mabel's father arrives with the message and the violets. These touch Violet's heart and awaken her wifely love. She dismisses Alec, and we see her in the final scene, at Mahel's bedside, consoling the little sufferer and happy in her resolution to remain true to herself and the memory of her child.

THE FOSTER CHILD

Vitagraph Release, July 12

What is more lonely than a childless home? Mr. and Mrs. Caspar, home loving, industrious people, long for a little one to hless their lives and their home. Their hopes are not in vain. One night, when they were sitting in the quiet, they hear the voice of a baby. Mr. Caspar, opening the door finds a deserted male child lying on the doorstep. Tenderly lifting it in his arms he brings it to his wife, who cares and nurtures it with a mother's love. Their adopted child is just one year old when a son is born to Mrs. Caspar, and an added joy comes to hless their union. The foundling Dick and the real son Jack grow up together as brothers. The real son is idle, morose and disrespectful, and a selfish ingrate, who heaps abuse upon his parents, regardless of their kindness. The foster son is manly, kind and thoughtful.

The mother of the child whom she deserted, conscience-stricken and remorseful, one day comes to the Caspar home to reclaim her child. Of course she cannot identify him, and the Caspars hate to part with their hoy. They determine to pass their own son off as the woman's. She is very wealthy, and when Jack hears this he is anxious to go with her. Jack, with plenty of money, which he does not hesitate to demand from his supposed mother, soon shows his real nature. He indulges in all sorts of dissipation. In a gambling den he hecomes involved in a quarrel. In the struggle he is accidentally shot. He is taken to his home, where he dies. When his real parents hear that their son is dying, they hasten to his hedside, where they find him dead. The Caspars tell the whole truth to Dick's mother, and then, returning to their home, impart the truth to Dick. With a heavy heart, he hids farewell to those who have hrought him safely and lovingly to man's estate. He hastens to his own mother's side, where she clasps her deserted child to her hosom and he lovingly embraces her.

AFTER MANY DAYS

Edison Release, July 9

This is the story of an old musician and his little daughter. Beginning when they play and sing in the saloons together, passing through the time when she is a coon shouter in a popular priced theatre and then under his careful training becomes a good concert singer, she finally accepts an offer of a leading role in a big production in a large city. This, of course, leaves the old father alone as he cannot travel with her and at their parting she gives him some money to take care of him until the first salary day comes around.

As he turns from the railroad station he is followed by two men who have noticed the money. By the river's edge they attack him, take the money and put him, unconscious, into a small boat which is shoved off into the stream. At Rest Haven he is cared for by fisher folk who find him, hut he has lost his memory and all idea of who he is or where he belongs.

The singer is fairly heside herself hecause she can get no word and finally employs a detective to trace him,. The years roll hy and the great singer comes for a vacation to Rest Haven and is asked to sing at a henefit concert for the Old Men's Home. The detective coming there tells her that his search is over, that he has exhausted every resource and failed to find her father. Later, among the fisher folk, he sees one who resembles the picture which he had. He questions him hut the old man can tell him nothing of his past and so he invites him to the concert. Thus the father is hrought face to face with his daughter, hut while something in his mind puzzles him, he is unahle to place her until she sings an old song which he taught her. Then, of course, recognition comes, his mind is restored to him and the daughter to his arms.

The story is tremendously appealing, exquisitely played and sure to make a popular and lasting impression. It is in every sense a worth-while film.

THE ARTIST'S JOKE

Edison Release, July 10

A wealthy artist lives in retirement in his country mansion with his only son Charles, who is averse to country life and anxious to make his abode in the city where they raise hrides instead of crops.

One day a sketch club, consisting of a hevy of beauties, arrive by motor from the city to

sketch the ruins of an old castle which they are at first unable to locate. Nell Travers, the leading spirit of the party, inquires at the mansion for direction and thus forms the acquaintance of Charles, who begs to be permitted to act as guide. She gladly accepts the proposition and introduces him to the other members of the Sketch Club and together they proceed to the old ruins and after considerable discussion as to the best point of view, the tripods and canvases are finally placed and each girl's name written in bold type across the top of her canvas. It is noon and they decide to return to their motor car for luncheon but Charles, having become enamoured of Nell's charms, persuades her to meander in an opposite direction. The canvases being left alone Charles' father, when he happens upon the scene, is unable to resist the temptation of carrying out a practical joke. He draws a caricature upon each canvas and in fiendish glee departs for home.

When the girls return and discover their canvases unfit to work upon they conclude that Nell, the missing one, must be the culprit and immediately depart for home in their motor leaving Nell to get home as best she can. When Nell learns of the girls' sudden departure, the gallant Charles offers to drive her home in his trap. At the mansion she meets his jovial father and, seeing the various drawings about the house, she immediately suspects him of being the one who disfigured the girls' canvases. She makes the accusation and the old gentleman admits that he is the real culprit and humbly apologizes for his joke. Nell now starts for home escorted by Charles and we can plainly see that he is no longer anxious for city life.

ON THE BRINK OF THE CHASM

Pathe Release, July 10

Three settlers, one a woman, are attacked by the Indians. It so happened that one of the men is the accepted sweetheart of the girl, and the other is the rejected suitor. The latter, in order to save his friend, manages to help them escape, while he, himself, is trapped within a burning cabin. He, too, however, escapes, because the Indians, believing he will burn to death, leave the cabin to pursue the others. The lovers finally are caught, tied to a stake and about to be burned to death, when on the crest of a nearby hill suddenly looms up the figure of the man supposed to have perished amid the charred embers of the cabin. He holds aloft in his hand an Indian papoose, and having made sure that the Indians see it, he rides desperately away, hotly pursued by the Indians, who leave their victims for the while. Finally, catching up with the fleeing paleface, they find him standing on a little projecting rock eighty feet above the roaring mountain stream; one hand is outstretched over the dizzy abyss, and from this hand dangles the helpless Indian child. Warning the Indians that if they approach he will dash the child to the rocks below, he parleys with them and finally, holding the child as hostage, sends them back to release his friends. The timely arrival of other traders saves the trio at the last moment, when everything began to look very dark.

HIS WIFE'S OLD SWEETHEART

Pathe Release, July 11

This fascinating story of Old Mexico deals with a woman who discarded a wealthy lover for a poor man. Eventually they sink to greater and greater poverty until she has to work for the support of herself and her children. One day she meets her old lover, who notices her plight, and offers to relieve her poverty with a monetary gift—which she refuses. The husband, seeing this and misconstruing the motive, leaves his wife and children and threatens the wealthy Mexican with death. Everything, however, is ultimately straightened out to the satisfaction of everybody.

MAX TAKES TONICS

Pathe Release, July 12

Max is sick and his doctor prescribes a medicine, and the dose is a Bordeaux wineglassful. Upon his return to his home the only glass Max can find is one that holds about a quart, but it's marked "Souvenir of Bordeaux" consequently he drinks his tonic at one gulp and becomes marvelously spiffilicated. Wending his rather unsteady way in the street, he has an altercation with Don Brigands, the Elbanian ambassador, and they exchange cards, hoping to meet in a duel the next day. He has the same experience with General Snobsky, of the Army, and Mr. Catchem, Commissioner of Police. Being unable to navigate further, Max hangs himself on a lamp-post, where he is discovered by a policeman, who finds the Police Commissioner's card, carries him to the latter's address, whence he is promptly thrown out. He falls into the arms of a second policeman, who carries him to the home of the Elbanian ambassador, where he meets the same fate. Finally he is carried unceremoniously to Gen. Snobsky's quarters and thrown out of the window. The three officers of the law who have recently helped him to his various homes, catch him as he falls and, each desiring to take him in a different direction, they finally get into a terrific altercation, in which Max gets decidedly the worst of it.

THE UNWILLING BRIDE

Pathe Release, July 13

When the daughter of an Indian Chief is given in marriage to the Chief of a neighboring tribe, he sends a messenger to bring her. The Indian princess and the messenger fall in love and get married themselves, which, of course, results in their both being fugitives from their tribesmen. How they manage to ultimately escape forms a series of intensely interesting pictures.

Read the

Moving Picture News

for All the Latest News of the Industry

EXHIBITORS' NOTES

Franchises cost good money in Brattleboro. With the rise in temperature this month the price of a license to operate a moving picture and vaudeville theatre has been pushed up to $500. On Friday evening, June 21, the bailiffs granted Mrs. Emma C. Farrington, Rutland, Vt., a license at that figure to operate a picture show in Charles Miner's new building on Elliot street. A few months ago Gibbs & Wheeler were granted a license to operate a picture show in the Leonard building on Elliott street at $300 a year, and at that time it was believed that the high figure had been reached. Lawyer Robert C. Bacon, representing Mrs. Farrington, said Saturday that his client would not accept the generous offer of the village of Brattleboro. As the rent and license fee would amount to $1,200 or more a year, the chances are that the people of the north and west part of the town will be obliged to patronize the present picture theatre so far as Mrs. Farrington is concerned.

* * * *

The "white plague" moving pictures which are being shown in New York City at the present time, under the auspices of the Department of Health and the tuberculosis committee of the Charity Organization Society, have proved to be such a success that the Department of Health contemplates using this medium to educate the people in the other functions of the health work being done here, especially that of child welfare.

The tuberculosis pictures are drawing record crowds. At Tompkins Square there was an audience of ten thousand persons on Sunday night, June 30th.

* * * *

Lake Charles, La.—The New Airdrome has opened.

Greenville, S. C.—A new airdrome is being erected on North Main street.

Rochester, N. Y.—Permit has been granted for a moving picture theatre on Webster avenue, which will cost $10,000.

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830, Ridgewood, New Jersey.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

		Feet
May	29—The Optician's Dream (Com.)	
June	14—If I Were King (Com.)	
June	14—Italian Lakes	
June	22—The Maniac	
June	28—The Actor's Test	
June	28—Benares, the Sacred City	
July	5—Legend of the Chrysanthemum	
July	5——The Air Man	

AMERICAN

June	17—The Weaker Brother (Dr.)	
June	17—A Fifty-Mile Auto Contest	
June	20—The Wordless Message (Dr.)	1000
June	24—The Evil Inheritance (Dr.)	
June	27—The Marauders (Dr.)	
July	1—The Girl Back Home (Dr.)	
July	3—An Hour of Terror (Dr.)	1000
July	4—Under False Pretenses (Dr.)	1000
July	6—The Fall of Black Hawk (2 reels, Hist.)	1000
July	8—Where There's a Heart	

BISON

June	11—Memories of a Pioneer	
June	15—A Soldier's Honor	
June	18—His Punishment	
June	22—On the Warpath	
June	25—His Message	
June	29—The Colonel's Peril	
July	2—The Sheriff of Stony Butte (Dr.)	
July	6—The Restoration (Dr.)	

CHAMPION

June	10—Camille (2 reels	950
June	12—A Western Child's Heroism	950
July	1—Pat's Breeches	
July	1—Little Old New York	
July	8—The Gypsy Bride	
July	15—The Call of the West	

COMET

July	1—New York Catholic Protectory (Edu.)	450
July	6—A Heroine of Pioneer Days	1000
July	8—The Intercollegiate Regatta, Poughkeepsie	975
July	13—Lights and Shadows of Old Kentucky	1000
July	15—Reggy Breaks the College Rules	1000

ECLAIR

July	2—The Holy City (Biblical)	
July	4—Hearts and Memories (Dr.)	
July	7—For Love (Dr.)	
July	7—Arabian Theatres (Edu.)	
July	9—A Double Misunderstanding	
July	11—The Cidarville Scandal	
July	14—Artful Congren	
July	14—Across the Caucasus	
July	16—The Dreamers	
Julyy	18—That Loving Man	
July	21—Rizzio	

GREAT NORTHERN

June	15—The Price of Secrecy (Dr.)	
June	22—Painter and Peasant (Dr.)	
June	29—How to Make a Reputation (Dr.)	
June	29—A Bath With Consequences (Com.)	
July	6—The Two Sisters (Dr.)	
July	6—Copper Industry In Spain (Edu.)	
July	13—Circumstantial Evidence (Dr.)	694
July	13—Moving Pictures (Com.)	305

GAUMONT

		Feet
July	4—Written in Blood (2 Reels)	
July	9—That Troublesome Bird	
July	9—A Tenacious Hubby	
July	11—The Silent Castle	
July	16—Love's Surest Proof	
July	18—Lion's Revenge	
July	23—Love's Floral Tribute	
July	25—Detective Fuzzle's Triumph	
July	25—A Modern Hercules	
July	30—Prison on the Cliff	
July	30—The Isle of Marken	
Aug.	1—The Romance of the Palm Garden	
Aug.	6—Androclus and the Lion	
Aug.	8—A Phantom of the Night	
Aug.	13—Dream Driven	

GEM

June	25—The Reason	
July	2—The Medal of Honor	
July	9—Under Two Flags (2 reels)	

IMP

July	1—Love, War and a Bonnet	
July	4—Betty, the Coxswain	
July	6—Home Again	
July	6—Printing and Engraving U. S. Government Stamps	
July	8—The Parson and the Medicine Man	
July	11—Caught in a Flash	
July	13—The Wrong Weigh	
July	13—In and Around Chicago, Ill	
July	15—Hearts in Conflict	
July	18—Winning the Latonia Derby	
July	20—The Foreign Invasion	
July	20—Building a Church in a Day	

ITALIA

Feb.	17—The Italian Army in Tripoli	
Feb.	17—Making a Cinematograph Scene	
June	29—The Great Bank Failure (2 reels)	
July	6—A Woman's Duplicity (Dr.)	

LUX
By Prieur.

June	14—Music Mad (Com.)		453
June	21—The Gambler (Dr.)		948
June	28—Thou Art the Man (Dr.)		721
June	28—By the Cliffs of Etretat (Sc.)		259
July	5—The Empty Holster (Dr.)		860

NESTOR FILM COMPANY

June	26—Reaping the Whirlwind (Dr.)	
June	28—Young Wild West Leading a Raid (Dr.)	
July	1—When Hearts are Trumps	
July	3—Hard Luck Bill	
July	5—Young Wild West on the Border	
July	8—The Flower of the Forest	
July	10—A Gentleman of Fortune	
July	12—Young Wild West Cornered by Apaches	

POWERS' PICTURE PLAYS

June	19—No Children Wanted	
June	22—Two Gay Boys	
June	26—Their Day's Work	
June	26—The Helping Hand	
July	3—The Coming Generation	
July	5—Mates and Mis-Mates	
July	10—Tangled	
July	17—Getting Even	

RELIANCE

		Feet
July	3—A Man's Duty	
July	6—Rip Van Winkle (2 reels)	
July	10—Grandpa	
July	13—The Toy 'Phone	
July	17—At Cripple Creek (2 reels)	
July	20—Love Me, Love My Dog	
July	24—The True Love	
July	27—The Soldier Baby	

REPUBLIC

June	25—The Queen of May	
June	29—In the Balance	
July	2—Evil Be to Him Who Evil Thinks	
July	6—The Girl in the Auto	
July	15—The All-Seeing Eye	
July	22—The Octoroon's Sacrifice	

REX

June	27—The Weight of a Feather	
June	30—Looking Backward	
July	4—A Prophet Without Honor	
July	7—The Unknown Bride	

SOLAX

July	5—Between Two Fires	
July	10—Winsome but Wise	
July	12—Hotel Honeymoon	
July	17—Slippery Jim	
July	19—The Four Flush Actor	

THANHOUSER COMPANY.

July	2—Out of the Dark	
July	5—Ma and Dad	
July	7—Under Two Flags	
July	9—Pa's Medicine	
July	9—Hazers Hazed	
July	12—Nursie and the Knight	
July	14—The Finger of Scorn	
July	16—Vengeance Is Mine	
July	19—Story of "The Ranchman and the Hungry Bird"	

FEATURE AND EDUCATIONAL

Nov.	20—Love and Aviation (Dr.)	
Nov.	20—Zigomar (Dr.)	
Jan.	1—The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr.	22—The Dead Man's Child	3000
May	8—Through Trials to Victory	2500
May	20—Mysteries of Souls	3000

MAJESTIC

June	23—Meals by Weight	
June	25—Papa's Double	
June	30—Getting Rich Quick	1000
July	2—The Flat Upstairs	
July	2—The Burglar Alarm Mat	
July	7—The Cook Came Back	
July	9—Father's Bust	
July	9—The Widower's Widow	
July	14—Father's Bust	
July	14—The Widower's Widow	
July	16—In Her Brother's Defense (Dr.)	

SHAMROCK

May	25—A Cold Reception	
May	28—White Fawn	
May	31—A Petticoat Ranch Boss (W. Com.)	

VICTORGRAPH

June	4—The Outlaw's Sister	
June	11—In the Clutches of the Loan	
June	14—Not Like Other Girls (Com.)	

EDWARDS'

NEGATIVE and POSITIVE RAW FILM

(Extra Fast) (Extra Brilliant)

Sole Agents *Write for Terms*

THE PHOTO CINES CO., 24-26 East 13th Street, New York

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 20—The Spirit Awakened (Dr.).....	
June 24—A Dash Through the Clouds (Com.)	
June 24—The New Baby (Com.).....	
June 27—The School Teacher and the Waif (Com. Dr.)	
July 1—Man's Lust for Gold (Dr.).....	
July 4—One Round O'Brien (Com.).....	
July 4—Trying to Fool Uncle (Com.)....	
July 8—An Indian Summer (Dr.).....	
July 11—Man's Genesis (Com.)	

CINES
C. Kleine

	Feet
June 25—The Girl and the Mayor.....1000	
June 29—The Wandering Minstrel (Dr.)....1000	
July 2—A Violin and a Pipe (Com.).....	
July 2—Jenkins Sneezes (Com.).....	
July 6—In Wrong (Com.) 1000	
July 9—Lear Learns to Dance (Com.).... 400	
July 9—The Gay Deceivers (Com.)..... 595	
July 13—For Her Father's Sake (Dr.).....1000	
July 16—Disowned (Dr.) 1020	
July 20—The Part the Servant Played (Dr.) 995	
July 23—A Daughter's Diplomacy (Com. Dr.) 900	
July 27—Too Many Sweethearts (Com.)....1000	
July 30—The Inventor's Secret (Dr.).....1090	

EDISON

	Feet
June 26—Pennsylvania State Police, Troop "B" 500	
June 26—The Wooden Indian (Com.)..... 500	
June 28—Master and Pupil (Dr.).....1000	
June 29—The Father (Dr.).....1000	
July 2—The Close of the American Revolution 1000	
July 3—Partners for Life (Com. Dr.).....1000	
July 5—The Workman's Lesson (Dr.).....1000	
July 6—How the Boys Fought the Indians (Com.) 700	
July 6—An Intelligent Camera (Com.)..... 300	
July 9—After Many Days (Dr.).....1000	
July 10—The Artist's Joke (Com.).....1000	
July 12—For Valour (Dr.).....1000	
July 13—Picturesque Darjeeling, India (Sc.) 300	
July 13—Madame de Mode (Com.)..... 700	
July 16—Nerves and the Man (Dr.).....1000	
July 17—Revenge is Sweet (Com.)..... 600	
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.) 400	
July 19—The Necklace of Crushed Rose Leaves 1000	
July 20—The Little Artist of the Market (Dr.) 1000	
July 23—The Sketch with the Thumb Print (Dr.) 1000	
July 24—The Grouch (Com. Dr.) 985	
July 26—The Escape from Bondage (Dr.)....1000	
July 27—The Relief of Lucknow (Hist. Dr.).1000	
July 30—More Precious Than Gold (Dr.)....1000	
July 31—When She Was About Sixteen (Com.) 1000	

ESSANAY FILM CO.

	Feet
June 25—Billy and the Butler (Com. Dr.)..1000	
June 27—A Guardian's Luck (Com.).....1000	
June 28—Springing a Surprise (Com.).....1000	
June 29—Broncho Billy and the Indian Maid (Dr.) 1000	
July 2—On the Cactus Trail (W. Dr.).....1000	
July 4—White Roses (Dr.).....1000	
July 5—The Butterfly Net (Com.).....1000	
July 6—Broncho Billy's Narrow Escape (Dr) 1000	
July 9—Signal Lights (Dr.).....1000	
July 11—Pa Trubell's Troubles (Com.)....1000	
July 12—Down Jayville Way (Com.).....1000	
July 13—A Story of Montana (Dr.).....1000	

LUBIN

	Feet
July 12—Over the Hills to the Poor House (Com.)	
July 12—The Hypnotist (Com.)	
July 13—The Stranded Actors (Com.).....	
July 15—Honor Thy Father (Dr.).....	
July 17—The Senorita's Remorse (Dr.).....	
July 18—Together (Dr.)	
July 19—Buster's Dream (Com.).....	
July 19—The Uninvited Guest (Com.).....	
July 20—A Western Courtship (Dr.).....	
July 22—The Ranger's Reward (Dr.).....	
July 24—A Visit to Lively Town (Com.)..	
July 24—The Talker (Com.)	
July 25—The Shepherd's Flute (Dr.).....	
July 26—His Vacation (Com.).....	
July 27—The Divine Solution (Dr.).....	
July 29—Pueblo Indians, Albuquerque, N. M. (Edu.)	
July 29—A Farmer's Son (Com.)	
July 31—The Derelict's Return (Dr.).....	
Aug. 1—The Two Gun Sermon (Dr.).....	
Aug. 2—Hosecleaning (Com.)	
Aug. 2—Man Wanted (Com.).....	
Aug. 3—The Detective's Conscience (Dr.)..	

G. MELIES

	Feet
July 4—The Cowboy Kid (Dr.).....1000	
July 11—The Man Inside (Dr.).....1000	
July 18—The Lesson (Dr.)	
July 18—A Cowboy's Proposal (Com.).....	

PATHE FRERES

	Feet
July 2—Wild Birds at Home (Edu.).....	
July 2—The House of Mystery.....	
July 3—Where Jealousy Leads (Dr. Com.)	
July 3—Winter Landscapes in Finland (Travel)	
July 4—The Greed of Gold (Dr.).....	
July 5—The Would-be Hunter's Nightmare (Com.)	
July 5—Hairdressing of Other Days.....	
July 6—The Wooing of White Fawn (Dr.)	
July 8—Pathe's Weekly No. 28.....	
July 8—The Adopted Child (Dr.).....	
July 9—The Geisha's Love Story (Dr.)....	
July 10—On the Brink of the Chasm (Dr.)..	
July 11—His Wife's Old Sweetheart (Dr.)..	
July 12—Max Takes Tonics (Com.).....	
July 13—The Unwilling Bride (Dr.).....	
July 15—Pathe's Weekly No. 29.....	
July 16—The Mosquito	
July 16—Whiffles Mourns His Twin (Com.)	
July 17—A Question of Size (Com.).....	
July 18—The Brave Little Indian (Dr.)....	
July 19—The End of Robespierre (Hist. Dr.)	
July 20—The Half-Breed Foster Sister (Dr.)	

KALEM CO.

	Feet
June 26—Captured by Bedouins (Dr.).....1000	
June 28—The Penalty of Intemperance (Dr.).1000	
July 1—Tragedy of the Desert (2 reels Dr.).2000.	
July 1—The Girl Bandits' Hoodoo (Com.)..1000	
July 3—The Filibusterers (Dr.).....1000	
July 5—Winning a Widow (Dr.).....1000	
July 8—The Organ Grinder (Dr.).....	
July 8—Nile Hippopotamus (Edu.).....	
July 10—The Bugler of Battery B (Dr.).. 875	
July 10—Hungry Hank's Hallucination (Com.) 125	
July 12—Saved by Telephone (Dr.).....	
July 12—A Pet of the Cairo Zoo (Edu.)....	

SELIG

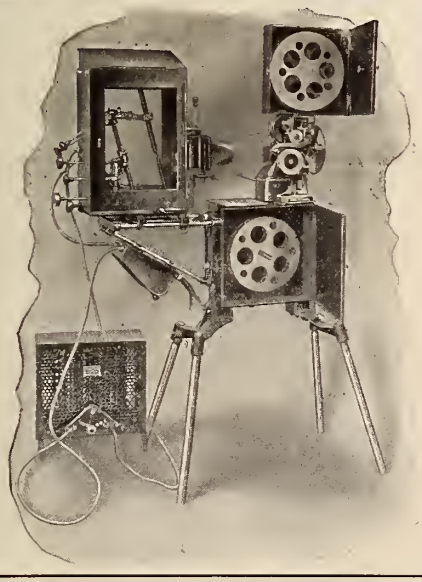
	Feet
June 24—The Adopted Son (Dr.).....1000	
June 25—Pansy (Com. Dr.).....1000	
June 27—His Father's Bugle (Dr.).....	
June 27—Elephant Butte Dam at Albuquerque (Edu.)	
June 28—Murray, the Masher (Com.).....1000	
July 1—The Lake of Dreams (Dr.).....1000	
July 2—The Cat and the Canary (Com. Dr.) 1000	
July 4—The Last Dance (Dr.) 1000	
July 5—Baby Betty (Dr.).....1000	
July 8—Under Suspicion (Dr.).....1000	
July 9—The Vow of Ysobel (Dr.).....	
July 11—His Masterpiece (Dr.).....1000	
July 12—A Mail Order Hypnotist (Com.)..	
July 12—The Los Angeles Police Department (Top.)	

URBAN ECLIPSE
G. Kleine

	Feet
June 19—Studies of Fish Life.....	
June 19—Bergen, Norway (Sc.).....	
June 26—The Music Hall Singer (Dr.).....1000	
July 3—The Wax Model (Dr.).....	
July 3—Scenes in Somerset (Sc.).....	
July 10—A Mysterious Case (Dr.).....1000	
July 17—The Grandmother (Dr.).....1050	
July 24—Billy's Nightmare (Com.)..... 485	
July 24—The French Army in Action (Mil.). 505	
July 31—The Trials of a Playwright (Com. Dr.) 1,000	

VITAGRAPH

	Feet
June 21—Her Brother.....1000	
June 22—The Gamblers.....1000	
June 24—The Extension Table.....1000	
June 25—The Transition 1000	
June 26—When Roses Wither.....1000	
June 28—Pseudo Sultan 1000	
June 29—At the End of the Trail.....1000	
July 1—After Many Years (Dr.).....1000	
July 2—The Church Across the Way (Dr.).1000	
July 3—Lincoln's Getttysburg Address (Hist.) 1000	
July 5—On the Pupil of His Eye (Dr.)....1000	
July 6—The Troublesome Step-Daughters (Com. Dr.) 1,000	
July 8—Her Old Sweetheart..... 500	
July 8—Fate's Awful Jest..... 500	
July 9—The Curse of the Lake.....1000	
July 10—A Bunch of Violets.....1000	
July 12—The Foster Child.....1000	
July 13—Aunty's Romance.....1000	
July 15—Conscience, or "The Chamber of Horrors" 1000	



PRAISE UNSOLICITED

Shakespeare said "Love sought is good, but given unsought, is better" so with a testimonial; and when it is offered *unsought* by one who knows, it serves as a valuable guide to the prospective purchaser.

Mr. Maxwell H. Hite of Harrisburg, Pa. is a practical electrician, expert cinematograph operator and cameraman. He has answered over three hundred letters requesting his opinion as to the best machine. Under date of June 15, he sent us an open letter which we quote herewith:

"For the benefit of interested parties, I wish to state that I have personally operated and repaired eight different makes of machine and I state without fear of successful contradiction that the POWER'S CAMERAGRAPH has proved to be the BEST of them all. I operated a Power's No. 5 for three years without one cent for repairs and this in a theatre that opened at 1 P. M. and closed at 11 P. M. daily. At present I am operating a Power's Cameragraph No. 6 in an Airdrome, and I advertise Moving Pictures Brightly Projected and FLICKERLESS, and ALL PATRONS say that I am giving all that I advertise.

Trusting that you will publish this letter for the benefit of those contemplating buying machines, I am

Sincerely yours,
(Signed) MAXWELL H. HITE,
Practical Electrician and Operator,
Harrisburg, Pa."

Dated, June 15, 1912.

Our latest equipment No. 6A is now ready for delivery. On this machine we use the regular No. 6 mechanism, which has proved its excellence in over 5950 installations all over the world.

Let us send you Catalogue D, with full details.

NICHOLAS POWER COMPANY, 90 Gold St, NEW YORK

For Fourteen Years the Leading Makers of Motion Picture Machines.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Get our prices on Wire Drawn Tungsten Lamps and Regular Lamps, 4, 8 or 16 Candle Power.

Write for Catalog.

THE NEWMAN MFG. CO.
715-717 Sycamore St., Cincinnati, O.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERB ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

THE MOVING PICTURE NEWS for one year and the ART OF SCENARIO WRITING, by William Lord Wright for $2.00.

Slides
[GUARANTEED]

The only man in the world who guarantees slides against heat.

No other manufacturer dare do this.

New slides made from broken slides.

J. DE COMMERCE
46 East 14th Street
NEW YORK

BE UP-TO-DATE
Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

PATENTS

promptly obtained **OR NO FEE.** Trade-Marks, Caveats, Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*

H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

HIGH ART FEATURES

We release one every ten days in two and three-reel productions.

Write us for our list and synopsis.

NEW YORK FILM CO.,
12 Union Sq., New York City.

David's War With Absalom

1,500 Feet. Ready for shipment May 10. Three styles lithographs.

MAKE YOUR OWN SLIDES
WITHOUT AID OF PHOTOGRAPHY

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

EXHIBITORS

WHY NOT HAVE A LOCAL MOVING PICTURE MADE?

Cost is low. A sure money-getter. We make 'em. Film titles. Any length. 3 Feet for 25c.

M. P. Machinery bought and sold. Cameras loaned. Announcement slides. "Best yet." 25c each, colored. Send for Sample.

Advertising Slides and Films made to order.

LECTURE SETS. ANY SUBJECT.
Plain, $2.00; Colored, $3.00 per dozen.

SPECIAL—Dante's Inferno, 12 Slides, colored, with Lecture and Posters—$3.00

GUNBY BROS.
199 Third Ave., New York. Dept. B.

STOCK BRASS SLIDES

1. Good Night. 2. New Pictures Every Day. 3. Matinee To-morrow. 4. This Concludes the Performance. 5. Please Do Not Smoke. 6. Good Afternoon. 7. New Program To-morrow. 8. Hats Off, Please. 9. Intermission. 10. One Minute, Please. 11. All Out. 12. Welcome.

ORDER BY NUMBER

Price Each, CASH WITH ORDER, 25c.
Exchanges: Write for quantity price.

BEHREND M. P. SUPPLY HOUSE
30 Union Square, New York City.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

MAKE YOUR OWN FILMS!
Every Exhibitor Can Do It.
Write Us To Show You How.
SPECIAL EVENT FILM CO.
248 West 35th Street, New York.
We Buy, Sell and Exchange Moving Picture Cameras, Printers, Perforators.

Mackie-Flammer, Inc.

THEATRE BROKERS
Dealing in High Class Theatres
COMMERCIAL TRUST BUILDING,
1451 BROADWAY, NEW YORK.

HARD MAPLE
FOLDING CHAIRS
$6.00 per doz. Quick Delivery

Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK

THEATRE FURNISHINGS.
Opera and folding chairs of all kinds, moving picture machines, flaming arc lamps, pianos, electric fans and other fixtures. Some slightly used goods on hand occasionally.
SAM LEARS,
509 Chestnut St. St. Louis, Mo.

ROLL TICKETS
LARGEST FACTORY IN THE WORLD

50,000— $5.90
100,000— 8.75
200,000— 16.00

CARTER TICKET CO.
DANVERS, MASS.

WE HAVE WON!!

An enviable position as a Factor for the Betterment of Motion Pictures and the improvement of trade conditions by strict adherence to a set policy:—

"The Exhibitor Be Pleased"

We are Sole distributors of all films made by the following producing companies, all of whom are earnestly striving to make Better Productions than ever before:

THIS PROGRAM EXCELS

MONDAY—AMERICAN, COMET, ALL STAR
TUESDAY—THANHOUSER, MAJESTIC, GAUMONT
WEDNESDAY—RELIANCE, SOLAX, GAUMONT WEEKLY, AMERICAN
THURSDAY—AMERICAN, ALL STAR, GAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NORTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

FILM SUPPLY CO. OF AMERICA

Write for Name of Your Nearest Exchange

Address all communications

133-135 West 44th St., New York

LIST! COMING!

TWO REELS, BLACK and WHITE (tinted and toned) **TUESDAY, JULY 30**

The PRISON ON THE CLIFF

Some exhibitors have been fortunate enough to see this on the recent tour of Mr. D. W. McKinney amongst their several conventions. It was shown at Chicago, Atlanta, Lexington, Cleveland, Wheeling, etc., and in each case the exhibitors have asserted their rights and demanded the exchangeman to place his order for it. There's a reason—Sensationality and Picturesque beauty were never more harmoniously combined.

TWO STYLES OF 1-SHEET LITHOS—ONE STYLE OF 3-SHEET HERALDS—BOOKLETS.

JULY 18—THURSDAY

THE LION'S REVENGE

(Hand-Colored)

Scene from "That Troublesome Bird" July 11th

JULY 16—TUESDAY

LOVE'S SUREST PROOF

JULY 23—TUESDAY

THE SILENT CASTLE

(Hand-Colored)

JULY 25—THURSDAY

LOVE'S FLORAL TRIBUTE

(Hand-Colored)

Scene from "Love's Floral Tribute."

TUESDAY—JULY 30

The Prison on the Cliff and Isle of Marken

THURSDAY—AUG. 1

A ROMANCE OF THE PALM GARDEN

1 SHEETS—3 SHEETS—8 SHEETS

THEIR LIVES FOR GOLD

2 REELS THURSDAY, AUG. 15

Here's the Hugest Sensation of the season, barring none. Even more exciting than Attacked by a Lion, a film which every exhibitor in the country has eagerly booked and re-bocked in his show houses. This feature is being shown in Chicago by Mr. Harry Igel, our Chicago agent. Arrange for an exhibition with him. Address him care of any Chicago Film Supply Exchange.

The Exhibitors will surely get **THEIR** Just Deserts in real profit and thereby enjoy their **LIVES** Forever if they avail themselves of this wonderful opportunity and start kicking **FOR** the most thrilling sensation ever filmed. To run it in your theatre means that you shall be rewarded with real **GOLD**

JUL 16 1912

MOVING PICTURE NEWS

VOLUME VI
No. 2

JULY 13
1912

PRICE
TEN
CENTS

Scene from
"THE MERCHANT OF VENICE"
Thanhouser Release, July 26th

FRIDAY, JULY 26, "Merchant of Venice" in two reels

THE THANHOUSER

THREE-A-WEEK FRIDAY, JULY 26, "Merchant of Venice" in two reels

2 Kinds of One-Sheets, a Three-Sheet and an Eight-Sheet AT YOUR EXCHANGE

"The Merchant of Venice"

IN 2 REELS—FRIDAY, JULY 26

Shakespeare's Masterpiece as a Gorgeous Thanhouser Masterpiece

Illustrated Heralds from HENNEGAN & CO. CINCINNATI OHIO

RELEASED SUNDAY, JULY 21

"Only a Miller's Daughter"

But She and Her Rube Beaux Proved More Than a Match for the Smart City Chaps

RELEASED TUESDAY, JULY 23

"The Portrait of Lady Anne"

It Came to Life and Started to Look the Surroundings Over With Amazing and Amusing Results

Thanhouser Co., New Rochelle, N. Y.
Send me FREE June Feature-frame. I am / I am not getting "The Thanhouser News."

Name .....

Address .....

Exchange .....

Coming! Charles Reade's Great Story "PUT YOURSELF IN HIS PLACE," **In 2 Reels**
"LUCILLE," By Owen Meredith

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company Agents for U. S. and Canada

FILM SUPPLY CO. OF AMERICA

WEIGH THIS WELL!!

Our great program of novelties represents the individual efforts of many well known producing firms, each striving to outdo the other.

These films are leased to carefully selected distributing agents only on condition that they each supply an adequate program to the exhibitor.

TELL US THE NAME OF YOUR EXCHANGE!

and we will advise you promptly if it is one of our agencies. If not, we will tell you where to get our program.

MONDAY—AMERICAN, COMET, ALL STAR
TUESDAY—THANHOUSER, MAJESTIC, GAUMONT
WEDNESDAY—RELIANCE, SOLAX, GAUMONT WEEKLY, AMERICAN
THURSDAY—AMERICAN, ALL STAR, GAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NORTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

Write for Name of Your Nearest Exchange

Address all communications

133-135 West 44th St., New York

ECLAIR FILMS

TUESDAY, JULY 23rd

"THE GOVERNOR'S DAUGHTER"

A society drama in which Love gets mixed up in Politics and Cupid saves the day.

SUNDAY, JULY 28th

"THE LADY BARRISTER" and "BEAUTIFUL VINTAGE TIME"

One of those delightful French comedy conceits and a charming bit of Eclair picture travel through the vineyards of France.

THURSDAY, JULY 25th

"THE DOUBLE CROSS"

A "bully" love comedy showing the materialization of what has heretofore been but a figure of speech.

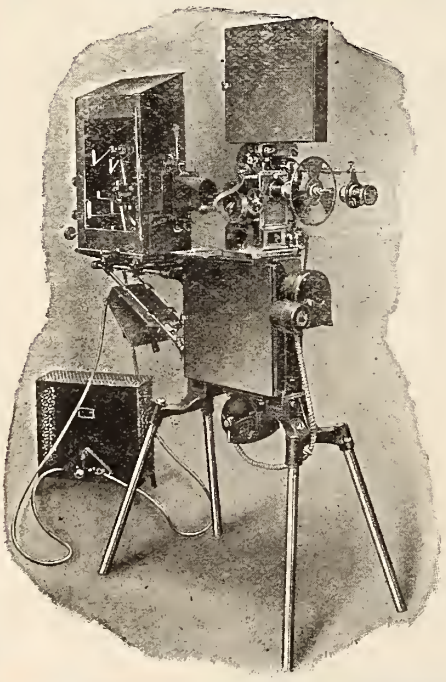
REMEMBER!—COMING

"ROBIN HOOD"

A world known character and story is Robin Hood. Being produced in a three-reel magnitude of magnificence.

ECLAIR FILM CO., 225 W. 42d St., New York City

POWER'S 6A With Motor Drive



This, the latest product of **POWER'S,** is the only moving picture machine for use with motor drive which has been approved by the National Board of Fire Underwriters; it has also been approved by the Department of Water Supply, Gas and Electricity of New York City.

Variable speed motor can be furnished for alternating or direct current.

In our new 6A the mechanism and all superior features of our No. 6 are retained, and to them are added:

ARC LAMP

will carry 100 amperes, take carbon ¾" in diameter, 6' lower, 12" upper.

LAMP HOUSE

larger, more accessible, door each side and better ventilated.

STAND

made entirely of iron. Lower magazine built in to carry 14" reel.

AUTOMATIC LOOP SETTER

This patented device, found only in **POWER'S,** overcomes the annoyance of losing film on lower sprocket. By its means, stopping to reset is eliminated. **THE MACHINE RESETS LOWER LOOP AUTOMATICALLY WITHOUT STOPPING.**

This not only acts as a safety device (making it unnecessary to open gate and film shields, thereby exposing film), but it also does away with the dark screen and broken picture forever.

THESE FEATURES ARE FOUND ONLY IN POWER'S 6A, THE MODERN MOVING PICTURE MACHINE.

WE ARE DELIVERING NOW. WRITE FOR CATALOGUE D.

NICHOLAS POWER COMPANY

90 GOLD ST., NEW YORK CITY

FOR FIFTEEN YEARS THE LEADING MAKERS OF MOVING PICTURE MACHINES

STARS
OF THE
GREAT NORTHERN
FILM CO.

THE KING'S POWER
IN TWO REELS
READY FOR RELEASE AUGUST 3rd

A strong dramatic subject of exceptional beauty and refinement with a charming story exemplifying the old adage that "Uneasy lies the head that wears a crown."

ARTISTICALLY UNEXCELLED

Elaborate one and three sheet lithographs, heralds and booklets.

Arrange with your exchange immediately for a booking of this big headliner.

RELEASE FOR SATURDAY, JULY 20th

ALMOST A TRAGEDY
A Comedy-Drama—Length 666 Feet

On the same reel:

UNCLE REUBEN GOES TO TOWN
Comedy—Length 332 Feet

All Our Films Are Sold Through the Film Supply Co. of America.

A HORSE MORE HUMAN THAN SOME HUMANS

DON

A REMARKABLE PERFORMING ANIMAL VALUED AT

$10,000

This horse is featured in a rapid-fire and spectacular military masterpiece written especially for him by a well-known magazine writer. DON is the

"Equine Spy"

IN THE **TWO REEL** PRODUCTION OF THAT NAME. Released through the FILM SUPPLY COMPANY OF AMERICA.

Friday, August 23

DON has an earning capacity of $500 a week or $20,000 a "vaudeville" year—more than some bank presidents earn. It's almost as much as an insurance president gets. DON steals papers and ammunition, carries messages, lights bonfires and does everything but talk.

LOTS OF ADVERTISING MATTER

OTHER FEATURES

WEDNESDAY, JULY 24th—BROKEN OATHS is a military drama replete with sensational incidents—daring riding and intense situations. Story revolves about an officer who acts "unbecoming an officer and a gentleman."

FRIDAY, JULY 26th—THE REQUITAL—A deep business drama of love and hate—pride and punishment.

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

In writing to advertisers please mention "MOVING PICTURE NEWS"

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **July 13, 1912** **Number 2**

GIVE US MEN

"God give us men! A time like this demands
Strong minds, great hearts, true faith and ready hands;
Men whom the lust of office does not fill,
Men whom the spoils of office can not buy,
Men who possess opinions and a will,
Men who have honor, men who will not lie,
Men who can stand before a demagogue
And scorn his treacherous flatteries without winking.
Tall men, sun crowned, who live above the fog,
In public duty and in private thinking,
For, while the rabble with their thumb-worn creeds,
Their large professions and their little deeds
Mingle in selfish strife; Lo! freedom weeps,
Wrong rules the land, and waiting justice sleeps."

The above poem expresses some of the sentiments we want to exemplify in this editorial. We need at the present moment a strong powerful leader. Is there not in the Independent ranks a man of the calibre of Mr. J. J. Kennedy of the Patents Company, who is able to lead his men across every pitfall and who is supremely a fighter? We dearly love a man who is fighting for what he thinks is right; we dearly love a leader who can keep his men in check and keep them in line marching forward to one goal. We love a fighter who stands for principle, because we are a little bit of an one ourselves, and to meet a man worthy of our steel who can fight openly, straightforwardly and above board is what we like, but when they backbite one another, vilify one another when they are away and then fall on their necks and kiss each other with the false Judas kiss, is what we despise more than we can give expression to. The Independent forces need a leader, they need men. The quarrelings and the bickerings that are going on throughout the ranks are a distintegrating influence rather than a building-up or an amalgamating. What is to be gained by such tactics? Are they so overwhelmingly self egotistical they think they can bluff the industry and the newspaper? Let us tell them that they never were so weak, so utterly disorganized as they are at the present day, and oh, for men of calibre, men with honesty of purpose, men who love the industry for what it may bring them and not for the filthy lucre and the worship of the God of Mammon which is so engrafted in their hearts.

The industry must progress. It cannot be held back, but it can be disorganized and disrupted, and this is what everyone should avoid. A letter from a correspondent says:—"Will you please tell me where I can go for my films? Four parties are in the field asking for my patronage and I am in the position of trying to stand on four stones with two feet. Anything you say goes, Saunders. If you say Patents, I am in for Patents. If you say stick to Independents, I am Independent, but for goodness sake let us get something doing so that we can know where we stand." We replied to this friend, wait a little on patience, order will soon come out of chaos and you will soon have no further difficulties. If you take into consideration the chaotic state of the market a short while ago, and compare it with today, you are considerably better off now than you were then. We strongly suggest that you write to your organization and use your best efforts to get the state association in line to dictate its policy, and its wants, and its desires to the manufacturer. If the manufacturers will not themselves take heed, let someone else take it for them, and let the exhibitor take the bull by the horns and compel them to accede the best they have. Speaking of the Associations, we want the exhibitor to become fully organized, fully equipped, fully strengthened so that the absolute power of the moving picture industry is in his hands. He must eventually become the dictator and the controller of his own destiny. We have repeatedly stated that only by full complete organization can they gain what is their due, and educational films must be the order of the day. Historical films must be accorded, and, speaking of historical films, we herewith quote from a letter we received from Mr. N. A. Neff, the president of the M. P. E. League of America. The reason we quote it is that it is a poem in itself, and while we have no authority to use the letter, we are sure Mr. Neff will forgive us for using it in this capacity.

> The Motion Picture Exhibitors' League is increasing in membership very rapidly. I was in St. Louis last Sunday, attended a convention on Tuesday at Lexington, Kentucky, where delegates

were elected to represent the State of Illinois. We had a splendid time after the business session was over. K. C. Local, Covington, Kentucky, met on Friday, July 5th, electing delegates and alternates to the Chicago convention. On July 3rd I left Cincinnati with Mr. Randall, Gaumont's camera man, and went to Dayton, and on the 4th of July had the pleasure of addressing the old soldiers at the National Soldiers' Home at Dayton, and Mr. Randall took a picture of the old soldiers and several views of the home. This picture instead of depreciating will appreciate in value as it grows older. It will only be a few years until the old soldier will pass away. It is a very beautiful place, but there is a sense of loneliness that surrounds it all. As I viewed the many beautiful hills and highly cultivated scenery, I could not eliminate the sentiment that was ever present, and the thought that continued to flash through my mind and while we know the shortness of life, especially those that have lived to the age of the old soldier, the thoughts came to me, the place that knows us now will shortly know us no more. I observed that there were eight or ten newly dug graves awaiting the old soldiers, and an average of forty odd died every month, and that it was not unusual at all to have three or four funerals in one day. The hour for burial is ten o'clock. The day has passed when these old soldiers will ever again advance or retreat, or hear the clash of arms and the roar of the cannon. Others must show heroism and stand firm in the ranks, while the dead and dying are all around. These old fellows have served their government well and nothing is too good for them. As they daily see the sun rise and set, it seems to me that they are awaiting for the message. I could not help but feel pathetic, sincere sorrow while the fragrance of the flowers and the beauty of the home is pleasing to the eye. Still there is a sadness in the heart when one thinks of the very few days that these old comrades can live. Although you will notice in the picture where I address them, they acted like boys again, nevertheless deep down in all their hearts they know they are fast traveling down the slope of time and will be only a short time here until the last roll call.

After reading the above, exhibitors will admit that in Mr. Neff they have a wonderful leader, a powerful organizer of men, and a man who is sterling to the core—a man upright and square-dealing. Let them look to him to solve some of their difficulties and let every manufacturer throughout the country turn to Mr. Neff and read and re-read the above quotation from his letter and see if it is not possible to give us such pictures that will bring tears to the eyes of the audience as well as give them full patriotic sentiments and love for the men who fought and bled for their country. The home at Dayton is not an isolated one. There are others from which good material can be obtained and a living, breathing atmosphere added to the historical archives of the future citizens of our land.

As we say at the head of this editorial, give us men, and if only every state in the Union could obtain for its president men like the national president, we feel sure that the difficulties that beset the industry will soon be things of the past, and be looked upon as a nightmare that upset us after a severe attack of indigestion brought on by overeating too many good things and surfeiting themselves too much with the gold that has come to their coffers. Exhibitors, exchanges, manufacturers, get together and let the convention to be held in Chicago be the cementing point of good fellowship and the starting point of a whole nation's prosperity in Cinematography.

INFORMATION FOR SCENARIO WRITERS

So many letters have come to us asking the question, where can they send their scenarios and who are in the market to receive them, and approximately what amount is paid for scenarios. After considerable inquiries we find the following scale among the manufacturers rules. Of course this scale is not to be taken as absolute, as owing to the excellence of some scenarios much more is paid for special subjects, even as much as $100 and $150, but these are very, very exceptional subjects. We will revise the list from time to time so that those who are constantly asking may keep the addresses and prices on file.

INDEPENDENT

American Film Mfg. Co., Ashland Block, Chicago, Ill., $10.00 to $15.00.

N. Y. Motion Picture Co., 521 West 19th St., New York, N. Y., $15.00 up.

Champion Film Co., 145 West 45th St., New York, N. Y., $5.00 up.

Comet Film Co., 344 East 32d St., New York, N. Y., $15.00 up.

Eclair Film Co., 225 West 42d St., New York, N. Y., $20.00 up.

Great Northern Film Co., 7 East 14th St., New York, N. Y., $20.00 up.

Imp Films Co., 102 West 101st St., N. Y., $5.00 to $15.00.

R. Prieur, 10 East 15th St., New York, N. Y., importer only.

Majestic Motion Picture Co., 540 West 21st St., New York, N. Y., $15.00 up.

Nestor Film Co., Bayonne, N. J., $15.00 up.

Powers Motion Picture Co., 422 West 216th St., New York, N. Y., $10.00.

Reliance, 540 West 21st St., New York, N. Y., $25.00 up.

Rex Motion Picture Mfg. Co., 573 Eleventh Ave., New York, N. Y., $15.00 up.

Solax Co., Congress Ave., Flushing, N. Y., $20.00 up.

Thanhouser Co., New Rochelle, N. Y., $25.00 up.

Feature & Educational Film Co., 104 Prospect Ave., Cleveland, Ohio, $10.00 up.

Gaumont Co., Flushing, N. Y., $25.00 up.

LICENSEES

Biograph Film Co., 11 East 14th St., New York, N. Y., $15.00 up.

Thomas A. Edison, 239 Lakeside Ave., Orange, N. J., $20.00 up.

Essanay Film Co., 521 First National Bank Bldg., Chicago, Ill., $10.00 up.

Kalem Co., 235 West 23d St., New York, N. Y., $10.00 up.

Lubin Mfg. Co., 20th and Indiana Aves., Philadelphia, Pa., $20.00 up.

G. Melies, 204 East 38th St., New York, N. Y., $10.00 to $15.00.

Pathé Frères, 41 West 25th St., New York, N. Y., $5.00 to $25.00.

Selig Polyscope Co., Chicago, Ill., $25.00 up.

Geo. Kline, 166 North State St., Chicago, Ill., importer only.

Vitagraph Co., 116 Nassau St., New York, N. Y., $10.00 to $20.00.

Albu-Collodio (Wet Collodion) Lantern Slide Making

Copyrighted 1908 by ALFRED H. SAUNDERS All Rights Reserved.

In January, 1907, number of the Camera, the editor soliloquizes thus:

"Is gelatine best for lantern slides?

"The question has recently forced itself upon our consideration, whether, after all, the gelatine plate, with all its advantages over collodion, is the best medium for the production of lantern slides.

"Personally, we have found a considerable degree of degeneracy in slides made upon the gelatine plate, after a lapse of time, say four or five years. This deterioration seems to be accelerated where the slide has frequently been subjected to projection in the lantern. The heat seems inimical to the film, and in few instances can the deterioration be traced to any error in manipulation.

"We have gelatine slides made by some of the best professionals, as well as those made by ourselves, where the probabilities are that the fixing, washing, etc., has been conscientiously accomplished. Nevertheless, they have woefully fallen off from their first estate, *and are not fit for projection* (the italics are ours. Ed.) This must be due to some inherent lack of resistance on the part of gelatine to heat, inasmuch as slides on *albumen* and *collodion*, much older, which have gone through the same fiery ordeal *are not one whit less brilliant and beautiful than when first made.*

"We hardly like to advocate a reversion to old collodion work; in fact, our advice to work the silver bath would hardly be taken seriously nowadays, still one is loth to see our beautiful work fall so soon into the sere and yellow condition, and would suggest the employment of collodion chloride, or carbon, which gives results practically indestructible by the energetic action of the great heat now employed in projection."

It was our pleasure on several occasions to listen to a late member of Parliament, in England, who used to say in defense of his strong statements, that they were not his, but So-and-so's. If we had sought the whole press over we do not think it possible to find a stronger argument in favor of the "good old wet collodion" than the above quotation. We have in our day made thousands of slides both wet and dry, and we have some in our possession to-day which we made sixteen years ago with collodion, and they will bear looking at and still show full vigor of detail, while some dry plates, made in New York in 1904, are wretched in comparison, in spite of the precautions taken in fixing, washing, etc.

Why is the American trade so prejudiced against wet collodion? It is the exception, rather than the rule, to find a manufacturer using it. Out of some twelve or fourteen makers of slides we know personally only one is conversant with the silver bath, and he always has more work than he can do. Is it because the rising generation do not care to soil their fingers? Or, is it too complicated for them? Or shall we say, it is the quantity versus quality, as one of our manufacturer friends puts it. Well, let the excuse be what it may, if the public pay a good price for their slides (and we know they do) they ought to have an article that will last, and stand the test of time.

We think this an opportune time to instruct the readers of The Moving Picure News in this *almost* lost art of wet collodion. We say *almost* because it is in full use in photo engraving and photo mechanical houses, along the seashore in summer, and in country fairs in the shape of the tintype man, and this same process, with a few modifications, will do for slide making.

But, you will say, when, with so many excellent dry plates on the market, which give many different tones according to the developers used, why go back to the "black art" of the wet collodion days? Still more pertinent queries will be, What advantage shall I gain by reverting again to this method? and, What will it cost? To the first query we reply, let those who are satisfied with the results they are getting from dry plates keep to them, these articles are not for those.

But large numbers are very dissatisfied, and waste so many plates in getting, after all, but poor results, while no professional slide maker with a reputation to keep, would risk losing it by making slides with dry plates, when the wet process is so very much superior. (We cannot fully assert this here, but can revert to England and France, where the makers, whose slides are known all the world over for beauty, excellence and vigor, are made by the collodion and albumen processes respectively). The second query opens a larger field for reply. It all depends upon the status of the maker, whether amateur or professional, and whether large or small quantities are to be made.

How many camera disciples (and their name is legion) throw away negatives, which on development turn out underexposed, flat, or lacking sparkle, but yet of scenes and incidents impossible to replace? Prints are wanted from them — no good — slides are wanted — dry plates won't give results worth exhibiting—time wasted, pleasure spoiled—and what might have been a source of pleasure to the family circle, club or lodge proves to be a source of vain regrets. Listen—wet collodion!—that's the help! —can produce, in careful hands, passable slides, which call forth expressions of wonder at the results from such poor material, while from good negatives the best slides "on this earth" may be made, full of beauty, vigor, halftone and detail, with clear glass for the sky and whites (except, of course, where clouds and haze are in the negative) and to the slide colorist they are a *sine qua non.*

Are not these advantages sufficient?

As regards the last query, that largely depends upon the reader's pocketbook. It is the first outlay that causes trouble, and may be from $15.00 to $75.00 or more, according to the tastes of the purchasers, but whatever is spent will purchase chemicals lasting months or years.

The requirements necessary to commence are: An 8 x 8 studio camera of the old school, which may be purchased at some antique lumber store for a dollar or two, a few stoppered bottles from a gallon down, a dozen 4-oz. wide-mouthed stoppered jars, four 7x9 dipping baths with dippers. Let us say a word here about dippers. On the continent it is an easy matter to get glass ones, but those procurable here are vulcanized rubber, and those supplied with the 7 x 9 baths allow the slide to fall through so it is necessary to get the smallest size in addition and fix them stem to stem on the larger ones. Take a half round file and file down the fork of the large size till the smaller one fits easy, then with brace and bit bore a couple of holes through both, about 3-16 in diameter and two inches

apart, then with skewers of boxwood fix both together, and cut off protruding pieces of box.

[If any of our readers know where glass dippers can be procured in New York, we should be glad of the information. Ed. M. P. N.]

(*To be Continued*)

THE FAD OF CRITICISM

By M. I. MacDonald

The criticism of the moving picture and its theatre has become a fad. Now that its day of usefulness is almost over, there seems no other term that fitly applies to this tiresome malady. The man who has talked on the subject for the last five years or so can't stop the machinery —it's got the going habit—and the man who has been asleep all this time has just wakened up to the fact that he had better start in and make a noise, too; so, parrot-like, he imitates what brother has been saying, and the film and its theatre on their upward flight continue to be the mark of many well-meaning but stupid people.

On June 28th there appeared in the Detroit, Mich., News a criticism on one of the finest series of films which has circulated through the country in this year of wonderful film productions, "A Trip to the Garden of Allah," which displays a woeful ignorance of the subject under discussion. The following is the criticism as it appeared in the Detroit News:

"Patrons of the Majestic Theatre on Woodward avenue, this week, will testify to the fact that the police censor of moving picture shows is again 'asleep at the switch,' after a period of activity following The News' expose of several weeks ago that immeasurably improved the character and quality of the shows in all the downtown electric playhouses.

"The Majestic this week is advertising a pictorial reproduction of the play wrought out of Robert Hichens' famous novel, 'The Garden of Allah,' and incidentally is making much of the fact that Mary Mannering, of Detroit, now the wife of a wealthy resident of the Grosse Pointe colony, created the leading role in the play.

"Those who have been lured by the advertisements to give up a dime in expectation of seeing the scenes of the play flashed on the screen, have not only found themselves 'buncoed' in this regard, but have also been shocked and disgusted by one of the pictures, purporting to show a party of Arabian Mohammedan fanatics indulging themselves in a 'torture dance' as a means of expiating their sins. In the course of the scene the dancers stick great needles through both cheeks, sear their tongues with red-hot irons, and finally fall exhausted, to be later resuscitated by the Mohammedan priests, who pour fiery stimulants down the throats of the unconscious fanatics to revive them and grant them absolution. Not only are patrons shocked by the self-inflicted tortures, but are disgusted by the suggestiveness of sensuality involved in the muscular contortions to which the dancers resort at times.

"The pictures do not show a single scene from the play, although all the advertising outside the theatre leads the passerby to believe that inside is to be seen an actual pictorial reproduction of Hichens' famous story. Some of the pictures show scenes in an alleged 'Garden of Allah,' said to have been created by 'Count Landon,' a wealthy Parisian near the village of Biscari, on the edge of the Sahara desert. For the rest, the pictures are scenes said to have been taken in the course of the photographer's trip from Marseilles, the Mediterranean port of the south of France, to Biscari, and 'Count Landon's' 'Garden of Allah.'"

The truth about these films is that Mr. J. Parker Read, Jr., a few months ago motored from Paris, through Algiers, and into the heart of the Sahara Desert, to bring back to America pictures of great educational value from the actual scene of the play produced by Liebler & Co.

Apart from the beautiful scenes, taken in the Garden in the desert, which Count Landon paid $100,000 to the French government for the privilege of watering from the oasis, and where appear the original characters depicted in the play, there is a wonderful exhibition of a religious dance of the Arabs called the "Dance of the Howling Dervishes" which is remarkable and valuable in that it depicts to us the actual condition of the Arab in his religion, and demonstrates a religious dance of which we know practically nothing. Also these people are hypnotized and have absolutely no feeling during the strange ceremony, nor does the blood run from the wounds made by the daggers. Their condition is merely hypnotic, such as we have seen demonstrated many times in our own civilized country without any particular display of horror. The series is not only very fine but absolutely truthful, and in most part beautiful and artistic.

So let us have done with this fad of criticism, and let us have truth and common sense, even in connection with a mere film. This series is billed as "A Trip to the Garden of Allah" and is not intended to show scenes from the play proper but from the scene of the story.

This article is not written in defense of any particular person, but as a protest against the ridiculous habit of ignorant criticism so prevalent at the present, and which is a menace to the uplift and educational side of the moving picture.

EXHIBITORS' NOTES

Motion picture proprietors from various parts of the state held a meeting of the Motion Picture Exhibition League of Kentucky, Monday, July 1st, and selected the following delegates and alternates to the national convention at Chicago in August. Delegates, L. J. Ditmar, of Louisville; L. H. Ramsey, of Lexington; A. B. Arnett, of Midway. Alternates, A. H. Rose, of Cynthiana; Mat H. Nove, of Nicholasville; A. J. Wellman, of Catlettsburg.

A resolution was adopted directing that an organizer be put into the State to secure the membership in the League of all motion picture proprietors who have not already joined.

* * * *

Mayor H. P. Keller, of St. Paul, has appointed seven city officers who will act with a committee from the commercial organization of this city in an investigation of the moving picture theatres. The proposed inspection is the result of a collapse of the Iris Theatre, Midway, and is for the purpose of forcing improvement in other picture houses if needed.

* * * *

The Auditorium Theatre, Spokane, Wash., will open about August 1st with the new moving pictures that talk. Sid Rosenhaupt, who is interested with Mr. Weaver, John Cort and others, who control the invention, report that the manufacture of the machines and films is proceeding without interruption.

The machine, the invention of Dr. Isadore Kitsay of Philadelphia, gives the sounds of the voices and the noises of the situations as the picture shows them.

* * * *

The contract has been let for the construction of the $100,000 motion picture theatre to be erected for W. L. Baxter on Curtis street, between Seventeenth and Eighteenth streets, Denver, Col. Excavation for the structure will begin early next week and the big house will be ready for occupancy January 1.

The building will have a seating capacity of 2,200. It will seat more people than any theatre in the city, will cover three lots, and will be three stories in height.

LUBIN NOTES

The Lubin baseball team is very proud of its game with the Pathe Frères; the latter won by 3 to 1, but the Lubin boys want a return game, and, viewing the fact that the Pathes corralled five professional players, are willing to bet 3 to 1 that they get licked again.

* * * *

The Lubin Company are putting out an interesting film that shows how the round white balls which are the cause of so much excitement during the summer months are made. The latter half of the picture shows a game at Shilo Park, Philadelphia, between the Philadelphia Athletics and the Washington team of the American League.

SCENE FROM "MERCHANT OF VENICE"
Thanhouser (Two Reel) Release of July 20th

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

THE MOTION PICTURE EXHIBITORS LEAGUE OF THE STATE OF NEW YORK

Affiliated with the Motion Picture Exhibitors League of America

New York, July 6, 1912.

Editor Moving Picture News,
30 West Thirteenth Street,
New York City.

Dear Sir:

I wish to call your attention to a matter which I believe will be of interest to every exhibitor in the country and which, in my opinion, marks the beginning of the end of the iron rule and high-handed tactics practiced by the Motion Picture Patents Company.

One of our members, J. Whittman, who conducts a moving picture theatre in the upper part of the city, informed us that his license had been revoked by the Patents Company without cause, and requested us to take the matter up with them.

We thereupon visited the office of Mr. Braden, the man in charge of the licensing department, and he informed us that said license had been revoked because Mr. Whittman had run a reel released by the Gaumont Company (now unlicensed). On investigation we learned that the reel in question, Esther and Mordecai, had been released some eight or nine months ago, and was licensed by the Patents Company, and is still being rented by the various exchanges controlled by the General Film Company.

We then took the matter up with Mr. Braden and informed him of that fact and assured him that Mr. Whittman in running the reel did not do so with the intention of violating any of the rules of the Patents Company, but was under the impression that in as much as the film had been licensed, he had the perfect right to show it on the screen. Mr. Braden informed us that he would take the matter up and we would hear from him within a few days. Not having heard from him, we repeatedly attempted to communicate with him by telephone, and when we finally got in touch with him and informed him that a meeting had been called and that the matter had been acted upon and was now an affair of the Association, he requested us to put that statement in writing, and that the matter would be taken up without further delay.

His request was complied with. (Copy of our letter to him is herewith enclosed.) After a lapse of several days, Mr. Trigger called upon him. In an effort to secure a peaceable adjustment of the matter, he explained that ours was a community of interest and that it was the duty of the Patents Company to protect the interest of the exhibitor, and that in as much as this was an organization matter, and that the breach of the Patents Company rules was not intentional, the matter could best be adjusted by their restoring Mr. Whittman's license.

Mr. Braden again assured Mr. Trigger that the matter would be taken up without further delay, and when several days had passed without any word from the Patents Company, we again communicated with Mr. Braden, and were informed that our request had been denied, you can readily see from what transpired that the Patents Company have not acted in good faith in this matter.

We therefore feel that it is high time for the exhibitor to assert his strength, for to-day we are so strongly organized, that we do not have to cringe in fear of the iron hand of any man or men. It is bad enough that we are the subject of attack on the part of reformers, notoriety seekers, and other butters in, who go scouting around the country searching for prey, not to speak of unfavorable legislation, due to the gross ignorance of some of our law making bodies, that we have decided to at last rise up in at least an attempt to get what is our just due.

We have therefore instructed our attorney to apply for an injunction restraining the Patents Company from depriving us of our rights, making a livelihood in an honest and legitimate way, and if necessary will carry this matter into the highest courts.

As we recognize the extent of your influence with the exhibitors throughout the country, we request you to give the matter as much publicity as possible, and to give us every assistance you can in bringing it to a successful termination.

Hoping you will publish the facts as stated, I beg to subscribe myself,

Sincerely yours,
SAM. H. TRIGGER,
President.

MOTION PICTURE EXHIBITORS ASSOCIATION OF GREATER NEW YORK

Incorporated

Office and Rooms: 136 Third Avenue, New York

New York, June 26, 1912.

J. J. Braden, Esq.,
80 Fifth Avenue,
New York City.

Dear Sir:

Pursuant to a resolution adopted at a meeting of the Motion Picture Exhibitors Association of Greater New York, I have been authorized to communicate with you with a view to having you restore the license of Mr. J. Witman, of 1297 Wilkins avenue, New York City.

As per our conversation over the 'phone today, I wish to impress upon you that this is not an individual matter but is an appeal from the Association, and I trust that your company will take cognizance of that fact in order that the exhibitor and manufacturer may be brought closer together.

Trusting that you will take this matter up at the very earliest moment, and awaiting your reply, I beg to subscribe myself,

Very truly yours,
SIDNEY ASCHER,
Secretary.

The Toledo convention is attracting the attention of exhibitors all over the country. One of the important subjects to be discussed at the convention will be the Sunday opening. Hon. James M. Cox, gubernatorial candidate of Ohio, will be there to address the convention on the 16th. Headquarters will be established at Wayne Hotel. Big preparations are being made to entertain the delegates. A motion picture will be taken of the convention, a boat ride on the lake and a splendid entertainment especially for the ladies. The convention will be called to order at 10 o'clock a.m. on July 16th, and will close the night of the 17th.

The Wisconsin State convention will be held in Milwaukee. Headquarters will be at the Plankinton Hotel. The meeting will be called to order at 10 a:m:, Friday, July 19th, and will close Saturday night with a big banquet. Every exhibitor in the state of Wisconsin is invited to attend this grand convention, where they will be royally entertained; state officers and delegates elected to attend the Chicago convention.

On Monday, July 22d, and Tuesday, July 23d, the Motion Picture Exhibitors of the state of Indiana will hold their convention at Indianapolis, Ind. Every effort is being made to secure the attendance of every member of the League in the state, and also to secure all the new members possible. Every exhibitor, whether he be a member or not of the state of Indiana, is not only invited to attend the convention, but is urged to attend.

Matters pertaining to and affecting the business of every exhibitor of the state of Indiana will come before the convention.

The new developments in the motion picture business demand that every exhibitor of Indiana attend this convention. Delegates will be elected to attend the Chicago convention and a general good time is expected in addition to the large amount of business that will come before the convention.

MOTION PICTURE EXHIBITION LEAGUE OF THE STATE OF NEW YORK.

A meeting will be held at Union Square Hotel, on Thursday, the 18th of July, at 11 A. M. A number of prominent speakers representing the civic and official bodies of this city have promised to attend.

The Motion Picture Exhibitors Association of Greater New York is a body of men composed of 296 experienced exhibitors, out of the total of 694. This is not a very flattering statement, but it's true.

Now is the time for all motion picture exhibitors to get together and join the organization. We are not here for social reasons only, but to combine and oppose those who harass us constantly with laws and ordinances detrimental to our business.

Do you know, Mr. Exhibitor, that there is a bill introduced in the Legislature in Albany to close on Sunday, and do your know there is another bill before the Board of Aldermen for the same purpose? There is nothing to prevent this bill in passing or becoming a law, except the opposition of those obtaining a livelihood from motion picture theatres through their organization. There are some law makers who are doing everything in conjunction with a number of clergymen to railroad these bills through, and endeavor to have you closed on Sunday, and you realize what that means.

This is your battle, to fight the defamers of our business. Will you do your part like a man and help us or will you foolishly close your eyes to the fact and wake up when too late? It has won many battles you know nothing about, and had it not been for the organization, adverse legislation would have been passed in the last legislature, but we need your help to win this fight, and show those who look down upon us that we are an important factor and a powerful force in this community, and that we are united in our work, and that we are able to use the screen in the 694 motion picture theatres in this city in such a way that we can get such protection from the law as we are justly entitled to.

In conclusion I would state that you need not be a member to attend our meeting. I simply want you to know the progressive steps we are making, and assure ourselves of your co-operation.

Hoping to see you at this meeting, I remain,

Respectfully yours,

Samuel H. Trigger, President.

The motion picture exhibitors of Kentucky met at the Phoenix Hotel, Lexington, Ky.. July 2d, and held an enthusiastic meeting. Delegates and alternates were elected to represent Kentucky at the National convention to be held at Chicago in August. Louisville Local Branch No. 1 was represented by L. J. Dittmar and others. K. C. Branch No. 2 was represented by Orene Parker, of Covington, and others.

M. A. Neff addressed the meeting and reported that a large number of states are coming into the League and urged the delegates to attend the national meeting to be held in Chicago. Several new members were taken into the League and arrangements made to send an organizer to visit every exhibitor in thestate of Kentucky. Mr. L. H. Ramsey entertained all of the visitors present with a beautiful dinner. Speeches were made and everybody enjoyed themselves to the limit. The next meeting is to be held in Louisville, Ky., on October 15, 1912, at the Sealback Hotel. All of the exhibitors in Kentucky are enthusiastic over the good work accomplished by the League and confidently expect to have every exhibitor join the League before the next meeting.

The new theatre opened in Cincinnati by the Waldorf Company is doing a very large business. Mr. Dinglestedt, of Norwood, is doing a fine business with his big new airdrome. Mr. Dinglestedt is a real hustler and is always on the job.

Mr. M. A. Neff returned Monday morning from St. Louis, where he met Mr. Christianson, national secretary of the Cleveland, and other members of the League. An inter-insurance is being arranged for, whereby all of the members of the Motion Picture Exhibitors' League of America can secure a safe insurance. Only members of the League will be insured in this company, and through the Inter-Insurance Company of St. Louis, it is stated about one-half of the prices now paid will be saved to the members of the League.

Missouri State Convention

On July 30-31 the Missouri State Branch of the Motion Picture Exhibitors League of America will hold their firs. convention at the Sexton Hotel, Kansas City, Mo.

The object of the meeting is to elect delegates to the National convention, also to transact a large amount of important business now pending. The Kansas City Local No. 1 is preparing to give all visiting exhibitors a fine time while in the city.

Our state organizer, A. P. Drennan, is having excellent success throughout the state securing new members. We expect by the time of the convention that the majority of the exhibitors in the state of Missouri will be members of the League.

We hope that every exhibitor in the state, whether members or not, will make a special effort to attend this convention, and we have invited the exhibitors from the states of Kansas and Oklahoma to attend and help boost things along

At the last meeting of the state executive meeting a local charter was granted to Springfield to be known as the Springfield Local No. 2.

G. H. WILEY, President,
M. P. E. L. of A., Missouri State Branch.

"THE TRUE LOVE"
Reliance Release, July 9

A MAN'S DUTY

By VIRGINIA WEST

Adapted from Reliance Release.

WHEN John Wilson had gone North to college there was some question in the minds of his neighbors as to the wisdom of it. When a year after his graduation he returned North and brought home a young wife they wisely shook their heads and said that it would never do. John was such a Southerner, they said, and a Northern woman with entirely different ways could bring nothing but trouble.

However, with all their expectations, nothing came of them. The neighbors had to acknowledge that they had never seen a happier couple.

After the coming of their two boys it seemed to John Wilson and his wife that they had nothing else to wish for.

Mrs. Wilson was a woman of strong mentality. Her mind worked entirely independently of her husband's, and it happened that their opinions were not always the same.

But this did not in any way interfere with the harmony of their bliss.

As the boys grew old enough to have opinions Mr. Wilson made it a rule to discuss with them the topics of the day, so that they would develop minds of their own.

It was soon seen that Dick, the younger boy, usually agreed with his mother, while John junior, was apt to hold the same ideas as his father.

The summer preceding the war between the states the boys were twenty-one and nineteen.

As the autumn passed and the winter came, many were the heated discussions in the Wilson household but always friendly.

Suddenly the discussions ceased almost as if by magic. Rumors of war had gone through the South.

In the minds of the father and mother and the two sons was but one thought, and that they dared not speak. Each involuntarily read the thoughts of the others, but tried to conceal his own.

Then at last came the moment when they knew that the North and South must fight.

When Mrs. Wilson heard the news she turned pale but her voice was steady when she said to her husband, "You feel that you must go?"

"Yes, dear," he answered.

"And the boys, Oh, John, they—they are so—so different and I—" She stopped and was unable to go on.

"Yes, dearest, I know your thoughts," said the husband gently, "but we must leave the boys free to choose. We must accept and respect the belief of each. Can you do that?"

Mrs. Wilson bowed her head

"Shall we send for them now and ask them what they will do?" asked her husband.

"Yes."

The boys were sent for and soon came down to the library.

"My sons," said Mr. Wilson, "your mother and I have always wanted you to think for yourselves, to be entirely independent of us mentally. We have helped you to do this. You may not always be right but I am sure you are always honest."

He paused.

"And now, my boys, has come what is probably the greatest trial of your lives. The war is now an assured fact. You know that your mother and I are of different opinions on this great subject. Now tell us, what will you do? Will you go to war?"

"Yes, I shall." answered John quickly.

"And I," said Dick.

The father waited a moment, then looking tenderly at the boys asked in a low voice, "Which side?"

"Oh, Father, I shall fight for the South, of course," cried John impetuously.

"And you, Dick?"

The boy turned pale.

"I am on the Northern side," he said.

At last they knew that that which they had dreaded, was true. Brother must fight against brother.

The few days that followed before the departure of the three men to join their regiments, were filled with sorrow.

Mr. Wilson was made a Colonel and John a lieutenant under his father's command, but Dick left his home in the uniform of a private soldier of the Northern army.

At home, the wife and mother attended quietly to her household duties, with anxious, trembling heart. She was torn between her love for husband and oldest son and her loyalty to the Union cause.

One day a few months after the commencement of the war Colonel Wilson sent for his son to come to him. "My son," he said, "I have just received word from General Lee that a Northern spy has entered the Confederate lines. All the Colonels have been warned to be on the lookout for him. I am going to put you in command of a scouting party to search for him in our vicinity. I am sure you will do your best."

"Thank you, sir," said John, saluting. "I shall do my best to bring him back if he is around here."

The scouting party was organized and in a short while they were searching the woods.

Their method of search was to surround a certain chosen piece of woods and then gradually draw toward the center.

Every bush and tree was searched, every rock looked behind.

After the scouting of one piece of woodland Lieutenant Wilson came up and found his men surrounding a soldier he knew was not of his party.

"We thought we had him, Lieutenant, but it's only one of our own men," called one of the party.

When Lieutenant Wilson was close enough to see the man's face he stopped suddenly and turned deathly pale.

Several men sprang to his side. "Are you ill, sir?" they cried.

"Only for a moment. It will pass," he answered.

The men stood waiting, still surrounding the man they had taken for the spy.

The Lieutenant stood silent for a moment his eyes covered with his hand. Then addressing his men he said, "We will return now."

As he dropped his hand from his eyes he looked into the eyes of the man in the midst of his soldiers.

The eyes never flinched. The soul of honor looked from them. The Lieutenant pulled himself together with a great effort. "And take this man with you," he added. "I—I suspect him."

On the way back the Lieutenant walked with a firm step and with head erect, but his face was of a ghost.

Colonel Wilson sat in his tent when his son entered to report to him his day's work.

The Lieutenant came in and stood before the Colonel.

"My boy!" exclaimed the father, "are you ill?"

"No, father." came the answer, and the hand that brushed the hair from the white forehead trembled.

"My son," said the Colonel sternly, "do you mean that you cannot perform an unpleasant duty in a manner more befitting a soldier than the one you are showing now?"

"But I—I—" The voice failed and the young officer sank into a chair.

"You have found the spy?" demanded the Colonel.

"Yes."

"Where is he? Did you fail to do your duty? Did you allow him to escape?" questioned the Colonel with suppressed excitement.

The young soldier gathered himself together for a moment. "I have captured the spy and he is in the guard house, but, Oh, Father!"

His voice broke and ended in a flood of tears.

The father put his hand gently on his young son's

shoulder. "My boy, I am your father as well as your Colonel. Tell me what troubles you. Is it just the thought of this poor fellow's plight?"

The son raised his head and looked into his father's eyes. "Don't you know?"

For a moment there was a death-like silence in the room then a spasm of pain crossed the father's face. "My God," he whispered hoarsely, "you mean——?"

"Yes, I mean it's Dick!"

The Colonel covered his face with his hands and sank into a chair.

The room was silent save for the breathing of the two stricken men.

At last the Colonel arose, his face pale and set.

"John, my son," he said steadily, "you have done your duty, now I must do mine."

"You mean—? But of course you know your duty, Father, and must do it, as you say. I must not make it harder for you—I promise I will not."

He held out his hand, which the father took tenderly.

"Thank you, my boy," he said.

During the court-marshal none of the other officers knew that anything more tragic than the mere sentencing of a spy was taking place before them, so self-possessed were the father and brother.

But beneath the stern exteriors two hearts were breaking.

The spy was sentenced to be shot at sunrise.

After the sentence was pronounced John went to his father again.

"I must go to General Lee," said the young man. "I shall ask him for a reprieve. You will give me permission?"

"Yes, but you have a long way to go. General Lee is fifty miles away."

"I shall be there and back before sunrise," answered John with determination.

"Then go, son, and may God keep you and reward you?"

"Amen," answered John.

Hour after hour he rode, growing weary and more weary, fording deep streams, going up steep mountain roads and down again, but never once did he swerve from his purpose. His brother must be saved if it were possible.

At midnight he had reached General Lee's headquarters. Begging an audience and swearing that the business was a matter of life and death he was finally admitted to the General's presence.

The face was kind and earnest as always and into the eyes of the young man looked eyes that commanded trust, but the request could not be granted. Any personal desire must be put aside, he said, for what he considered the safety of the South.

John told the General of his mother and of the youthfulness of the spy, but with tears in his eyes the great man of the South said that he could not grant what he asked.

In sorrow but without bitterness John turned toward his own camp. He did not urge his worn horse for now it would do no good and the poor animal needed rest.

Worn and heartbroken he reached the top of the hill above the camp shortly after sunrise.

In the valley below him, in a secluded spot, he saw a squad of men and at a short distance from them one man stood.

John closed his eyes, for he knew the significance of this scene.

Then it came over his dulled senses that it was after sunrise and he wondered why the one man was still standing there.

Almost against his will he opened his eyes and looked again. There was something he had not seen before. A man on a horse stood near the squad of men. He urged his tired horse once more toward his father's tent. He dared not hope, yet he could not keep hope down entirely.

Colonel Wilson met him a short distance from his quarters.

"You have not failed after all," he cried, "a special messenger has come by another road with a reprieve. You must have affected him strongly for him to change his mind."

Lieutenant Wilson's hands loosened and he fell forward on the saddle.

Some soldiers came running up.

"He's fainted," said the Colonel, "carry him to his tent.

"I thought he was ill yesterday," said one man.

"Reckon he didn't want to give up," said another.

"No, he didn't want to give up," answered the Colonel.

ROBIN HOOD.

Every big production has its accident or near fatality, some risk that players must undergo in their work. Eclair had practically finished Robin Hood without a scratch or fall—until this week while Mr. Arnaud was out on his last retake. The scene had started when Mr. Arnaud discovered some bit of "prop" had been forgotten, he stopped the scene and returned to the studio for it. Now be it known that Mr. Arnaud is a strict disciplinarian while his company is working. As soon as the auto had disappeared from view there was a general exclamation of "The boss has gone," and a sort of revel started. Miss Tennant had wandered off by herself and was seated back of a tree—hidden from the men. Robin Hood (Robt. Frazer) suggested an archery contest and picked out the aforementioned tree as the target; he pulled back and let fly—the arrow just missed the tree and there came a cry and then they saw Miss Tennant scramble to her feet, holding her arm. For the arrow had grazed her arm, also had passed through her waist sleeve. She is in a quandary whether to mend the tear or keep the waist as a souvenir of Robin Hood and a very close call.

HALLBERG A. C. TO D. C. ECONOMIZER, FOR CANADA

As an evidence of the widespread demand for Hallberg A. C. to D. C. Economizers, Mr. J. H. Hallberg, "The Economizer Man," reports the sale of one of his 40 amp. sets to the Lyceum Theatre, Winnipeg, Manitoba. The sale of Hallberg Standard A. C. Economizers continues surprisingly large, and shipments of these best known current savers and light producers are being made to all parts of the country.

TWO POWERS STARS

Miss Florence Barker and Edwin August to Pose in the Leading Roles with the Powers Picture Players

Coming from the Biograph Company to the Powers picture players, Miss Florence Barker brings prestige and valuable moving picture experience to the Universal Film Manufacturing Company. Manager Evans feels very much elated at securing Miss Barker and Edwin August to augment his already excellent stock company.

Miss Barker has had a wide and varied experience in moving pictures and enjoys an international reputation. Gravitating from the legitimate ranks she went abroad and for some time played leading women roles for the Pathé Frères company in both London and Paris. She early evinced decided talent and was the idol of the picture fans across the water and in this country. Returning to America, she was engaged by the Biograph Company to appear in leading roles, and how well she has succeeded is attested by her world-wide popularity.

Her theatrical career was began in the legitimate in stock companies in nearly all the principal cities of the United States, and she was assigned difficult leading roles in nearly all of the dramas that have become popular. The call of the moving pictures was too strong and she forsook the speaking and acting business for the silent drama and her success was instant and permanent.

Those who have seen those classic "Biograph dramas, "Priscilla's Picture," "Way of the World," "Oaths and the Man," "Orange Blossoms," "The Call" and "The Diamond Star," and many others, will readily recall her. She will appear in the Powers dramas under the direction of Mr. Frank Powell in stories written especially to bring out her wonderful talent.

WILLIAM LORD WRIGHT'S PAGE

Kinemacolor is advertising for photoplays. The producers will supply much of the local color.

* * * *

Too much hardware in the films, remarks Eugene V. Brewster. We would add to this: "Hardware and Harness."

* * * *

One good thing about the moving picture theatre is that you always know where to find somebody.

* * * *

A number of leading theatrical managers are organizing with a view of winning back their patrons from the moving picture theatres by reducing prices. When they can give as good an hour's entertainment for a dime as do the picture theatres, their efforts may meet with success.

* * * *

The management of McClure's Magazine has selected the Edison Company to film the "Adventures of Mary" as serial to start in the Woman's World. The general excellence of Edison releases and the human interest appeal of Edison photoplays led to the McClure Company making advances. Others have noted the realism of Edison film stories—also the artistic efforts of Vitagraph.

* * * *

Don't care one straw for politics;
Don't care who's licked, don't care who licks;
Don't care who's right or who is wrong ;
Don't care about the houn' dawg song,
Don't care what happens, what may be—
For there's the picture show for me!

* * * *

Viewed a picture the other afternoon in which the hero performed a surgical operation and proved himself a reel cut-up.

* * * *

According to the very latest count there are 16,000 moving picture theatres in the United States. No wonder the mints find it so difficult to keep pace with the demand for nickles and dimes.

* * * *

An Armenian stepped up to the ticket window of a moving picture theatre in Chicago and said to the young lady at the window, "Give me a ticket, my dear." He was later arrested, a heavy fine imposed, and also a sentence to the workhouse, which was all right and proper.

* * * *

Vaudeville in the Middle West small towns is doomed. The public wishes the pictures and less of the Irish and Dutch comedians who "go on" with pillow cases strapped about 'em and query: "Why does a hen cross the street?"

* * * *

"Force children to take back seats at picture theatres," says an English authority who claims that no child should be allowed to sit nearer than thirty feet away from the screen. We understand that the children are perfectly willing to be forced to take back seats, or any other kind of seats.

* * * *

What's the use of finding fault
With every wind that blows?
What's the use of wanting rain
Every time it snows?

What's the use of howling when
The heat you can't abide?
Slip into some picture show—
You'll forget the heat, inside.

* * * *

Photoplay Philosopher is entirely correct when he says that one suggestive film tends to lower the entire standard of the industry. He adopts "Raise the Standard" as his slogan. It's a good slogan, too.

* * * *

Did you enjoy seeing Selig's "Coming of Columbus?" So did we. And by the way, isn't it about time that Essanay was giving us another one of those side-splitting baseball comedies? They're talking of the last one yet, up in our end of the town.

* * * *

"I wish Biograph would release that 'Fighting Blood' Western once more to show some of these other fellows just how it was done a year or so ago," remarked the photoplay fan on the car this morning.

* * * *

We are going to thank Vitagraph in advance for that coming "Pickwick Papers" release. And now won't Mr. Plimpton, of the Edison Company, brush up on Warren's "Ten Thonsand a Year" and give it to us in about three reels? It is one of the greatest of English novels—best known perhaps to barristers—but it would make a classy picture. We can see Quirk, Gammon and Snap and Tittlebat Titmouse in the pictures right this minute. O please, Mr. Plimpton!

* * * *

In urging the filming of great characters of American history, Mr. Brewster mentions Daniel Webster, Cass, Calhoun, et al. We would respectfully add the names of Alexander Hamilton and Aaron Burr to the Brewster list, expressing our approbation as to his suggestion the while.

* * * *

By the way, why doesn't some energetic director grab Captain Mayne Reid's "Rifle Rangers"? That old book contains material for several photoplays of Mexican war period atmosphere. The "dope" would be apropos right now. Any public library. General Scott and Santa Anna would prove new historical characters in filmland.

* * * *

A number of unwise investors have failed recently as moving picture magnates. Those who thought that all that was necessary to become successful in the moving picture business was to buy a lot and build a theatre, have learned of their mistake. Many lose in the moving picture business by not knowing that business. The time of the storeroom prosperity has flickered by.

* * * *

Penetrating into perilous places, making thrilling rides on scenic railways in mountainous countries, carrying a heavy camera in mountain climbing, clashing with authorities and running risk of arrest and imprisonment in taking prohibited views, the life of the moving picture camera man is not always a happy one. And the humble individual who turns the necessary crank hardly ever gets into the picture, either. Here's to you!

* * * *

I'm weary of "ripping good stories"
I'm sated with "honest red blood,"
I'm worn with their muscular glories,
With heroes who pound through the mud;
I'm tired of the sheriffs so husky
Who occupy all of a scene.
Give me one whose ringlets are dusky
To stand in relief on the screen.

* * * *

An interesting feature of the July Woman's Home Companion is an article entitled "The Fatal Penny," by Mary Heaton Vorse, in which the author reports many startling facts about the dangers that children undergo who buy cheap candy, cheap ice cream, prize chewing gum, and other goods sold to youngsters for one cent. We respectfully ask the Selig or Lubin editorial departments to look over the article and then arrange with the publishers to picture the idea. It is a vital theme and in pictures would add much to the educational value of cinematography.

* * * *

The moving picture show is the parlor in which thousands of working girls of the Middle West entertain their "young men." While it is a poor substitute for a

real home, it is decidedly better than the grill room and the public dance.

The above are findings of Humane Society officials after several months investigations of moving picture theatres. The reports assert that the picture houses and the entertainments offered by them are clean and of moral influence. Not only have they superceded dance halls as meeting places for young men who work in the city and room in the downtown sections, but they have also eliminated the dime novel. Youths prefer the pictures of their heroes fighting the Indians, and the bold bad bandits, than the lurid yarns in cheap novels, often ending with doubtful lessons.

MISS JEAN LAWSON'S CAMPAIGN STORY FOR THE "MOVIES"

A play in the interests of the fly campaign has been enacted before the motion picture camera by Normal School girl students in Cleveland. The following gives in brief the story of the play which has been written by Miss Jean Dawson:

"The play is to contain both comedy and tragedy," says the Cleveland Plain Dealer. "The comic bit in one scene shows a small boy with a jack hammer swatting a fly on his uncle's bald head.

"In the opening scenes portrayed yesterday the motion picture camera was set up opposite the entrance to the Normal School near University Circle. While the picture man turned the crank the girls thronged down the steps, excitedly discussing the opening of the kill-the-fly campaign. Their excited gestures were intended to reproduce a scene a year ago, when Miss Dawson of the Normal School, now head of the city fly bureau, started the campaign.

"The second scene showed the young woman discussing a newspaper announcement that the city had taken up the crusade.

"The third scene, to be enacted to-day, will show the enlistment of school children. This introduces tragedy.

"One of the school children in scene three goes home in scene four and tells his mother how flies spread disease. His baby sister has died from disease spread by flies. It is intended to have a professional actress take the part of the mother, and to have the pictures made in a slum district.

"Later on, when fly traps come into the story of the fly crusade in Cleveland, another child in this same family is ill from disease spread by flies. A man comes to sell fly traps, but the poor mother has no money with which to buy one.

"The city presents her with a fly trap. This is to illustrate the latest phase of the fly crusade in Cleveland. Another picture shows fly crusaders telling the mother that clean yards are as necessary to the extermination of flies as are traps or swatters. The yard is raked. The trap is put on the garbage can. The little sick child recovers, and the last picture shows the happy mother selling fly traps to her neighbors.

"One of the intervening scenes will show the young woman at the city hall buying flies at the summer price of ten cents a pint. The purchase of flies by the pint begins Monday.

"On Saturday young women who volunteer in the crusade will sell tickets to picture and vaudeville theatres which give half the proceeds to buy fly traps for the poor as illustrated in Miss Dawson's play."

WASHINGTON, D. C., NOTES

The Belasco Theatre, controlled by the Schuberts, is having a run of Kinemacolor pictures. The fact that this is one of our first-class theatres for drama and grand opera is evidence of how the motion pictures are intruding upon the places reserved exclusively for the legitimate drama, though it is a well-known fact that the Schuberts are running Kinemacolors and states rights features in a number of their houses. They were among the first managers of the legitimate stage to publicly acknowledge the motion picture as an amusement and financial enterprise.

The exhibition now going on at the Belasco is composed chiefly of scenic views, which have been relieved by an occasional drama. Many of the scenes were of foreign lands, but the fact that several reels were of our own United States especially interested the spectators. Particularly was this true of the beach scenes of West Palm Beach, Fla., where many prominent men and women were easily recognized.

Incidental remarks are made by Theodore Hardy, who knows just when and what to say to add interpretation and stimulate enthusiasm without detracting from the movement of the scene. It is the intention of Manager Taylor of the Belasco to interest the cultured, educational and scientific element of the National Capital in Kinemacolor, for there are few discoveries or inventions more wonderful, artistic and highly elevating than Kinemacolor.

W. H.

GEORGE KLEINE RELEASES FOR WEEK ENDING JULY 20th

For Tuesday, July 16th, is a Cines drama which is a splendid example of the high-class dramatic ability of the Cines players. The title of this film is "Disowned," which indicates in large measure the nature of the play. Miss Josephine Scotti, who plays the female lead in the play, displays a fine sense of interpretation; and Guido Serena portrays with splendid feeling and realism the character of the penniless but proud young professor in love with the heroine.

The Eclipse schedule for Wednesday, July 17th, is a fine dramatic offering of a heart-gripping character entitled "The Grandmother." The real interest centers about the good old lady's great-grandson, a very clever little tot, about four years of age, who succeeds in his innocently earnest and touching little way, with his great-grandmother's co-operation, in uniting his young and widowed mother with her parents, from whom she has become estranged through her wilful marriage against their wishes.

Saturday, July 20th, offers a fine Cines comedy-drama, "The Part the Servant Played." Mr. Alfred Bracci, as the wayward son, and Mr. Lorenzo Lupi, as the severe father who opposes strenuously his son's engagement to a young lady of whom he does not approve, portrays their characters in a realistic and convincing manner. The character of the old family servant who plays such an important part in the comedy action, is excellently taken by one of the prominent players of the Cines Company. He assumes the privileges of long service with the family and plays the role of peace-maker between father and son so effectively that where otherwise a domestic tragedy might easily have occurred, peace and unison are once more restored.

EDITOR GILES R. WARREN,

Of the Victor Film Company, is spending a few weeks at the seashore enjoying a deserved rest. Mrs. Warren is with him. Editor Warren expects to be back in the harness within a week or so.

"THE SOLDIER'S BABY"
Reliance Release, July 27

THE EQUINE SPY

(Solax Release for August 23d)

Director Warrens, of Solax, has made a good production of "The Equine Spy." Anyone who has the good fortune to see this film will not forget in a hurry the beautiful horse "Don," around whose accomplishments this romance of Civil War times is woven.

This production is in two reels, and is full of action, the scene of which is laid principally on the skirmish line. "Don," the wonderful performing horse, does all kinds of human tricks, even going so far as to bring a canteen of water to his master, who has been captured and imprisoned in an old tumble-down building by the Union soldiers. He also lights the bonfire which attracts the attention of the comrades of his master, when the Confederate officer by whom he is ridden has been pursued and wounded.

This scene is particularly effective, with the glaring red of the fire against the shadows of the moonlight. The film must commend itself to all lovers of a good horse, for "Don" is certainly a superb specimen.

Darwin Karr and Billy Quirk deserve special mention for their work in this film. Billy Quirk, as the old darkey servant, left nothing to be desired in the characterization of the part, and Darwin Karr, as a Confederate officer, appears the brave soldier to a finish. The cast is as follows:

The Equine Spy.....“Don”
A Confederate Officer.....Darwin Karr
His Sister.....Fanny Simpson
A Darky Servant.....Billy Quirk
A Southern General.....George Paxton
A Northern General.....Lee Biggs
A Southern Mother.....Mrs. Foy
A Northern Soldier.....Harry Harvey

MANUFACTURERS' NOTES

The British-American Film Manufacturing Co., Ltd., has been incorporated with $500,000 capital, to manufacture moving picture films at Montreal.

* * * *

Henry J. Brock, president of the Kinemacolor Company of America, has concluded negotiations with William Hammerstein whereby Hammerstein's Roof Garden on September 1st, at the termination of the present summer season, will become the permanent winter home of the Kinemacolor pictures. The roof will be entirely remodeled, a modern steam-heating plant installed, and the seating capacity increased.

The first films shown will be those of Prof. Reinhardt's spectacle, presented at the Olympia in London, "The Miracle."

* * * *

President S. S. Hutchinson, of the American Film Mfg. Co., Chicago, sailed with his wife and son on the S. S. Olympic for Europe, July 6th. Mr. Hutchinson will visit his London offices and tour the continent before returning home.

* * * *

William Lee is the name of a new producer recently added to the forces of the American Film Mfg. Co. Mr. Lee formerly produced for the American, shortly after the company was organized. He will specialize in straight Western dramas.

* * * *

Daniel Frohman has become managing director of a new organization in the motion picture field called "The Famous Players' Film Company," just established with a capital of $250,000.

This moving picture company is designed to photograph famous players acting in their most successful plays. The films will be displayed only in first-class theatres.

The company has already secured Mme. Sarah Bernhardt in her play "Queen Elizabeth." This will be the first work to be exhibited.

* * * *

THE REFLECTOSCOPE

The U. S. Government, through the Department of the Interior, for the Indian Schools recognizes the importance of visual instruction as an aid in its educational work and has recently placed orders through Mr. George H. Gale, the New York manager for twenty new model Thompson reflectoscopes for combined opaque and slide projection.

These are so made that the attachment for motion pictures may be added at any time, and many of the schools will doubtless take advantage of this and make use of the educational films now being produced.

THE PRISON ON THE CLIFF

"The Prison on the Cliff" is a delight in point of photography and artistic rendering of the subject in question. Gaumont, famed for unexcelled choice of location and the beauty of their sea pictures, have in this production even overstepped their usual bounds. The breaking of the waves against the walls of the grim prison castle, throwing the spray high in angry rebellion at the interference of the stone walls, and the foam lying white on the rocks and seething waters below are enough to delight the eye without the interpolation of the plot.

The story is laid at the silent fortress of Roucras on the rugged cliffs of the Bay of Gascony, close to the frontier of Spain. Here lived the Governor with his mother and beautiful young wife. The duty of receiving prisoners at the fortress was one of almost daily occurrence to the Governor and his family, for the period of the story is at the time of the French Revolution, and it was here the plotters were sent, found guilty of treason. However, one evening in August, to his amazement, the Governor, recognized a sentenced man as his colleague of early years, the Marquis de Fiers. Great kindness is therefore shown the prisoner by the Governor, and he is invited to dinner with the family on frequent occasions. The prisoner and the young hostess, both fond of music, enjoy many pleasant hours together, which ends in the prisoner forming an unhappy passion for the young wife of his friend. Consumed by jealousy, the Governor's friendship turns to hate. He plans that the prisoner must die under the guise of helping him to escape. While he is making calculations for the fulfilment of his plan, a letter of pardon comes for the Marquis. However, still consumed with the idea that the prisoner must die, he resolves to keep the fact of his being pardoned from him, and to place within his reach means of escape which will practically mean suicide. The Governor, therefore, pursuing his wicked course, places in the tower where the Marquis is imprisoned, a rope which is too short to reach to the bottom of the cliff, with the hope that, should he attempted the descent, he, the prisoner, will be dashed to death on the rocks below.

It is often the unexpected that happens, however, and the Marquis, though he makes the perilous descent and drops from a terrific height, still is practically unharmed. The Governor repents, begs forgiveness of his wife, and happiness is restored to the isolated family.

SCENES FROM "THE PRISON ON THE CLIFF"—GAUMONT RELEASE

For Those Who Worry O'er Plots and Plays

Editor Hoadley's Opinion

Every photoplaywright counts C. B. Hoadley, editor for the Powers Picture Play Company, as his friend. As editor for the Imp, Great Northern, Champion and Powers companies, Mr. Hoadley has kept in touch with photoplaywrights the country over, and has read the work of nearly every successful author. Mr. Hoadley's statement on the question as to whether scripts submitted during the past year show improvement or not, will be read with great interest. His statement submitted for the benefit of photoplaywrights, follows:

"You can quote me as saying that, in my opinion, the class of manuscripts submitted to-day show no marked improvement over those of a year ago as to their adaptation to moving picture production. I think a more intelligent class of writers are now striving to sell, but there is the same lack of originality of theme and construction. The preparation of the manuscripts show some improvement as to the prescribed form, and pen scripts are now scarce. Fully seventy-five per cent of the scripts are accompanied by self-addressed and stamped envelopes for return, and the usual rules regarding the submission of manuscripts are more universally regarded.

"My experience has proven to me that the newspaper and magazine writer fails as an author of photoplays. He is entirely too cocksure of himself and has made less effort to familiarize himself with picture needs than the moving picture 'fan,' who is a student of the picture. I have read scripts from editors, reporters, short story writers and other literary lights and, as a rule, they are as ignorant of the mechanical and camera requirements, and make many mistakes that are common to the contributor from Carnarsie or Huckleberry Ridge. They have taken no pains to equip themselves for the work and take an occasional flyer at it. As a rule they are easily discouraged and about two stories suffice to cool their ardor. Writers of vaudeville sketches fail inevitably. As a rule, they are the worst of the lot, for they lay the story in one interior scene invariably, and their stuff must be gotten over almost wholly in dialogue.

"Many of the illiterate ones stick to it, profit by refusal, and come along and sell, but there are very few writers with a dozen sold scripts to their credit. Fully seventy-five per cent of the stories put on today are written by people connected with the actual production of the pictures. They know the requirements and the dramatic ingredients that are necessary to an interesting film story. Thousands fail to sell for the reason that their stories cannot be adapted to pictures for one or more of a hundred reasons. It would seem that the many periodicals published in which writers are supposed to be enlightened, and the so-called schools of instruction, have failed to improve the quality of scripts through enlightening the writers as to the needs of the producers.

"Probably fifty per cent of those writing the stuff are igonrant of the fact that moving pictures are actual photographs, and that scenes cannot be conceived at will. They forget the big situations they write about cost enormous sums of money and really have but little connection with the story. They forget that editors are supposed to have memories, are in touch with the game, and that the story they saw six months ago, cannot be filched and sold as original. They write stuff in which really nothing happens out of the ordinary, and their limited knowledge of law, industrial and social conditions, etc., makes their efforts appear silly.

"For instance: The man with a wife is made to elope with another woman and marry her on the spot, without bothering to seek a divorce; the sheriff is the only officer of whom they have any knowledge, and he takes the most unwarranted liberties with the law, being always Johnny-on-the-Spot; hangs men on the slightest provocation; yanks them to the penitentiary without the formality of a trial; and makes himself the arbiter of all trouble. Lovers meet, fall in love, and are married in fifteen feet of film, and there is no such thing as a marriage license. The sheriff generally releases the wronged man from prison, the process being just as easy as falling downstairs. Fifty per cent of the stories are nonsensically weak, and without a semblance of dramatic qualities to recommend them. Hundreds are only a series of pictures which cannot possibly be connected to form a story that will interest. They begin nowhere and end the same."

A Frank Statement

The above statement by Editor Hoadley is frank—and it is the more beneficial for that. He tells of his personal experiences, and they are bound to be instructive to the aspiring photoplaywright. It has been proven in this series that editors differ. Mr. McCloskey believes that the entrance of noted fiction writers into the field has improved the photoplay output. Mr. Hoadley believes the fiction writer is a failure as a photoplaywright. Hoadley's most interesting and encouraging assertion, to our mind, is that the most humble writer by studying the picture and profiting by rejections is finding a market.

Next week we will publish an opinion expressed by George W. Terwilliger, editor Reliance Company.

The Centralization Idea

A Massachusetts author friend (name suppressed) writes us anent the request of the Universal Company for scripts and he wants to know if this means that no more scripts are to be sent to the individual editors of the companies comprising the Universal. Not so far as we have learned. All authors can be assured of good square treatment by submitting scripts to the headquarters of the Universal, and abiding by the rules as have been advertised in the Moving Picture News. However, those authors who have been catering to the desires of individual editors will probably send their scripts to them direct. This action should only be taken by those who have familiarized themselves with the wants of certain editors who have, in the past, met with the desires of this or that editor. It does not apply to the standing army or script writers. Take the case of Florence Lawrence, accomplished star of the Victor Company. She is difficult to write for. Giles R. Warren, formerly of the Imp, Powers and Lubin concerns, has been especially engaged to furnish Miss Lawrence suitable material. It is authoritatively said that only one per cent of average manuscripts are available, while for Miss Lawrence about one-fifth of one per cent would be nearer the mark. Therefore the Victor Company must have their own means to obtain their own material, and writers who have successfully catered to Mr. Warren in the past will probably be requested to send their stuff direct. The same rule will probably apply to other editors.

Wallingford Methods

To cite the Wallingford methods pursued by some of the Photoplay correspondence "schools," one "syndicate" has added another graft to its repertoire. A Chicago writer submits follow-up literature in which the "come-on" who refused to "fall" for lessons in script writing is urged to pay for particulars as to how to correspond for newspapers. "You can easily earn $100 a month," reads the literature. The "string" of "outside" newspapers is the fortunatus of one or two newspapermen in every town of any consequence. They are accredited and are selected for their experience. These correspondents can take a column newspaper story and boil it down to one hundred words before placing it on the wire. Some earn $100 monthly at it—the majority do not. It's a side line to the regular. There is no opportunity for the "outsider" to earn $100 monthly corresponding for newspapers, just as there is no chance for a correspondence school graduate to earn $50 weekly writing photoplays.

The Fully Developed Script

The three-page script must be superceded by the fully developed script. We take the liberty of again quoting Epes Winthrop Sargent on this subject because he expresses, in our estimation, some vitally important facts. He says: "Too many studios have become 'rutted' and run along handling all themes in the fashion that they fancy brings them success. There is no variety to the output.

The indifferent script is built up and the real story 'built down' until the same level of mediocrity is attained. Things cannot be otherwise as long as the three-page script is demanded. If directors were beyond criticism their position would be impregnable, but we never knew a man who knew it all, and the best director is the man who interprets the ideas of various authors with sympathy and skill."

A three-page script of action is not a photoplay; it is the skeletonizing of a story; really the curb-bit to free swing, red blood, inspiration and characterization. The sooner the brief, barren, form of the present technical script is supplanted by the five or six pages of detailed action, with character drawing, and enthusiastic style of the author, the sooner will the present mechanical action be superceded by absorbing, convincing interest, and that indefinable something that cannot be described in photoplay or story—human sympathy.

The fixed length of the reel is another item acting as a deterrent to the best work of the photoplaywright. There are hundreds of plays that cannot be produced correctly in a thousand feet, and there are many writers handicapped in their work because of this commercial ruling. It is true art subservient to commercialism, nothing else.

Permit the author to have free reign to his fancy; permit him to have the children of his imagination perform undeterred by the one thousand feet limit and the three-page script; encourage him to write the "quiet action"—the photoplay in which the characters "next door" consistently perform with their frills and foibles painted true to life. Let him write until he "gets through" with those little deft touches and by-play which causes the various types to stand forth in bold and convincing relief.

Giles R. Warren, one of the greatest photoplaywrights of the present day, who wrote many plays for the spoken drama before turning his talents to studio work, has long been an advocate of the fully developed script. Let us give one example of Warren's methods: A new author submitted a script to him. The author knew little of technique but he had written a story that stood out. It was a masterpiece in its way. When you read the script, in your mind's eye you could see the unbridled passions of the frontiersman; the patient love of woman; the boundless prairie; the weaknesses and the strength of human nature. We were given an opportunity to look over that script. It was a story in which the author had written his heart and soul. Warren bought the script. He knew it was just a bit too long for the one thousand feet limit, but he rightfully believed that a man who could turn out such work should be encouraged. Every bit of action was convincingly described; every scene a word picture. Mr. Warren did not have the heart to cut the action; no director could at that time be induced to handle the story. That script has not been produced to this day. If it has not been used for a memorandum pad, mislaid or lost, some day an artistic director will take that story and produce a masterpiece in the way of a photoplay. There are similar instances where a writer has composed an exceptionally good story which has been turned down for mediocre work, because the author did not confine himself to three pages of skimpy action. Mr. Sargent has hit the nail squarely on the head in his plea for more fully developed scripts, and we are with him in the endeavor to bring about a higher excellence.

WILLIAM LORD WRIGHT.

SIEGMUND LUBIN AND THE VANIMANS

Among the many who deplore the airship tragedy at Atlantic City, one of the most affected is Mr. Siegmund Lubin, who was a warm admirer and patron of the Vaniman brothers. The project to cross the Atlantic was much encouraged and promoted by Mr. Lubin. Film-photographs of the Dirigible and probable crew had already been taken and arrangements made to continue the subject on the European side. Had the project ever been fulfilled, the Lubin Company would have had a pictorial description of the trip that would have been of spectacular value to the people of both the old and new world. Mr. Lubin regrets the tragic end of the brave boys who were so earnest in the work of solving the great problem of our time.

"WHERE THERE IS SOAP THERE IS HOPE"
Reliance Release, July 3

Topeka, Kan.—The New Best Theatre has been enlarged.

Johnston, Pa.—A charter has been granted to the Co-Operative Film Exchange.

Racine, Wis.—P. C. Havill was appointed manager of the Orpheum Theatre on College avenue.

One of the Lubin Troupes, directed by Joseph Smiley. Most of the company are children under 9 years of age. The small figure second from the left is the famous Roswell "Buster" Johnson, only 3½ years old and playing star roles.

Opportunity for splendid returns for individual seeking investment in the motion picture field. Address I. L., care of Moving Picture News.

OPERATOR'S CHAT

By James Girvan

Auxiliary Local 35, I. A. T. S. E.

OFFICERS

President—Frank Brennan.
Vice-president—Robert Goldblatt.
Financial Secretary—Gus Durkin.
Recording Secretary—Sydney Dignon.
Sergeant-at-Arms—Willie Cohen.
Business Agent—Henry Weinberger.

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock midnight. Dues can be paid to Brother Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West Forty-fourth street.

* * * *

The next regular meeting will be held on August 5th, when we will expect to hear the report from the convention. All members are requested to kindly be on hand to pay their assessments and dues.

* * * *

Anyone requiring the services of competent operators at any time for city or road work, by letting me know, can have same at an hour's notice.

* * * *

Now that the Board of Health is working so hard to show the public how to prevent tuberculosis, let us show them how hard we have to work in the operating room from eight to fourteen hours per day, with little or no ventilation. Get right down to business now and have this most important point taken care of immediately. All operators wanting this matter taken up with the Board of Health get busy at once and write us a letter, care Moving Picture News, giving the address of the theatre and any further information you think will help.

* * * *

They tell me that the Midnight Owl Club had another session last Sunday, and among those present were: Father Mike, Black Sam, Blondey Tichenor, Fat Klein, Sergeant-at-Arms Cohen, Standard Abe Kessler, Louis Weinberger, the guy with the silver knife, and Tichenor's friend, Mr. White, and Arthur Weinberger. They say they caught 46 flukes, two large skates and a few sea robins. Seems to me ten men ought to be able to do a little better than that. Only two skates—I think that's ridiculous for ten men. Father Mike says the only thing he's sorry about is that he won't be able to attend the next one the following Sunday, as he has to go to the country to see wifie.

* * * *

Anyone knowing the whereabouts of Mr. Joseph H. Rinehart will kindly oblige me by letting me know.

New York Lodge, Y. M. A. No. 1, will have their annual Outing and Games on Tuesday, August 6, 1912. Full particulars about same in the next issue.

T. M. A. LODGE NEWS

Will Not Give Up T. M. A.'S.

Toronto, Can., July 5.—It has been intimated to R. C. Newman, grand secretary and treasurer of the Grand Lodge of the Theatrical Mechanical Associations of the United States and Canada, that to retain his Government position of inspector of theatres, that he must resign the grand secretaryship of the T. M. A.'s. Mr. Newman has decided, should they insist on it, to throw up the $1,500-a-year Government job sooner than resign from the T. M. A. office. He will know in a couple of weeks whether he will give up the Government position. If Mr. Newman does throw up the Government position he can and will return to Shea's Theatre as formerly, stage manager.

* * * *

Letter from Secretary Newman

Grand Secretary Newman has sent out the following circular:

June 25, 1912.

To All Lodges, Greeting:

Dear Sirs and Brothers:

Since my last circular I am pleased to inform you that the following new lodges have been added to our roll:

Reinstated Sacramento Lodge, No. 60, at Sacramento, Cal., on April 5, 1912, through the untiring efforts of Brother William G. Rusk, grand organizer, assisted by Brother James Hardy, who rendered valuable assistance. J. A. Heyman, 1701 M street, Sacramento, Cal., is the secretary.

Monessen Lodge, No. 97, at Monessen, Pa., chartered May 31, 1912, with 23 charter members. R. A. Anthon, Monessen, Pa., General Delivery, is the secretary.

Kalamazoo Lodge, No. 32, at Kalamazoo, Mich., chartered June 8, 1912, with 24 charter members.

Change of Secretaries' Addresses

Richmond Lodge—George W. Russell, 818½ Main street, Richmond, Ind.

New Haven Lodge—Fred. H. Frazier, 489 Columbus avenue, New Haven, Conn.

Bluefield Lodge—Robert Baker, P. O. Box 428, Bluefield, W. Va.

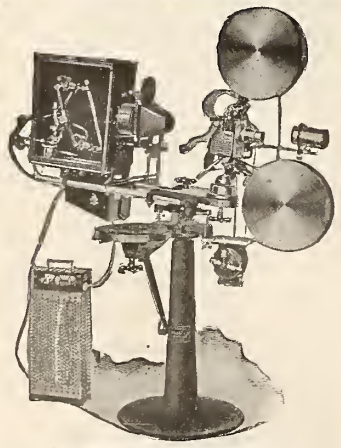
Seattle Lodge—H. W. Kirske, 536 Second Avenue, North, Seattle, Wash.

Atlanta Lodge—H. H. Brandon, 62½ North Forsyth street, Atlanta, Ga., T. M. A. rooms.

Troy Lodge—B. Norris, 3 Elberon Place, Albany, N. Y.

Ottawa Lodge—R. R. Marcil, 213 Cathcart street, Ottawa, Ont.

Wilkes-Barre Lodge—F. J. Fraley, 101 Wood street, Wilkes-Barre, Pa.



No. 1000—A MOTIOGRAPH

ARE YOU ONE OF THE FOUR HUNDRED?

MORE THAN FIFTY PER CENT OF CHICAGO'S SIX HUNDRED THEATRES ARE EQUIPPED WITH THE MOTIOGRAPH

This endorsement of the "Home" exhibitor of a machine made in their "Home Town" is the strongest endorsement we can offer.

We do not spend one-fifth the money in advertising that others do—our best advertisement comes from thousands of satisfied users.

Chicago Exhibitors in particular, and all others as well—we want to be personally acquainted with you—we want you to come and see us, to see where and how your MOTIOGRAPH is made, to see the care and exactitude used on each part—we want to show you why we may justly claim THE MOTIOGRAPH THE BEST MADE MACHINE IN AMERICA.

Send ten cents for the 1912 Hand Book and Instructions.
Every operator will find it worth many times the cost.

THE ENTERPRISE OPTICAL MFG. COMPANY, 568 W. Randolph St., CHICAGO

For Sale by Live Dealers Everywhere.

Asbury Park Lodge—N. H. Schuyler, 96 Lake avenue, Ocean Grove, N. J.

Detroit Lodge—H. F. Poggenburg, 155 Twelfth street, Detroit, Mich.

Change of Meeting Place

Denver Lodge—Meets at 1422 Curtis street, Denver, Col., first Tuesday.

Detroit Lodge—Meets at 247 Randolph street, Detroit, Mich., first and third Tuesdays.

"THE KING'S POWER"
Scene from Great Northern Release of August 3

THE MERCHANT OF VENICE

A pretentious production has been attempted by Thanhouser in the great Shakespearean drama, "The Merchant of Venice," and with fair success.

The photographic work of this production is superb—the camera man has done himself proud.

For the benefit of those unfamiliar with the story of the play, we will give a brief outline of the story: Antonio, a nobleman, and a merchant of Venice, in order to aid financially his kinsman, Bassanio, who desires to travel afar for the purpose of wooing the beautiful Portia, a woman of fortune, is obliged to borrow from a Jew called Shylock, with the promise that should he fail to return payment in three months' time he will forfeit a pound of his (Antonio's) flesh. Antonio's wealth is tied up in ships and merchandise. Before the term of the debt is up he loses all he has, and although Portia, upon hearing of Bassanio's kinsman's plight, dispatches Bassanio, now her husband, with thrice the amount, the cruel Shylock refuses the money, insisting upon the forfeit of the pound of flesh. Portia, disguised as a Doctor of the Law, pleads Antonio's case, and eventually Shylock is outwitted and the case won by Portia.

The production is in two reels.

The Bassanio played by Harry Benham is good, and Mr. Russell gives the genuine ring to the part of Antonio, but unfortunately the part of Portia has been miscast. Miss Flo Labadie, so charming and delightful in many of the parts we have seen her play, does not fit in the dignified character of Shakespeare's Portia.

The scenic effects are good and the atmosphere thrown about the production by the stage artist is appropriate, also the costuming is good. The great pity is that an otherwise beautiful production should have been marred by a miscast of one of its principal characters.

Rochester, N. Y.—Application was made by McGreal & Fagan for the remodeling of a building at Goodman street and Hayward avenue, for a picture show.

Philadelphia, Pa.—J. J. Keenan is planning to erect a moving picture theatre at Durham street and Germantown avenue.

Huntington, N. Y.—Plans are being made for an open-air moving picture show on the lot just north of the Bijou Opera House.

Waterbury, Conn.—Plans are being figured for a new moving picture theatre to be erected at the corner of North Main and North streets for B. E. Hausdorf.

Lawrence, Mass.—The Victoria Theatre has taken over the Pastime Theatre and will conduct it as an up-to-the-minute show house.

New York, N. Y.—M. Marine, of 2257 First avenue, is building a three-story moving picture show at 2157 First avenue.

New York, N. Y.—E. Mayer and L. Schneider are planning to build a moving picture show at 118 and 120 Rivington street.

SCENE FROM ECLAIR'S "ROBIN HOOD"

SCENE FROM "DOUBLE CROSS"—ECLAIR

WESTERN CORRESPONDENCE

Hot Springs, Ark., July 3.—One of the most remarkable illustrations of a most wonderful memory that has ever been noted in this city was given shortly before the doors of the New Central Theatre were thrown open for the regular picture show to-day, when Herbert Sidney Hopkins, graduate of Yale, resident of New York, guest for the past three weeks at the Waukesha Hotel, called from the innermost recesses of his mind the beautiful lines of Scott's most entertaining poetic masterpiece, "The Lady of the Lake," and for one hour entertained Sidney M. Nutt, the proprietor, and the employees, with exact quotations from this poem while the three reels of this picture, which constitutes the Tuesday feature at the New Central, were being run off to demonstrate his memory and ability to quote this poem to fit every scene in the three thousand feet of film.

Thought Him a "Crank"

Mr. Hopkins appeared at the New Central a few minutes before 1 o'clock. He met Mr. Nutt and surprised him by requesting to see "The Lady of the Lake," offering to pay many times the price of admission. He acted, says Mr. Nutt, in such a manner that the proprietor of the theatre believed him to be a "crank." The visitor was told that the feature he wished to see would not be shown until Tuesday, and Mr. Nutt asked him why he was so anxious to see the picture.

"There was a time when I could recite every line of that poem, and it came very near costing me my reason," replied Mr. Hopkins. "I was always more or less interested in such recognized works as those of Scott, Byron, Tennyson and others, and when finishing college, intending to teach literature, I set out to commit every line of 'The Lady of the Lake' to memory. I was taken down with nervous prostration, but I mastered the poem."

Grants His Request

"You don't mean to tell me that you can recite every line of Scott's 'Lady of the Lake?' asked Mr. Nutt.

"There was a time when I could, and that is why I want to see the pictures, to ascertain how much of the film is applicable to a poetic explanation of the same. You see, I am leaving for New York this evening, and unless I can see the film to-day it is doubtful if ever such an excellent chance would be given me to satisfy a longing to see the poem 'picturized,' as it were, and at the same time know definitely whether memory is a fickle mistress."

Mr. Nutt realized that it would be an hour before the afternoon show started and turning to Pat Gillam, his chief operator, said:

"Pat, start those pictures. We'll give Mr. Hopkins an opportunity to demonstrate his memory."

And Hopkins Made Good

The pictures were started, and Hopkins made good, too. Standing a few feet away from the stage, gazing on the curtain, he caught the opening scene, showing three deer drinking from a rippling stream, and in well modulated tones, with perfect inflection, began as follows:

"The stag at eve had drunk his fill,
Where danced the moon on Monan's rill.
And deep his midnight lair had made
In lone Glenartney's hazel shade."

In the scene showing the chieftain's daughter on the stream Mr. Hopkins quoted the following:

"The maid, alarmed, with hasty oar,
Push'd her light shallop from the shore,
And when a space was gained between
Closer she drew her bosom's screen."

He Seldom Faltered

This man with such a wonderful memory seldom faltered. When he hesitated it was, it seemed, more to study the picture for a moment and get in his mind the exact scene to fit the lines that he was ready to quote. The ending of the last of the three reels is especially beautiful, and Mr. Hopkins was equal to the occasion.

"Receding now, the dying numbers ring
Fainter and fainter down the rugged dell,
And now the mountain breezes scarcely bring
A wandering witch-note of the distant spell—
And now, 'tis silent all! Enchantress, fare thee well!"

Acted As a Tonic

"You have no idea what good you have done for me," declared Mr. Hopkins after the pictures had been run off. He had been quoting from the "Lady of the Lake" for over an hour.

"I know now that my mind is sound and bright as ever, and that memory I took such pride in a few years ago is still my own. This little demonstration that I gave was better than any tonic I could have taken, and I certainly appreciate your kindness in running the pictures off for me. They are very beautiful and tell the story in a most intensely realistic manner. Give this to your operator for his trouble, please."

Mr. Hopkins left a crisp five dollar note for Pat Gillam, who didn't mind the extra hour's work.

The Press Agent's Dream

The foregoing, dear Mr. Editor, was a "rave" that the press agent of the New Central Theatre turned loose the past week when "The Lady of the Lake" came to Hot Springs, and believe me when I state that the local editors "fell" for it with the same alacrity that Democratic presidential candidates went after votes. It made a good story and the town appreciated it. Furthermore, when investigated, it was found that the name of Mr. Hopkins appeared on the register of the Waukesha Hotel. This story and some stirring national pictures for the Fourth of July week were the principal events that attracted local attention the past six days.

The best Independent pictures of the week were those sent in by the American Company, and "The Simple," "For the Good of Her Men" and one other reel I saw at the Princess Saturday evening, a comedy, in which a "dude" from the East was given the short end of the love purse after father and son had been subjected to a fake kidnapping and hold-up scheme, certainly brought the applause and laughter. The Western subject turned out by the American Company cannot be surpassed. We are also awaiting with much interest at the Photo Play the next "101" Bison release.

The first Comet reel that it has ever been my misfortune to witness was here the past week. It was so bad I tried to forget the name of it, and as I cannot recall it at this time, it would seem that in this respect I have succeeded. Suffice to state it was "orful."

Thanhouser sent a good comedy, "The Night Clerk's Nightmare," and the Photo Play gave it proper setting.

Good Trust Pictures

Biograph provided a merry split reel comedy, "Algy the Watchman" and "Bess, the Tomboy," although "Bess" was just a wee bit too mature for the part she portrayed. A clever girl is Bess, but she should have more mature parts. "Italian and Turkish War Scenes" were greatly enjoyed in the Cinese reel. This firm has a great following in Hot Springs, and their output always attracts favorable attention. Edison gave us a consistent Fourth of July reel in their battleship pictures, and Vitagraph sent to the New Central "Days of Terror," which also helped some. "Billy Changes His Mind" was one of the best comedies that Essanay has sent here in many weeks. "African Missionaries" was a sterling Kalem picture and was greatly enjoyed. The same company also provided a most interesting film in "A Bag of Gold."

The "Fourth" at the Park

There was a merry time at popular Whittington Park during the "Fourth." Manager "Doc" Owens had made special preparations for a big day and he was in no wise disappointed, for it seemed that the entire town was there. The vaudeville and pictures for that day were free, and, naturally, these attractions did a big day's business. Then, too, the Little Rock Elks came over to play off the "rubber" game with the Hot Springs lodge and the contest, staged on the Pittsburgh baseball club's grounds, attracted a great crowd. There was the usual patriotic band concert. The park looked beautiful, decorated specially for the day, and everyone had a genuine, merry time.

The Moose have demanded that yours truly give them a play at Whittington Park's summer theatre, so I'll have to make good. Me for two weeks more of constant rehearsals. The weather here continues delightfully cool and all the picture houses are doing an excellent business.

THE MAN IN THE BATHS.

A FEW WORDS ON FILM MERITS.

Lux

The Lux force idea may be O. K. for European audiences but we must say it does not always fit in with the American idea of comedy. However, two of the films received this week were meritorious. "Spiffkins' New Job," a really laughable farce comedy, where Spiffkins in his new job of lamplighter accidentally lights everything that comes in his way; and "The Little Beggar Boy," the title of which tells the nature of the story. Both of these are commendable for any theatre. "The Chiropodist" jars on one's finer sensibilities.

Great Northern

"Aunt Jane's Will," from Great Northern, is good but not unusual. "Aunt Jane's Will" decrees that the bulk of her property be left to her niece and nephew, with the stipulation that they marry one another before the year is out. The cousins have met at a masked ball, unawares of their relationship, and have fallen in love. When the contents of the will is made known to each apart, there is great indignation and rebellion on the part of each. The final meeting of the two in an actual knowledge of their relationship is where the fun comes in.

Imp

"Winning the Latonia Derby," Imp for July 18, savors strongly of the race-track and is a rattling good film for those who love the turf. There is, of course, the usual heart interest mixed in to give it the necessary tip.

Nestor

"The Trifler," for July 15, from Nestor, is a fine refreshing story sniffing of the sea breezes—one of the best productions turned out by Nestor for some time, barring one or two inconsistencies, such as capsizing a boat which is supposed to be beset by the breakers, in smooth water, thereby making the near drowning and the rescue rather tame affairs. The attempt to restore respiration in the unconscious body of the girl showed lack of experience on the part of the rescue party.

These inconsistencies mar, to a certain extent, an otherwise beautiful and refreshing production. A little care and forethought behind the scenes and this might have been avoided.

The Nestor comedy, "Fur and Feathers," for July 17th, is good. Where a cat is put in the cage in place of a dove, and several pairs of long hose in place of the gloves intended, and presented by the amorous ranchman to a pretty Eastern visitor on her birthday, with carefully penned notes which turn out to be a woeful misfit to the objects presented—there is a scream of laughter at disconcerted faces and flying heels.

Champion

"Foraging on the Enemy" tells the story that there is still in the employ of the Champion Film Co. a camera man and a director who are not onto their jobs, else this film is one held over from the old days.

Eclair of America

"A Brother's Jealousy" is a fairly strong drama, showing some good work on the part of the players. The story is not a particularly unusual one, but there is much to please the eye in the seashore scenes.

The following looks good, and is another sprig of laurel in the crown of the moving picture:

Frank W. Howbert, internal revenue collector for the Colorado-Wyoming district, reports for the fiscal year beginning June 30, 1911, and ending last Sunday, not only a decrease in consumption of liquor, but a big falling off in number of cigars and cigarettes smoked in the two states.

The report shows 1,441,554 25 fewer gallons of beer, 299,506 fewer gallons of whiskey and other spirits, and about 300,000 fewer cigars and cigarettes paid taxes during the year than in the previous one.

The revenues from beer tax were $404,646, a decrease of $46,501.75. The revenue from spirits was $115,778.50, or $9,661.50 less than last year.

From cigarettes and cigars the collections were $52,335.95, a decrease of $9,672,53.

"The man with little money," said a revenue agent yesterday, "used to spend most of his spare nickels on beer. Now his wife and children spend them on moving pictures. He too goes frequently and finds that the 'movies' are more amusing as loafing places than the corner saloons."

The corporation tax yielded $1,157,393.04, an increase of about $30,000.

It is gratifying to read the many motion picture journals, and to know that at last the exhibitors have awakened to the fact that the only way to preserve their best interest is through organization, believing the old but true maxim that "United We Stand, Divided We Fall," and how could we expect it to be otherwise, as it is only natural in this progressive age and as a part in the evolution of time, that where there is an identity of interests those who would preserve their business would combine their forces, and I must say that there is no business or profession to-day that needs organization as do the exhibitors.

Now exhibitors from the North, South, East and West join the Motion Picture Exhibitors' League of America. If you have not already got a state organization, get busy and organize, and if your state has a League, make application for membership at once and get in line for the big convention at Chicago in August. All persons wishing information in reference to the League, write to the national secretary, Mr. C. M. Christenson, 703 Euclid avenue, Cleveland, O., or Mr. M. A. Neff, national president, 1003 Mercantile Library Building, Cincinnati, O.

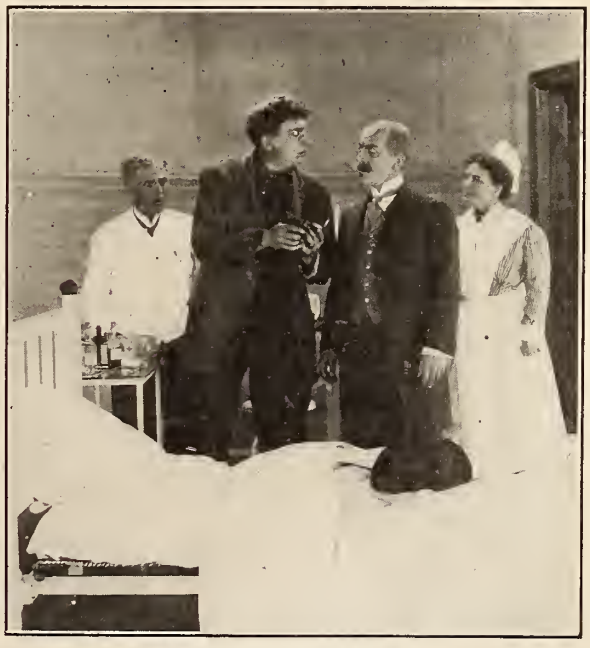
CHICAGO EXHIBITORS IN TOWN

Mr. William J. Sweeney, Mr. L. H. Frank, and Mr. Fred W. Hartmann, all of Chicago, Ill., have been in the city for the past week for the purpose of interesting manufacturers, exhibitors, etc, in the coming convention of the Motion Picture Exhibitors' League of America, which takes place in Chicago in August.

New Haven, Conn.—Permission to build an addition to the moving picture house at Lighthouse Point was granted.

Orange, Tex.—Thomas Tatum has opened an airdrome.

Ironton, Minn.—F. W. Kast opened the Orpheum Theatre.



"THE LOST MESSENGER"
Majestic Release, July 9

Manufacturers' Synopses of Films

ONLY A MILLER'S DAUGHTER
Thanhouser Release, July 21

The miller's daughter was a rustic beauty, but she was nobody's fool. She had a sweetheart, a steady-going young farmer, who loved her devotedly, and the girl was thoroughly satisfied that be would make an excellent husband. So when the city chap came along, the girl did not break her fiance's heart and spoil the lives of her parents by running away with him. Sbe sized up "the city chap" at his true value, and he would have been very much surprised had he known how slightly she regarded him.

The city chap was one of those offensive individuals usually classed as "lady killers." He approved of tbe girl and saw no reason why she should not fall a victim to his manly charms. His friend and traveling companion expressed some doubt as to this, and the city chap wagered real money that within one week he could induce the girl to run away with him.

It happened, however, that the girl and her rustic suitor overheard the details of tbe wager. Tbe countryman was eager to go out and argue harshly with the young man, but the girl restrained him. She had a sense of humor and considerable managerial ability.

The "city chap" was delighted to find that in his case, apparently, the course of true love did run smooth. The girl listened to his protestations of love, agreed to elope with him, and was on hand when he arrived with the coach. He chuckled to himself as he handed her inside, for his chum was waiting down the road, to satisfy himself that "city Lothario" had won bis wager.

The miller's daughter was not in the coach, however. She had slipped out the other door, but a warm welcome awaited the "city chap." The rustic suitor was there and he pawed and slapped the city Lothario until he wished he had never seen the miller's daughter or the mill. Down the road the city chap's chum was met. A strong right arm reached out of the carriage and dragged him inside. Then the coach continued its journey, which ended beside the mill stream. The rustic suitor alighted, dragging the others with him, and as they were all "het up" he cooled them off with a nice bath in the "purling water."

She was only a miller's daughter, but she certainly taught two fresh young men that "still waters run deep"—and damp.

THE PORTRAIT OF THE LADY ANNE
Thanhouser Release, July 23

It hung in the place of honor in the old Colonial house, and the daughter of the family was very proud of it, for she could prove by the likeness that she was a descendant of the proud Lady Anne, who had been a noted belle one hundred years ago.

The portrait had been painted before the Lady Anne was married, and only a few years before she died, leaving a broken-hearted husband and one little child. There were rumors that the Lady Anne had died of a broken heart, because she believed that she had sent one of her disappointed suitors to death, but it was only a tradition, and the girl never believed it.

The girl was the living picture of Lady Anne. Everyone told her so, and she had no reason to doubt it. Naturally she liked to watch the painting, and, knowing the other woman's life story, or believing she did, she wondered often what her own would be.

They had a house party at her home one time, and at night there was a dance. The girl, in a spirit of fun, took all the other young women up in the attic and fitted them out with costumes of days gone by. She herself wore the dress in which Lady Anne had posed for her portrait, for it emphasized the resemblance.

At the dance the girl and her fiance had a quarrel. It seemed most serious to her at the time, although it was only a trifle. Still she returned his ring and told him that all was over between them for ever. For the moment she believed it herself. So she flounced upstairs, took off her gala dress and was thoroughly miserable.

The young man was unhappy, too. Tbe others were dancing, but he stood sadly in one corner. A moment later he brightened up, for his sweetheart entered, and with radiant smile went over to him. He welcomed her gladly. They danced and all bis troubles were forgotten.

It wasn't the girl he was dancing with, however. She was upstairs in her room all the time. Finally the music drew her out, but as she was not dressed for the party she slipped out of the window and peered in the downstairs room, hoping to see a thoroughly miserable Jack. To her amazement she saw him dancing with—herself.

She could not comprehend until she had cautiously made her way into the library. Then she saw that the portrait of the Lady Anne was missing and she realized that a miracle had been performed in her behalf. She went back to her room and reverentially picked up the gown of the Lady Anne. Out of the pocket dropped a note, written one hundred years ago. She read and understood.

The old legend was true; the Lady Anne had lost the man she loved because of a foolish quarrel and had died of grief. The girl knew that what she had seen was meant as a lesson to her, and she decided to be guided by it.

The lovers made up and never quarreled again, and they say that the portrait of the Lady Anne was seen to smile on their wedding day, but, as a matter of fact, one individual said it was only the reflection of the sun upon the glass.

Perhaps. But the girl does not believe it, and never will.

THE MERCHANT OF VENICE
Thanhouser Release, July 26

Antonio, a nobleman and a merchant of Venice, is asked by his kinsman, Bassanio, for a large sum of money. Bassanio wishes to travel afar, in order to woo Portia, a woman of great fortune as well as one of wit and beauty. Bassanio has not the necessary funds to make the trip, and therefore comes to Antonio for aid.

Antonio, although a man of wealth, finds that he has no gold, his fortune being represented in the cargoes aboard his various ships at sea. He knows that in a few weeks his ships will return and he will have ample funds, but in the meanwhile he offers to borrow for his kinsman's present need from a notorious money lender of Venice, Shylock, the Jew.

Shylock has long hated Antonio because of his proud spirit, and when he consents to lend the money it is only on the condition that Antonio should sign a bond, whereby, should he fail to return the money inside of three months, the Jew shall receive, in lieu of interest, a pound of his (Antonio's) flesh, to be cut off by Shylock. Antonio laughingly agrees to this bond. He knows the Jew desires his death, but feels so sure that in much less than three months' time his ships will have returned, and he can easily pay the borrowed money.

With the money obtained by his kinsman on this strange bond Bassanio travels to tbe home of the fair Portia. There, after passing a test imposed upon her suitors by her father, Bassanio is finally accepted, and feels that he owes all his good fortune in winning the lady of his desire to his noble kinsman, Antonio.

Part Two

Bassanio is happily married to his lady love, Portia, when he receives a message of distress from his noble kinsman, Antonio, the merchant of Venice. Antonio writes that his many ships, containing all his wealth, have been lost at sea, and that he is not able to pay to Shylock, the money lender, the money he borrowed for Bassanio. Because he is unable to pay, Shylock will be able to exact from Antonio a pound of his flesh. This foolish bond Antonio signed, although he knew Shylock hated him, because he felt so sure he would have no difficulty in paying the money he had borrowed.

When Portia heard of the plight in which her husband's kinsman found himself, she despatched Bassanio with many times the amount of gold Antonio owed him, in order that a noble life might be saved.

Shylock, however, refused to take the money, insisting that he be allowed to cut from near Antonio's heart the pound of flesh that had been pledged bim. Thus he could kill his enemy.

Had not Portia, disguised as a doctor of the law, succeeded in being present at the court, Antonio's life would surely have been forfeited. Portia, however, made it plain to all that, in justice to Shylock, Antonio must allow him his pound of flesh. But she also warned Shylock that if, in taking the flesh, he took one drop of Christian blood, he would be committing a crime, as no blood was nominated in the bond.

Shylock, outwitted, failed to get his terrible revenge, and Bassanio, when he went to thank the learned lawyer who had saved his friend, found, to his great joy, that "she" was none other than Portia, his own clever and beautiful wife.

THE GOVERNOR'S DAUGHTER
Eclair Release, July 23

Governor Alton, of a prosperous Western State, is spending a few weeks in the mountain of an Eastern resort with his daughter Marion. A young college man loves her. Several politicians and franchise buyers descend upon their hotel to get the Governor's pull. He first repudiates them, but at last is about to yield. The young chap, Dan Hallen, learns of their plans and discovers that they are about to ruin the Governor in his home State to prevent his re-election, and gets into a big row with the old chap for his pains. The Governor forbids his daughter to have anything to do with the young man and she disobeys. Dan starts to feel out the tricksters, whom he makes think that he will co-operate with them. They ask him to win over the Governor's daughter for her influence, and he takes walks, secret drives, etc., with their assistance and connivance, as they explain the daughter's absence. At last they determine to get married, and while the old country parson is waiting for them, in a cottage near the hotel, the girl is told by her father that he has decided to agree with the politicians, for their pull, etc. She is furious and pleads with him. As she is doing so the men approach, and when they hear them they laugh, declaring that Dan helped them all along. She is broken-hearted. She hands him back his ring. She accuses him of falseness to her father's cause, upon which he shows her a telegram from the home State, showing that the gangsters have been exposed in the papers through his quiet work, and her father lauded as a great statesman who resisted temptation. The wedding goes on and they race away happily.

THE DOUBLE CROSS
Eclair Release, July 25

George Carter and William Porter are old college chums who have not seen one another since the latter has married. William sends for George to spend his vacation with him. George leaves to pay a short visit, and while with his friends, through their instigation, he decides to get married if they can find him a suitable wife. George returns home a short time after. William is out photographing and

"AT CRIPPLE CREEK"
(2 reels) released Wednesday, July 17th.
A story that is known all over the country.
Special three and one sheet posters.

RELIANCE

"LOVE ME, LOVE MY DOG"
Released Saturday, July 20th.

"THE TRUE LOVE"
Released Wednesday, July 24th.

Coming Releases: "THE SOLDIER'S BABY," Sat. July 27th; "WHERE THERE IS SOAP THERE IS HOPE" (Comedy), Wed. July 31st; "THE WOOD NYMPH," Sat. Aug. 3rd; "THE TWO FATHERS," Wed., Aug. 7th.
Sold only through the FILM SUPPLY CO. OF AMERICA.

comes upon a camping party. In one of the party, Maud Truesworth, he finds the girl for George and takes a picture of the party and sends one of the pictures to George with a cross indicating Maud. The photo and letter duly arrive, but his inquisitive old housekeeper, suspecting his game and afraid to lose her job, changes the cross and puts it under the photo of a plain-looking woman. When George sees this he is furious and writes a letter to William, telling him that he would rather remain a bachelor than marry such a person.

Maud is entering into the spirit of the joke when William enters with George's letter. Maud is furious and picks up the photo and letter and goes to her father and mother and tells them of the insult. A telegram arrives, saying that George is going to Sea Port and for her to go there and avenge the insult. So she takes her father and mother. Maud tricks George into talking to her, and a week after he is proposing to her, when she indignantly shows him the letter. He does not understand. Maud goes to William and George does the same. He demands those three photos of the group and makes up his mind that his meddlesome housekeeper has changed the cross. He rushes to the hotel and gets his photo and takes them both to show Maud. The old housekeeper appears and finds she is found out and is told to leave with the two pictures. Maud and George become reconciled.

THE LADY BARRISTER
Eclair Release, July 28

Lucette is trying her first case in court when she meets Counselor Dupuy. The Counselor immediately falls in love with Lucette and asks permission to call at her home, which permission she grants.

He calls on the appointed evening and finds her in company with another gentleman. This stirs his quick jealousy; she excuses herself and enters another room, asking the first gentleman to follow. The poor Counselor is now wildly jealous.

Now, the first caller has come to Lucette to talk over a divorce suit which she is conducting for him. The Counselor listens at the door, misinterprets what he hears and ahruptly enters the room and denounces Lucette. The client leaves during this scene, disgusted.

Lucette scolds the Counselor, who now understands his mistaken suspicions, pleads and wins her pardon and forgiveness. And two years later we see them playfully dressing their pretty baby as a little barrister.

On the same reel:

LIFE IN A BULGARIAN VILLAGE

This film shows types and customs of Bulgarian peasants, their simple vocations and their farm life, and closes with views of their Sunday feasts and recreations.

ANDROCLUS AND THE LION
Gaumont Release, Aug. 6

Gaumont

The story of Androclus and the lion is a classic that has been handed down to us by tradition. It is placed in the era of the persecution against the Christians by the Romans.

Androclus, a slave, because of his Christianity, is cruelly treated by his master, the Proconsul of Rome, from whom he escapes in order to avoid the humiliation he had been forced to suffer. While roaming through the jungle wilds of the Italian mountains, he encounters a lion in its cavern lair. Androclus starts back with terror at his discovery but curiously notes that the King of Beasts makes no attempt to spring upon him, but on the contrary is moaning and groaning with pain. The escaped slave approaches the beast, after gathering up enough courage, and discovers a huge thorn transfixed in the cushion of its paw. Stroking the monster on his mane, he finally succeeds in extracting the thorn and relieving the lion of his suffering.

A short time after Androclus is run down by the Roman soldiers and recaptured. He is returned to the Proconsul who sentences him to be devoured by the lions in the Coliseum. At the appointed hour the hapless Androclus is tied to the cross and a large lion set loose to pounce upon him. With distended nostrils and savage bellowing the beast springs forward upon its human prey, but to the amazement of all those assembled draws back as though from recognition, and, instead of lacerating the body of Androclus, rubs his head against his bare legs and licks his feet as though from gratitude. Androclus and the lion have recognized each other, nor has the King of Beasts forgotten the favor that the condemned slave had bestowed upon him at the time that he rolled in pain in his cavern lair.

The Proconsul is by no means the least surprised at this miracle and asks Androclus to explain, which he does with such ardor as to win his permanent freedom. The liberated slave is also granted the lion as a reward, thereafter man and beast become inseparable friends.

This picture is one of the most carefully hand-colored productions recently put out by the Gaumont Company.

A ROMANCE OF THE PALM GARDEN
Gaumont Release, August 1

This is one of the daintiest black and white subjects and at the same time most beautiful in its environment that the Gaumont Company has recently turned out. The story is one of love and light which will appeal to the softer sentiments of any audience.

While spending the holidays at the estate of her grandmother, Suzanne attracts the attention of Roger Marsh, the renowned landscape artist, who had come to the sun-kissed environs of Spain in order to add to the realism of several of his proposed paintings. He is immediately smitten by the daintiness of the little creature and plans to make her acquaintance. This he accomplishes by writing a short note on one of his visiting cards asking for the permission to sketch a view from the grandmother's terrace. Permission is granted and Roger loses no opportunities to avail himself of meeting Suzanne by sending her a floral tribute which she willingly accepts.

After thus making her acquaintance, he decides to spend more time in her company by engaging the first waltz, during which short space of time he tells her the secret of his heart. She proves, indeed, a willing listener and the lovers spend many a mutually pleasant hour under the large overhanging palm trees on Suzanne's grandmother's estate. While stealing embraces on one particular afternoon the grandmother happens into the grove. Having seen all, she is pleased at the prospects of a match with so well reputed an artist and conveys the news to Suzanne that her secret has been discovered. She assures her at the same time that she is complimented by the affair and wishes them both happiness.

One evening while preparing her toilet in order to spend a few hours in the company of Roger Marsh, Suzanne meets with a serious accident to her eyesight while curling her hair. The doctor is at once summoned but with the customary gravity of the family physician he advises that nothing but a miracle can save her vision. A specialist is consulted but the same discouragement is received from him. For a week Suzanne hovers between life and death as a result of the seriousness of the burn, during which time Roger is an untiring caller. However, at the end of the week he receives a wire from Rome which compels him to leave at once. After a short last call at the home of Suzanne's grandparents, he is grievously touched to think that he cannot know whether Suzanne has a chance to regain her vision. His absence, however, is kept from Suzanne, who in the meantime obeys the doctor's orders implicitly. Weeks pass and of course the news of Roger's departure has to be told. She takes it very resignedly, particularly since the aged grandmother reads over many, many times the love letters that Suzanne receives from the artist while in Rome.

Her careful obedience to the doctor's orders makes possible the restoration of her sight, which allows her to visit the exact spot in the palm garden where she and Roger used to meet. The location awakens sad memories in her bosom. The grandmother becomes alarmed lest her longing for Roger impair her in her weakened condition and takes it upon herself to send a wire to Roger asking him to come by all means as Suzanne would be greatly benefited by his presence. The delighted Roger breaks all bounds and rushes to the beautiful estate at once. Suzanne is decidedly pleased at his return. She improves much more quickly and soon the two lovers are breathing sweet tales to each other in their familiar palm grove haunt.

THE VANISHING RACE
American Release, July 11

The last of the Hoppe tribe, the father, son, mother and daughter, trailed their weary way through the sunny fields. They camped close to a small settlement and Dick Wren, handsome, sneering and indifferent, gazed with eager eye upon the pretty form

BOOK "The Power of Destruction"

BOOK "The Power of Destruction"

of the Indian girl. Madge Blaine smiled cynically as she noted the trend of Dick's emotions and waited.

Despite her relatives, the Indian maid eloped with Dick. In a month he again turned toward Madge, who received him with open arms, leaving bis Indian love to wander back to her people. Her brother heard of it, and, Indian fashion, quietly took his gun and went in search of Dick. He found him and shot him through the beart but before he bad moved ten paces his own lifeless body hurtled to the ground. Then the last of the Hoppe tribe, seeing his nearest of kin slain, drew his knife and threw himself into tbe fight. He also joined his son in the land where the White Spoiler does not go, leaving two lonesome women to pack their clothes and wander further through the sunny fields.

THE FATAL MIRROR
American Release, July 15

Pretty Jessie Brown, living alone with her brother in the depths of the mountains, knew but few comforts and no luxuries. So when brother Bob brought a mirror from town, her joy knew no bounds. Nor was her grief the less when it was accidentaly broken.

In the afternoon Bob posted a sign: "Cattlemen found crossing this fence will be shot on sight." He found a similar sign directed against himself by the cattlemen. Old Jim Langfall, cattleman, met him there and in the altercation that followed shot him. His body was found by Jessie. In a passion she drew the revolver from her brotber's body, followed Jim and killed him. And in the underbrush close by watched an outlaw, hard pressed by a posse. Later that posse came to Jessie's forlorn home. They seized her and accused her of murder. Just then two shots rang out in the trees close by. The posse turned and there stood the badly wanted outlaw. He smiled and nodded when accused of Jim's murder and left between two hardy woodsmen intent upon seeing justice done.

On the same reel:

Some especially fine views of Point Loma, one of California's garden spots.

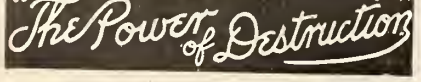
FATHER'S BUST
Majestic Release, July 14th

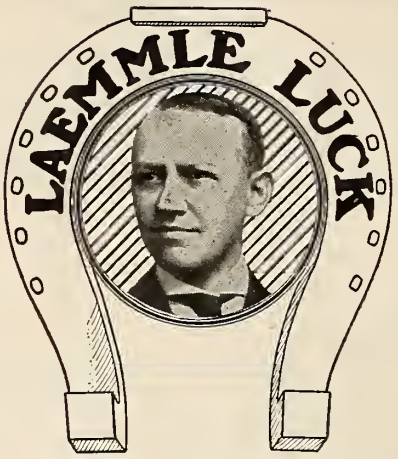
Michael Angelo, Mudslinger is a sculptor who has a hard time paying his rent. He is about to be ejected from his studio when a note from one I. Cohen asks him to make a bust of his dear father who died twenty years before. Mudslinger is discouraged when he discovers that he cannot get a photograph of Cohen's father but finally decides to make the bust from a description furnished by the Cohen family. He works hard on the bust and finishes it in short order, much to the astonishment of the janitor who is an interested critic of his work. The sculptor goes to inform his customers that the bust is ready after instructing the janitor to carefully clean up the studio. The janitor accidentally knocks over the precious bust and is so frightened when he sees the result of the accident that he proceeds to model one himself. The harder he works the more excited he becomes and his surprise is genuine when he sees the bust take its original form—even to the large diamond in its shirt front.

On the same reel:

THE WIDOWER'S WIDOW

Gordon Trent, widower, is madly in love with Matilda Byron, a vivacious widow. Trent's daughter Helen opposes the match, believing that her own place would be usurped in her father's life. At the earnest request of her father, Helen consents to visit her prospective step-mother. During the visit she meets the widow's son, Jack, just out of college, and they fall in love. Helen takes Jack into her confidence and explains to him that she wishes to prevent their parents' marriage if possible. In order to give Jack a reason for interfering she tells him that her father is baldheaded and wears a wig, thus deceiving





"Why IS IT"

Why is it that the minute an exhibitor hooks up with me he enters an era of prosperity, no matter how rotten his business was before? Why is it that my customers are more loyal to me than they ever were to any other exchange man? Is it because of Laemmle films, Laemmle service or Laemmle Luck? Or all three?

I don't know and I don't care. The Big Fact remains that my customers and I are successful. Some folks call me "Horse-shoe Laemmle". Others call me "The Human Rabbit's Foot". Both mean good luck. Very well, *wouldn't you like some of it?* All my exchanges are giving the best service and the best programs in the history of the moving picture business. These two things and Luck form a pretty trio. *Why not play the winning combination?*

CARL LAEMMLE, President

The Laemmle Film Service

204 WEST LAKE ST., CHICAGO, ILL.
SYKES BLOCK, MINNEAPOLIS, MINN.
1312 FARNAM ST., OMAHA, NEB.
421 WALNUT ST., DES MOINES, IOWA.

The BIGGEST and BEST Film Renter in the World

his mother. Seeing a chance for mischief and an opportunity to please Helen, Jack exposes the old man, which has the desired effect. As a result of his work, Jack is forbidden to call upon Helen by her father. "Love will find a way" and Jack thinks out a plan to foil the purpose of Trent. The plan succeeds admirably, as it not only makes the marriage of the young people possible, but also that of their parents. In the end nothing remains to mar the happiness of all concerned.

IN HER BROTHER'S DEFENSE
Majestic Release, July 16

A struggling young lawyer is married to a beautiful girl and their happiness is complete except for the fact that she has never told him of her wayward brother who has disgraced her family and is serving a term in the state's prison.

She loves her brother in spite of his waywardness and as she sits before the fireplace, dreaming of her childhood, she sees again the sad events leading to her brother's downfall, and her visit to the prison when she told him of her dear mother's death. As she awakens her brother enters the room. He has been discharged from prison and is leading an honest and upright life.

She insists upon introducing him to her husband but he refuses to allow her to share his disgrace by acknowledging him to be her brother, and departs.

The young lawyer is given a very important case and is everjoyed because it will mean the making of his fame and fortune. The young wife is horrorstruck when she learns that the man her husband is to prosecute is her own brother, who, because of his prison record is accused of a crime that was committed at the very hour he was talking to her in her own home.

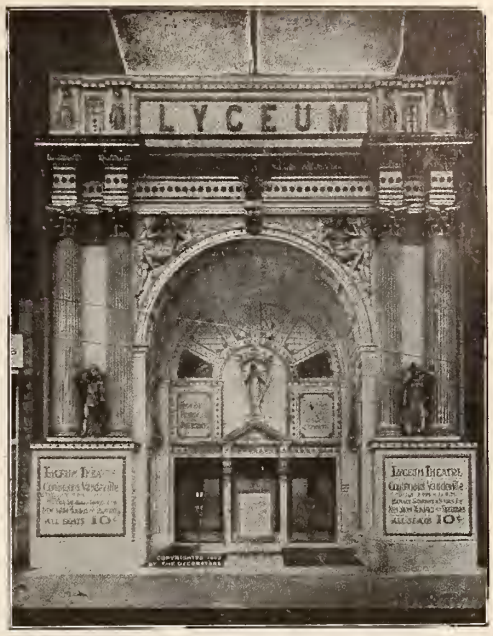
At the last minute she rushes to the court house and sacrifices her own good name and her husband's happiness to save the brother she knows is innocent. The real criminal is apprehended and complete happiness is born of her noble act.

WHERE THERE IS SOAP THERE IS HOPE
Reliance Release, July 31

RELIANCE.

Jim, who is down on his luck, is in love with Jane, who promises to marry him if he has enough money within a week to furnish a flat and pay all wedding expenses. He is out of work and his landlady demands the rent due her, which Jim is unable to pay. She gives him two days in which to get the money. He becomes desperate. He looks moodily at the one dollar and a half that is left him. Suddenly he gets a great idea. He goes to a grocery store and buys a long bar of common yellow soap and a cake of tar soap. He then takes these home, where he proceeds to cut the yellow soap into tiny pieces, wrapping each piece in tissue paper. He hires a horse and wagon in the village and drives out into the country, where he takes the wheel off the wagon and washes the axle clean of all grease and dirt. Then he smears the tar soap over the axle and replaces the wheel. He drives into the village and attracts a large crowd by demonstrating the virtues of his new soap, which will immediately clean anything. To prove this, he borrows a handkerchief from a bystander, wipes it in the supposed axle grease and at once washes it clean with a piece of his soap. His entire stock is soon sold out. Within a few days he is able to hire a handsome team. He writes to Jane, telling her of his success in business. Zeke, a countryman, buys a cake of the soap and takes it home. His wife does not believe in it, so he puts some axle grease on his handkerchief, as Jim did—but the soap will not wash it off. His wife laughs at him and he swears vengeance on the faker. He demands that Jim return his money, but Jim only laughs and again demostrates his magic soap to Zeke's satisfaction. Again Zeke returns home and experiments for himself, but with no better results than before. He finally realizes that he has been fooled and laughs with his wife. By the third day Jim has made so much money that he writes to Jane, telling her to get ready to be married. She goes to her uncle and aunt, who are none other than Zeke and his wife, to have the marriage performed in their house. Jim comes in and shows Jane a big roll of bills. Zeke recognizes the soap man at once, but says nothing until after the ceremony, when he is introduced to the groom. He reaches into his hip pocket as if for a gun, but produces instead a white handkerchief soiled with axle grease. The story is told to the guests and all join in the laugh that follows.

BOOK "The Power of Destruction"



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

THE WOOD NYMPH
Reliance Release, August 3

When John became engaged to Grace, a rich young society belle, she stipulated that he give up his fishing trips into the country. He had been in the habit of going off for weeks at a time by himself to fish and enjoy the quiet solitude of the woods. But, to please his capricious fiancee, he promised to give up fishing and devote his time to her. But the following summer, while they were staying at a large and fashionable country hotel, the lure of the woods became too strong for John to resist. Early on the morning of the day set aside for his wedding, he left the hotel, equipped for a fishing expedition. On the same day, Gertrude, a little girl from one of the poorer cabins, sets out to catch some fish for breakfast. While fishing she hurts her foot. John, out in midstream, hears her cry and hastens to her aid. He does everything he can for her and finally carries her home. He is so interested in the little wood nymph that he forgets all about the wedding and Grace, who is waiting for him impatiently. Angered at his non-appearance, Grace tells her parents she will not marry a man who evidently thinks so little of her; so, tearing off the wedding finery, the spoiled beauty leaves the hotel with her parents. John, helping Gertrude's father make the girl more comfortable, suddenly remembers Grace. Looking at his watch he is panic-stricken to see how late it is. He dashes out of the cabin and back to the hotel, to learn that Grace is gone, leaving him a curt note breaking their engagement. For a second he feels badly, then, remembering the little wood nymph, he retraces his steps in the direction of the cabin.

STORIES THAT REBOUND
Lux Release, July 19

A worthless vagabond is discharged from the employ of a benevolent scientist who spends all his days seeking to find the secret of many diseases of the eye. Previous to this incident, he has discovered an eye salve

BOOK "The Power of Destruction"

which wins much renown. The vagahond leaves his wife and child to shift for themselves, and sets off to enjoy himself. Some time later he returns to the Professor's lahoratory at the dead of night and poisons the eye salve. He is surprised hy the Professor, they struggle and their shadows on the blind attract the attention of the Professor's courageous daughter who takes a revolver, enters the lahoratory and shoots the intruder. He is not, however, seriously hurt, and the professor places him in hed and tends him himself. The next day chance decrees that the little daughter of the worthless vagahond attends the hospital to have her eyes attended to by the Professor. The Professor instructs that her eyes shall he treated with eye salve. Fortunately, he discovers that the salve has heen poisoned just in time to prevent its being applied to the child's eyes. Through the wonderful powers of the ointment, the child's sight is restored, and her father is taught a lesson which he is not likely to forget, and he has reason to he thankful for his narrow escape of being struck hy the very stone that he himself aimed.

THE TRIFLER

Nestor Release, July 15

Although engaged to Hartley, Muriel does not hesitate to amuse herself with other men. John Hardy, a fisherman, hut a man out of the ordinary, easily falls hefore her charms. She succeeds in making him love her deeply. One day, while walking with her fiance, she sees Hardy approaching and persuades Hartley to hide. She carries her coquetry a little too far with Hardy, who takes her in his arms and tells her of his love. She breaks away from him furiously. Hartley appears. Hardy realize that he has heen a plaything and sorrowfully departs. Hartley and Muriel go for a sail. Hardy watches them out on the bay. Suddenly he sees that the hoat had turned over. At first he is inclined to let them help themselves; hut when Hartley starts for the shore, leaving Muriel to her fate, Hardy forgets the wrong she has done him, and, swimming out, brings her hack with him. After untiring efforts she is revived. Later, while she is recuperating, Hartley comes to her and begs to be forgiven his cowardly act. She indignantly sends him away. Still later she goes to Hardy, humhly thanks him and asks for his friendship. He refuses it.

FUR AND FEATHERS

Nestor Release, July 17

The ranchman's niece, Estella, arrives from the East and is met hy her uncle. Lee, a neighhor, is asked by the ranchman to assist him with her haggage, much to the envy of the other hoys, who are anxious to meet her. They hurry to the ranch as fast as their horses will carry them, however, arriving hefore the huckboard, hut while they are waiting for her to appear, Cousin Bill stampedes them. Later they follow Lee and Estella and force Lee to give them an introduction, and when her hirthday comes, Jack and Will, the most persistent of her admirers, take great pains in selecting suitable presents. Jack gets a lovely white dove, puts it in a hig cage, with the following note attached: "My Dear Miss Stanley: I take pleasure in presenting this living symhol of your true nature. Jack." While Will gets a box of handsome gloves and attaches a note which reads: "My dear Miss Stanley: I hope that these will fit, he the proper length, and that I may have the pleasure of seeing you wear them often. Will."

Unfortunately Lee is told of these presents, so watching his chance, he slips into the boys' room, suhstitutes a large cat for the dove and a box of stockings for the gloves. The boys unsuspectingly deliver their presents to Estella, only to he kicked out hy her Uncle to the delight of Lee, who has just been accepted hy the Eastern girl.

YOUNG WILD WEST TRAPPING A TRICKY RUSTLER

Nestor Release, July 19

Ike Bowers the foreman of a small cattle ranch is also a cattle rustler and he and three companions share in the profits of the stolen cattle. Ike even steals cattle from the ranch where he is employed. Wild West and his party stop at the ranch and hear about the ranchman's losses. He soon comes to the conclusion that the foreman is the guilty party. The ranchman's daughter and Arietta, Young Wild West's sweetheart, go for a ride. Over the range they look down in a canyon and are surprised to see the foreman and two men driving four of her father's head of cattle along. They follow them and see them enter the hiding place. Unfortunately the girl's horses make a noise; the cattle rustlers hear them, give chase, capture the girls and bring them hack to the canyon. There they tie them to a tree. At an opportune moment the ranchman's daughter becomes free and runs for help. On the road she runs into Young Wild West and his pal who are out looking for the cattle thieves. Sending his pal hack to the ranch for help Wild West takes the girl on his horse and she shows the hiding place of the rustlers. They go hack again to the road in time to meet the cowhoys coming. Wild West leads them to the rustlers' rendezvous. A long and exciting chase follows. Finally the bad men are rounded up and handed over to the sheriff. Arietta jubilantly returns to the ranch with her hero, Young Wild West.

THE SHERIFF'S MYSTERIOUS AIDE

Bison Release, July 16

With his heautiful wife, Dick lived quietly in the wilds of one of the border states. One day, his wife coming in, showed him a paragraph stating that Mexican bandits had held up the express and made not only a big haul, but had rohhed an old pensioner and a poor woman who had received a sum on account of her husband's death.

Dick instantly decided on his course. Procuring an effective disguise, he set out and single handed he recovered the stolen treasure and returned it to its owners, that is that part of it whose owners he could locate, the remaining portion, a goodly sum, he of course appropriated to his own use and purpose.

Now, in the meantime, the shefiff of that locality had offered a large reward for the capture of the bandit chief—incidentally he offered a reward for the capture of Dare Devil. He did this hecause the sheriff whose sweetheart Dick had purloined, sent on a poster to him asking him to search his vicinity for the noted outlaw. Dick decided to get the reward for the handit and in the slickest style succeeded in landing his man. The sheriff congratulated him, not penetrating his disguise of course, and so tickled was he that he gave him a special commission to hunt up Dare Devil himself.

Dick had a sense of humor and finding himself alone in the office, he removed his goatee and mustache and pasted them on the countenance of his counterfeit, the poster. He pinned to it also his badge and commission, and when the sheriff returned he was amazed to look upon the face of his new deputy hanging on the wall. A close inspection revealed the trick and then his deputy's identity was made manifest. The sheriff's consternation and surprise may he better imagined than stated. He simply ejaculated, "Well, I'll he d——."

Meantime Dick thought he'd hest make tracks and the last that was seen of him was himself and wife hoth astride the faithful Black Bess, as they sailed for new pastures just over the horder.

BROKEN OATHS

Solax Release, July 24

This is a military drama enacted on the Mexican horder. Vinnie, Colonel Begg's daughter, complains to her father that Lieutenant Sterling is paying her unwelcome attentions. The Colonel assures his daughter that she has no cause for fear. He immediately forgets the incident, as important military developments occupy his time.

But soon Vinnie has a more serious complaint—and the Colonel is forced to act. While on a short canter through the woods, Vinnie was again insulted by the forced attentions of Sterling. Fortunately, Sergeant Karr was nearhy and he saved Vinnie from a disagreeahle situation. The Colonel orders Sterling's arrest and later this untrustworthy officer is dismissed from the service.

Lieutenant Sterling is now out for revenge. Not being satisfied with having broken his oath to Uncle Sam "not to commit any act that is unhecoming of a gentleman and a soldier," he plans to immerse himself further in crime. In line with his plans for revenge, he engages a number of drunken Mexicans to aid him in kidnapping Vinnie and also help him teach Sergeant Karr a lesson for interfering with the actions of a "superior officer." The degenerate soldier is temporarily successful in his plans hut Karr is fearless and with indomitable courage protects the girl he has begun to love.

The story is remarkable for clever riding and thrilling fights and spectacular escapes.

THE REQUITAL

Solax Release, July 26

Jim Dawson's wife is ill. The doctor has prescrihed wholesome food, rest and a long residence in Colorado. Jim hasn't the money. He is too proud to ask his friends and those whom he had approached with a suggestion had only offered him sympathy. For a long time, Jim thought of the money he handled for his firm. He thought of the important work he did and the little he was paid for doing it.

In desperation he forges a check on the firm. In order to clear his conscience he insert hetween the pages of his ledger the following note: "I have committed forgery—hut not for my own sake—I shall pay hack every cent—so help me God." One of the clerks in the office who had long wanted Jim's position, finds the note and immediately informs the firm. Jim is intercepted at the hank and his plans for Colorado and the health of his wife go to smash.

Jim is arrested and in spite of his strong pleading is sentenced by a relentless judge to a ten year term in prison. After five years in prison—in the course of which Jim's wife dies—Jim tries to escape. He almost succeeds hut he turns hack to save a drowning child. A numher of dramatic complications arise in which it is learned that the child Jim had saved is the son of the judge who had cruelly sentenced him; the judge had now risen in politics to the position of Governor of the State. The Governor offers Jim a pardon but he refused to receive a favor from the man who had ruined his career.

Back in his cell, Jim sinks on his cot in deep contemplation. As he does so, the door of his cell is once more swung open, and the little boy whom he saved timidly enters. He advances a few paces and stands regarding him, but Jim is too occupied with his thoughts to notice the child. He comes closer and lays his hand tenderly on his shoulder. Jim starts. The child looks up to him with grateful eyes and solmenly thanks him for saving his life. Jim's face is a study as he gazes at the little one. Then after a long while, he shoots out his arms impulsively and draws the child close to him. The delighted child covers his face with kisses and nestles his happy little head on his breast. He next clambers off his lap, retreats a pace or two, and with great dignity draws the governor's pardon from his sash. With even greater dignity he delivers the document to Jim. He takes it.

At this point the governor enters, and advancing towards Jim, extends his hand. Jim grips it with strong sincerity. The governor presses Jim's with nohle love.

THE HIDDEN LIGHT

Rex Release, July 18

Somehow Phil Smalley couldn't put that snap into his writings that differentiates copy that is read from that that is not read. His efforts were sincere, and he worked more diligently than most of the other reporters on his paper—but somehow his stuff didn't get over. The editor was just heginning to get tired of him. But the editor's daughter was just beginning to become interested in him.

She let him see her interest, and the two became good friends. She would go over his copy, suggesting, correcting, revising—and—it was a peculiar thing—yet perhaps not so peculiar after all—but there was something in his writing that it had always lacked before, something that can never be explained except perhaps by the indefinite and insufficient word, "appeal." The next step in his success was when he sold his first short story. The girl brought him the letter with the check of acceptance, and it is hard to say whether he was more proud than she was happy.

And then—real success. Fame and fortune, the adulation and admiration of the world. And also the inevitable. He forgot the simple little girl who had brought about his prosperity and success, forgot her and her value. He accepted his new friends' flattery and never once thought of her who had really won his success.

The girl hoped on, dreaming that some day he would return.

And then suddenly, his stuff lost the punch again. It was dry, colorless, monotonous, wearisome. Even his friends could not be made to read it. The magazines returned his manuscripts with a curt note that they were not up to the standard he had set. And suddenly he realized——

He realized that his success was hers, and that without the germ of genius, or anything else you care to call it, concealed somewhere in her mind, he would be the same utter failure that he had been until her interest in him had been born.

He went back to her.

P. S.—Today that fellow is considered a literary genius. See?

WHEN LOVE RULES

Rex Release, July 21

She was a model, he was an artist and the other was a clergyman. It wasn't a very encouraging triangle, but it was a mighty interesting one. She didn't know much about the simple life, hut way down deep was peace and purity. The artist thought she had the best face he had ever transferred to canvas. The clergyman thought she had the face of a saint.

It was when she met the clergyman that she realized life was more than lobster suppers and champagne bubbles. She felt so hopelessly unimportant, so small a human atom to interest so giant a character. And he—he thought there wasn't enough room in her full life for a man as uninteresting as himself.

She looked at the life around her, the sin and sloth and murk and mockery, and dreamed of the life that he represented. He knew it was the church against the world—and he thought that the world would win. So he dared not speak to her.

She waited, and he delayed. Both thought they were unworthy of the other, both thought their love was in vain.

Yet once he mustered the courage. He went to see her. He found her with the artist, who was endeavoring to present her with a necklace. He came and offered her a better gold, and surprised and overjoyed, she accepted; and together they went where the air is pure with peace and sanctity.

A HOUSE-TOP ROMANCE

Republic Film Co Release, July 29

Willie Brown's inclination to flirt with every pretty face leads him into no end of trouble when flirting with pretty Rose Lanor. He engages an apartment in the same house and in that way tries to become acquainted.

His arduous wooing of the young woman finally leads him to the roof of the building in pursuit of the young lady who has gone to investigate the loss of some wearing apparel. In his anxiety to reach the young lady Willie is compelled to dodge about the wet linens until his appearance is anything hut prepossessing.

In this condition the young woman finally sees him and accuses him of being the thief.

Willie hy this time regrets that he ever attempted to make the acquaintance of the girl, hut owing to the accusation against him he decides to continue the acquaintance made under these unlooked for conditions until his innocence has been proven.

After many comical mishaps he finally proves to the young woman that he is innocent and also quite an estimable young man with a habit of liking pretty faces of which the young lady finally cures him by marriage.

On the same reel:

EVOLUTION OF A DUCK EGG

This is an exceptional, instructive and timely industry owing to the present agitation against the high price of beef and the cry of the beef Barons that beef is becoming scarce. The picture was taken at the famous Gray's Cove Farm, Sag Harbor, L. I., known as the largest duck farm in the world. From a distant view the place looks as though the ground was pure white for acres and acres; a closer view shows over a hundred thousand pure white ducks floating on the river edge of the property.

In detail is given the entire existence of the duck, from the gathering of the eggs in the nests to the serving of the roasted duck at the dinner table. It shows the difficulties encountered during the hatching of thousands of eggs, the cleanliness maintained from the time they leave their shells and are placed in the warm hrooder until the time they are about twelve weeks old and are prepared for the market. Feeding, killing, plucking, packing and shipping are shown in their order.

An exceptionally interesting view is given of the gradual birth of the duckling from the time the egg is placed in the incubator until the little bird forces its way out of the shell and staggers about until it becomes dry and is able to join its little hrothers and sisters. The final scene shows a family at dinner enjoying the delicious slices of roast fresh duck.

FORAGING ON THE ENEMY

Champion Release, July 15

Corporal Lemuel Sorenson, of the Federal Army, is ordered out with a squad of soldiers on a foraging expedition and is instructed by his Colonel to sweep the surrounding country clean. The first house visited by his troop is the home of a rich widow. Provisions at first seem scarce, being hidden away by the servants but the raiders begin a thorough search which soon reveals fowl of all kinds which are gathered together and confiscated.

Elated over their success they move on and visit another home. This time instead of signs of plenty, they are met by a gaunt hungry woman and her two fatherless children who plead with Sorenson to leave them the little they have for food. But the Colonel's orders are ringing in Sorenson's ears, and he orders his troops to commence the search. A small shack in the yard conceals two home-cured hams which Sorenson is about to appropriate despite the woman's frantic appeal, when a vision of the Corporal's northern home unfolds before him, showing his wife and child in want of food. With this picture in mind, Sorenson replaces the food where first found.

Private Kline who has always envied Sorenson's Corporal stripes, has witnessed this little domestic drama, and upon their return to camp informs the Colonel of what has transpired, whereupon Sorenson is roundly censured and placed under arrest, in the face of explanations. Being a man of family himself, the Colonel decides to personally investigate the circumstances, and finds in the widow's home that conditions are even worse than pictured hy Sorenson. On his return to camp, Sorenson is released and commissioned to restore to the widow, not only the provisions taken from her, hut a goodly supply from the army stores.

This pleasant mission is only too gratifying to Sorenson, who brings happiness to the widow. This heing done, the large hearted corporal offers up a prayer for the welfare of his own wife and child.

LICENSED

THE NECKLACE OF CRUSHED ROSE LEAVES

Edison Release, July 19

The title of rosary comes, we understand, from the fact that in ancient times the monks made their beads of prayer out of crushed rose leaves, dried and pared and rolled into a hard, round ball which gives forth that delightful odor of old roses and it is around an old necklace made from crushed rose leaves that this Edison picture is built. The scenes are laid in sunny Italy and filled with all the fiery passion of that race.

We are first introduced to the principal characters of the drama at an Italian dance. Prominent among the merry makers is one by the name of Tony, a wild, free-hearted lad who is in love with all the girls and they with him. The deep passion of life, however, has never entered his thoughts as most of these girls take his jollity lightly and a kiss as a kiss and nothing more and thus he goes on his merry way until he meets one by the name of Zella and when he tries to kiss her it is an insult and he receives a box on the ears that makes him think.

Here is something different; the inevitable happens and he falls deeply, fondly, devotedly in love with her. Her slightest wish is his greatest desire to grant so when he chances to hear her tell of a rare necklace of crushed rose leaves she has been shown at the priest's house, his only desire is to secure her one, hut none is to be had except that which lies hidden in the little, ancient chest at the priest's home. So, regardless of all consequences, he steals the steel-bound chest and takes it to a locksmith to open. Now it so happens that this same locksmith is in love with a dark-eyed lassie who loves Tony. It is here that all the trouble begins. Word is passed from mouth to mouth and at last Zella hears that Tony is the thief. Torn by anguish and love she decides to secure the chest and return it to the priest to save the man she loves but the sequence of affairs turns out differently for, in securing the chest at night, she is shot and seriously wounded. She crawls, however, to the home of the good priest and returns the chest and is cared for by him, being almost on the point of death. At last Tony realizes all that has happened and humbly goes to the priest for forgiveness and consolation. Through evil he learns good and the picture closes at the foot of the altar with a prayer to God for His forgiveness.

A strong, dramatic, Italian story well cast and splendidly played. Its heautiful scenic backgrounds give it a worthy place in this week's production.

THE LITTLE ARTIST OF THE MARKET

Edison Release, July 20

An American architect traveling in Europe with his wife and little son, comes upon an Italian artist painting on the Riviera. Little Joe, the artist's son, is lying beside him drawing on a piece of paper. While admiring the artist's work, the architect's eye falls upon the drawing of the hoy; he is struck by the lad's unusual talent which is along the lines of architectural drawing.

A year later; the artist having died, little Joe is brought to New York at the request of his only living relative, an uncle, who is a fruit dealer. The uncle and his wife mistreat the little orphan in various ways, forcing him to sleep in the cellar and only half feeding him.

The boy's inherent artistic tendencies cause him to make drawings on all the available fruit boxes at the stand, using the charcoal from his uncle's peanut roaster as a crayon and drawing the designs from his recollection of the old buildings in Italy.

Joe's only friend is Rowdy, a stray dog which he has befriended and with which, unknown to the uncle, he has shared his miserable quarters and meagre food supply.

The American architect has returned from Europe and is distracted over the death of his little son. Therefore he is unable to get an inspiration for the plans of an exposition building upon which he is bidding. The idea of which he is in search finally comes through seeing one of little Joe's drawings on an orange hox which is delivered hy a peddler. He searches for the person who made the drawing and is rewarded by finding little Joe in the cellar, ill and with Rowdy as his only companion. He arranges with the sordid uncle to adopt the boy and, incidentally the dog.

While Joe is convalescing, the grateful architect asks the boy his greatest wish. After thinking, little Joe draws a picture of a dog house for his canine friend.

THE OVERWORKED BOOKKEEPER

Lubin Release, July 00

Jerry Jenks, an industrious bookkeeper has so much work on hand that at six o'clock he is still bending over his books. The boss commends Jerry and promises him a raise.

BOOK "The Power of Destruction"

When the boss has gone Jerry subdues bis joyous feelings (caused by the boss's praise) and gets down to work again. At 11:30 P. M. he is still adding figures, hut heginning to feel very sleepy. He sticks to it for a few minutes more, hut finds that he can't keep his eyes open any longer, and is ohliged to close his books. It is after midnight when Jerry finally gets to bed, hut in spite of his fatigue, he cannot get soundly asleep. Figures dance before his eyes, he imagines his mouth is an inkwell and his finger a pen. After a while he is on his feet, although sound asleep. His hooks are calling to him. Clad only in his pajamas, Jerry climbs out of his window, up the wall and on to the roof. If he was awake he'd surely have fallen, hut a sleep-walker can do marvelous stunts and Jerry was determined to get hack to the office. He walked along the edges of several roofs, disturbing spooning cats enroute until he came to some telegraph wires. He walked the wires, slid down the pole to the street and after various nocturnal adventures which failed to waken him, Jerry reached the office. It heing then ahout 1:15 A. M. The door of the huild-ing was locked, hut Jerry wasn't going to be kept away from his books hy a little thing like that. He groped along the wall until he found the rainspout, up which he climbed six stories, raised a window and climhed through it. He got out his books and spread them on his desk. His mind now at ease, Jerry's head fell forward on his hook and he sank into untroubled slumher. Next morning the stenographer arrived at the office and was shocked to see a man in pajamas asleep. She screamed—people rushed in, the hoss arrives and wakens Jerry, who is altogether flahher-gasted to find himself in the office, but when he finds himself with only his pajamas on he loses nerve, reason and everything but his pajamas and is in a panic. The boss is in a rage; Jerry is thrown hodily out and kicked into the street. He finally winds up in the "Nut College," where with plenty of chalk, he is adding figures on the wall.

THE MOSQUITO
Pathe Release, July 16

A film which shows the life of the mosquito from the time it emerges from the egg until it grows to a husky size and commences to do damage. It shows the mosquito as a wriggler, a nymph and as a mosquito, and shows how early mosquitoes may he exterminated hy pouring oil on stagnant water. Many will probahly feel they know all they want to know ahout this annoying little insect, hut after seeing this film they will realize that there are lots of things they don't know ahout it—and things which are very, very good for them to know.

On the same reel:

WHIFFLES MOURNS HIS TWIN

A screaming farce in which the twins are played by one man.

QUESTION OF SIZE
Pathe Release, July 17

A clever skit in which a little hit of a woman and a tall man fall in love with each other, and do everything they can to match each other in size—in wbich they ultimately succeed. It's a pity the secret discovered by these lovers cannot be given to the world at large, for the small men will fall in love with the tall, lanky women and vice versa.

A BRAVE LITTLE INDIAN
Pathe Release, July 18

This charming Indian story has for its hero a little Indian lad, who loves a pale-faced man and wife, and saves tbem from an attack hy the Indians of his trihe. The Indians, though having the reputation of heing very treacherous, still can be very, very true, as tbis story proves, to those of whom they are fond and by whom they have been treated kindly. They remind one of faithful animals in their gratitude to those wbo have hefriended them.

THE END OF ROBESPIERRE
Pathe Release, July 19

This film is not only exceedingly well acted hut has the additional charm of heing taken from the actual history of the man whose personality dominated the Committee of Safety in the early days of the French Revolution. It's tragic hut enthralling, and full of the atmosphere of those more than trouhlous times of the French Revolution, when blood was shed like water and men seemed turned to heasts.

THE HALF-BREED FOSTER SISTER
Pathe Release, July 20

This is a very pretty story of a half-hreed Mexican girl, adopted hy a Castilian famiiy after she bas performed a deed of considerable beroism in rescuing the daughter of the Castilian family. Later, tbe son of the Governor falls in love with her, not knowing ber humhle origin, and intends to marry her, but he has her identity disclosed to bim, and, though willing to continue the arrangement, she loves him too much to allow him to sacrifice his life for her, and enters the convent.

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

Educational Lantern Slides

We have just completed a good set of slides, ahout 25 or 30 in number, illustrative of scenes incident to the Sinking of the TITANIC, Interior, Section views, etc., etc., hesides a fine picture of her leaving Belfast, and as good slides as possihle of the sinking (from drawings), also ahout 10 or 15 of the old wrecks of the past.

SEND FOR FREE LIST.

Slides 25c each plain and 50c colored.

Why not run some Educational slides hetween reels, such as Paradise Lost, Dante's Inferno, Merchant of Venice, Shakespeare Pictures, etc., etc.

WRITE FOR TERMS.

Special discounts to the trade.

RILEY

STEREOPTICON AND SLIDE COMPANY
Department "N"
(NEW ADDRESS)
150 Fifth Avenue, New York City.

ROSS LENSES

For Projection Machines and Cinematograph Cameras

Ross Zeiss Tessar Lenses, F 3.5

No. 1—2-inch Focus in Focussing Mount

No. 1a—3-inch Focus in Focussing Mount

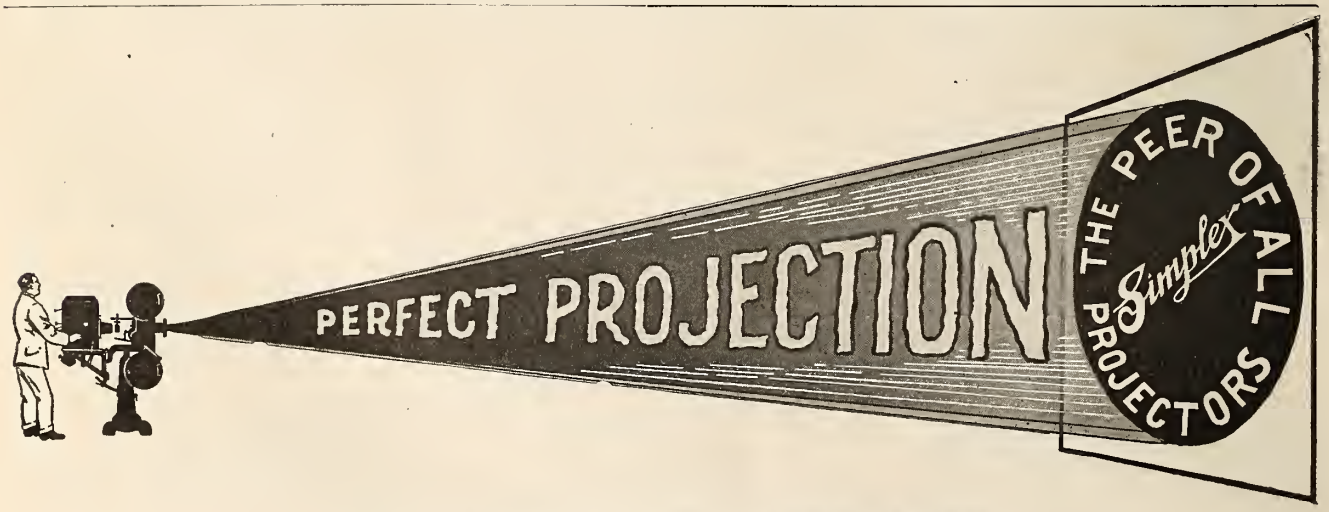
Send for our Catalogue of Cine-matograph Lenses

GEORGE MURPHY, INC.,
57 East Ninth Street, New York

The Art of Scenario Writing

By WILLIAM LORD WRIGHT

And 1 Year's Subscription to *Moving Picture News* for $2.00



In writing to advertisers please mention "MOVING PICTURE NEWS"

"THE MIRACLE" IN KINEMACOLOR

Mr. Charles Urban, though still wooing convalescence on the Continent, has with characteristic enterprise just concluded negotiations for what is perhaps quite the greatest undertaking to which the cinematograph has yet been pledged. He has acquired, by arrangement with M. Joseph Menchen, the sole rights to reproduce in Kinemacolor (as well as by the ordinary process) Professor Max Reinhardt's and Dr. Karl Vollmoeller's masterpiece, "The Miracle," precisely as the great wordless play was presented at Olympia last winter. During the coming month the vast theatrical company will be reassembled and the elaborate scenery and effects reset in Vienna, and early in August, after due rehearsal, the process of filming will begin, so that the complete production, with the wonderful music of Humperdinck, may take place in London early in the autumn. On his return to town, Mr. Urban will endeavor to secure a separate and possibly larger theatre than the Scala for this remarkable presentation, as this moreover would have the advantage of leaving secure and undisturbed the present phenomenally successful program at the first home of "Kinemacolor" in Charlotte street.

The Lubin Mfg. Co. has organized a baseball team for the season under the management of Billy Hallman, late of the Philadelphia National League team. Billy has some of the best boys in the semi-professional ranks under his eye and expects a great season. The Lubin club has secured closed grounds for the season and will play all their games at home with the best clubs that can be secured. Have open dates in July and August. All first class and semi-professional, traveling clubs wishing games write to GEO. A. STILFIELD,
Lubin Mfg. Co., Business Mgr. B. B. C.
20th and Indiana avenue,
Philadelphia, Pa.

WINNING THE LATONIA DERBY
Imp Release July 18th

NEW INVENTIONS

1,031,023. Roll-Holder for Photographic Cameras. W. A. Peters, Johnstown, Pa.

1,031,129. Film Feeder for Moving Picture Machines. C. E. Lloyd, Pensacola, Fla. Assignor to O. E. Searle, Pensacola, Fla.

1,031,315. Talking Picture Machine. A. D. Adamopoulos, Springfield, Mass.

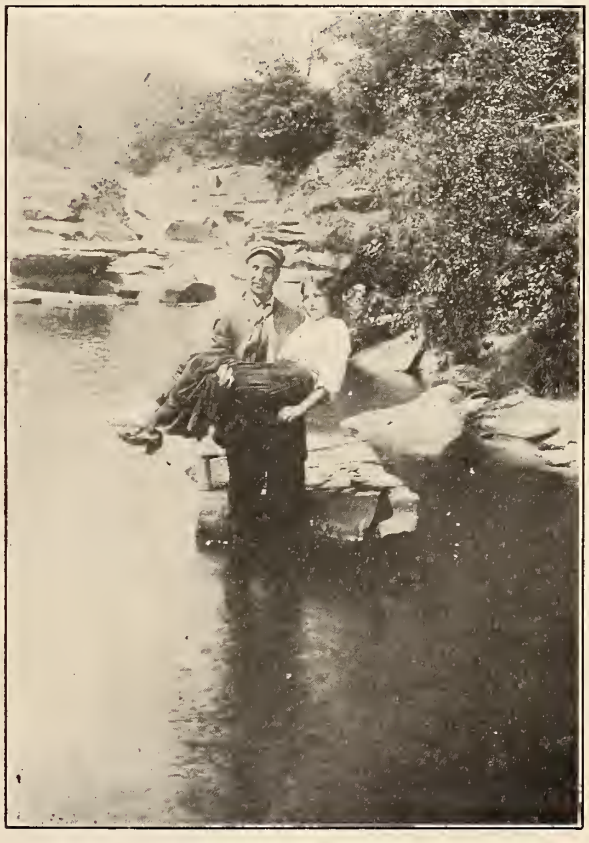
1,031,459. Film Developing, Fixing and Washing Apparatus. F. F. Nyc, Kerrville, Tex.

1,031,516. Film-Pack Photographic Apparatus. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co., Binghamton, N. Y.

1,031,563. Photographic Printing Device. J. W. Liebenrood, Cincinnati, O.

1,031,627. Micrometric Printing Film-Frame Apparatus. Benjamin Day, Summit, N. J. Assignor to Ben Day, Inc.

THE PLAYERS
Victor Release July 19th



THE WOOD NYMPH
Reliance Release Aug. 3rd

FOREIGN CONSULAR REPORTS

AUSTRALIA

(From Consul William C. Magelssen, Melbourne.)

Most of the shows in this state are run by concerns in Melbourne, which have permanent theaters here and in other large towns near here, and a number of traveling shows which make the small towns. Some of these concerns import their own supplies and distribute to the trade, while others buy from local dealers. Pictures are taken and developed to a small extent in Sydney.

SOUTH AFRICA

(From Consul Edwin N. Gunsaulus, Johannesburg.)

Most of the Current Films Shown

Moving picture shows are a very popular form of entertainment in all the populous centers of South Africa, and there are about forty such shows in the Johannesburg consular district, sixteen being in Johannesburg. Many of the theaters in which these entertainments are given are finely designed and well appointed. In addition to the moving picture shows now running in this city, two or three new theaters are being erected, one of which will surpass anything of its kind in South Africa.

French and English machines predominate here, although some American machines are used. It is claimed that the mechanism of the French and English makes is not so complicated as the American. These machines have also found favor on account of their being heavier than those of American make. All agree that the American machines show the pictures as well as those of foreign make.

The film releases of most of the American and European firms are received here each week, the latest releases coming from London by post. The weekly importations of the three leading importers average 42,000 feet. These films are first shown in the theaters controlled by these firms and then rented to the smaller theaters in the district.

American films are very popular with the public here, cowboy pictures being particularly in favor with the general public. All of the theaters show at least one or two of such pictures at each performance. American dramatic films are also very popular—much more so than the Continental films, as it is claimed that the American dramas are better acted. A majority of the scenic films come from the Continent.

Local Photographic Products

No moving picture machines are manufactured in South Africa. There are three bioscope cameras, all of English make, in this consular district. The negative and positive films used for these cameras are imported from the United States. One of these machines is operated by a photographer here who turns out a weekly film of 400 or 500 feet, called the "Local Gazette." Another machine used for producing scenic and topical films turns out about 400 feet weekly.

One local firm has added a cinematograph department to its photographic supply branch. In this department complete stocks of bioscope machines and accessories are carried, as well as supplies of all kinds for bioscope shows. The manager of the cinematograph department of this firm states that the production of local films at present is more in the experimental stage than commercial.

All the principal bioscope theaters employ vaudeville artists. Those in the city of Johannesburg give two shows nightly and matinees on Wednesdays and Saturdays. In the suburbs one long show is given nightly, also the usual matinees. At each performance from 4,000 to 5,000 feet of films are shown. All theaters give two entire changes of films each week. The usual prices of admission are 50 cents and 25 cents.

(From British and South African Export Gazette.)

Fine Field for Cinematographs

Another picture theater is to be opened in South Africa, the latest being on the Esplanade, Durban, which is to cost $34.000. The country is a fine field for cinematograph supplies of all kinds.

CANADA

(From Consular Agent Walter S. Riblet, Nelson.)

Traveling Exhibitors in Southern Ontario

According to the information received at this consulate, Nelson, population 8,000, is the only town in the district in which a moving picture show is in regular operation. Traveling operators exhibit picture shows in regular intervals. There are four towns in this district having a population of over 1,000 and nine between 300 and 800. The business appears to be very profitable here, and it is reported that a new company is planning to operate in Nelson. There is no moving picture manufacturing plant in the district.

HONDURAS

(From Consul George F. Davis, Ceiba.)

The principal towns in this consular district are Ceiba, population 5,000; Trujillo, 2,000; and Roatan, 300. None of these towns has moving picture shows in regular operation, but a contract has recently been closed for the operation of such a theater in Ceiba, with film changes three times a week.

(Reports on the moving picture business in foreign countries have previously appeared in the Daily Consular and Trade Reports for August 5 and 6, 1910, and January 14, May 29 and October 7 and 14, 1911. Lists of the moving picture theaters, with the addresses of their managers, and of dealers in films, machines, etc., in the various countries mentioned in the foregoing reports are on file in the Bureau of Manufacturers and are available for public reference.)

NEW ZEALAND

(From Consul William A. Prickitt, Auckland.)

One or two American makes of cinematograph machines have been tried in New Zealand, but they did not seem to give satisfaction. A number of the old Edison machines are still in use in various parts of the country, but they are gradually being replaced by French makes. However, comparatively little is known of modern machines and one person interviewed said:

"We are looking for good machines. We depend entirely on the imported article, and in New Zealand there is a market which requires to be studied. For instance, most American machines apparently do not suit us because they are manufactured with a view to projecting small pictures. They are made of too light a standard and are not steady enough for our large pictures. We use 80 amperes. In America the highest used is, I believe, 35 amperes. We have not the same legal restrictions here, and so always show a 28-foot picture as against the small 12-foot picture understood to be common in America. Thus when the size of the film is magnified so much it is essential that absolute steadiness should be maintained. These are points which American makers would need to study before attempting to work the New Zealand market."

It is estimated that over 50 000 feet of film per week come into New Zealand and are hired out through central agencies. Of this total quite 50 per cent. is manufactured in America, and on every program presented in a New Zealand picture theater fully half the items comprise American subjects from American films.

All American films come through London and are admitted duty free. American dramas, cowboy stories and comedies are exceedingly popular, and the photography is regarded as excellent. The average program is reckoned to run about 7,000 feet. Some proprietors suggest that films dealing with current American news might be sent out advantageously. The cinematograph business in New Zealand is practically all in the hands of three firms.

Maysville, Ky.—The Gem Theatre Company filed articles of incorporation.

San Marcos, Texas.—A moving picture show has opened and will show educational pictures.

Peoria, Ill.—The Weiss store location, corner of South Adams and Garden streets, will be converted into a moving picture theatre.

Philadelphia, Pa.—A moving picture show will be built at the northeast corner of Allegheny avenue, Kensington avenue and Hilton street.

Philadelphia, Pa.—Samuel F. Wheeler has purchased the ground at 23 North Fifty-second street and will build a large moving picture theatre.

Barre, Vt.—C. L. Woodbuy and F. C. Fox have sold the Star Theatre to N. M. Johnson of Middletown, Conn. Messrs. S. S. Whitten and Frank Morcher have purchased the moving picture show on Main street.

MISS FLORENCE M. WELLINGTON

Says the Los Angeles, Cal., Tribune:

Promoters of moving picture shows err when they object to having the films censored. There is no desire on the part of any board of censors to cut out anything that would in the long run be beneficial even to the receipts.

"The moving picture business has a vast field. It makes a wide appeal, and there is wisdom in directing this appeal to the better elements, and not to the arousing of ambitions to crack a safe or figure as a successful holdup.

"If the business is directed with reasonable discretion there is no limit to its productivity. If it is permitted to cater to the baser tastes either of managers or the public it will, as a popular spectacle, fall into disrepute."

"THE PRISON ON THE CLIFF"
Gaumont Release

Miss Florence M. Wellington, the clever young motion picture actress recently alluded to in our columns, has added to her list of accomplishments the art of scenario writing.

Miss Wellington has recently disposed of a number of excellent scenarios, in several of which she has further distinguished herself by playing the lead.

It is our pleasure to recommend Miss Wellington to motion picture directors as a clever and accomplished young woman, combining the ability to write, act, ride and swim, all of which she does most excellently.

The Nicholas Power Company, 90 Gold street, New York, has just issued a very attractive folder descriptive of their new No. 6A machine. It is of interest to all exhibitors and operators and we suggest sending for a copy without delay.

DER KINEMATOGRAPH, DUSSELDORF
The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

Abonnement 1 fr. pour le monde entier

CINÉMA-REVUE

Journal indépendant d'Informations
Supplement mensuel a "Cinema"
Annuaire de la projection fixe et animee
Numéro spécimen sur demande
Bureau 118, rue d'Assas Paris

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp, and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830, Ridgewood, New Jersey.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
May 29—The Optician's Dream (Com.)	
June 14—If I Were King (Com.)	
June 14—Italian Lakes	
June 22—The Maniac	
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 5—Legend of the Chrysanthemum	
July 5—The Air Man	

AMERICAN

July 10—The Fall of Blackhawk (2 reels) (Hist.)	2000
July 11—The Vanishing Race (Dr.)	1000
July 15—The Fatal Mirror (Dr.)	1000
July 17—In the Nick of Time (Dr.)	1000
July 22—Indian Jealousy	
July 24—How He Made Good	
July 25—The Canyon Dweller (Dr.)	
July 29—It Pays to Wait (W. Dr.)	
Aug. 1—A Life for a Kiss	
Aug. 5—The Meddlers	
Aug. 8—The Girl and the Gun	

BISON

June 22—On the Warpath	
June 25—His Message	
June 29—The Colonel's Peril	
July 2—The Sheriff of Stony Butte (Dr.)	
July 6—The Restoration (Dr.)	
July 16—The Sheriff's Mysterious Aide (Dr.)	
July 9—Reconciled (Dr.)	
July 13—Just in Time (Dr.)	

CHAMPION

June 12—A Western Child's Heroism	950
July 1—Pat's Breeches	
July 1—Little Old New York	
July 8—The Gypsy Bride	
July 15—The Call of the West	
July 15—Foraging on the Enemy	

COMET

July 1—New York Catholic Protectory (Edu.)	450
July 6—A Heroine of Pioneer Days	1000
July 8—The Intercollegiate Regatta, Poughkeepsie	975
July 13—Lights and Shadows of Old Kentucky	1000
July 15—Reggy Breaks the College Rules	1000

ECLAIR

July 9—A Double Misunderstanding	
July 11—The Cidarville Scandal	
July 14—Artful Congren	
July 14—Across the Caucasus	
July 16—The Dreamers	
July 18—That Loving Man	
July 21—Rizzio	
July 23—The Governor's Daughter	
July 25—The Double Cross	
July 28—The Lady Barrister	

GREAT NORTHERN

June 29—How to Make a Reputation (Dr.)	
June 29—A Bath With Consequences (Com.)	
July 6—The Two Sisters (Dr.)	
July 6—Copper Industry In Spain (Edu.)	
July 13—Circumstantial Evidence (Dr.)	694
July 13—Moving Pictures (Com.)	305
July 20—Almost a Tragedy (Dr.)	666
July 20—Uncle Reuben Goes to Town (Com.)	332

GAUMONT

	Feet
July 4—Written in Blood (2 Reels)	
July 9—That Troublesome Bird	
July 9—A Tenacious Hubby	
July 11—The Silent Castle	
July 16—Love's Surest Proof	
July 18—Lion's Revenge	
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—The Romance of the Palm Garden	
Aug. 6—Androclus and the Lion	
Aug. 8—A Phantom of the Night	
Aug. 13—Dream Driven	
July 23—The Silent Castle	
July 25—Love's Floral Tribute	
Aug. 15—Their Lives for Gold	
Aug. 20—Her Supreme Sacrifice	

GEM

June 25—The Reason	
July 2—The Medal of Honor	
July 9—Under Two Flags (2 reels)	

IMP

July 1—Love, War and a Bonnet	
July 4—Betty, the Coxswain	
July 6—Home Again	
July 6—Printing and Engraving U. S. Government Stamps	
July 8—The Parson and the Medicine Man	
July 11—Caught in a Flash	
July 13—The Wrong Weigh	
July 13—In and Around Chicago, Ill	
July 15—Hearts in Conflict	
July 18—Winning the Latonia Derby	
July 20—The Foreign Invasion	
July 20—Building a Church in a Day	

ITALIA

Feb. 17—The Italian Army in Tripoli	
Feb 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	
July 6—A Woman's Duplicity (Dr.)	

LUX
By Prieur.

June 28—By the Cliffs of Etretat (Sc.)	259
July 5—The Empty Holster (Dr.)	860
July 12—Spiffkin's New Job (Com.)	567
July 12—Ponto's Little Joke (Com.)	393
July 19—Stones that Rebound (Dr.)	970

NESTOR FILM COMPANY

July 3—Hard Luck Bill	
July 5—Young Wild West on the Border	
July 8—The Flower of the Forest	
July 10—A Gentleman of Fortune	
July 12—Young Wild West Cornered by Apaches	
July 15—The Trifler (Dr.)	
July 17—Fur and Feathers (Com.)	
July 19—Young Wild West Trapping a Tricky Hustler (Dr.)	

POWERS' PICTURE PLAYS

June 19—No Children Wanted	
June 22—Two Gay Boys	
June 26—Their Day's Work	
June 26—The Helping Hand	
July 3—The Coming Generation	
July 5—Mates and Mis-Mates	
July 10—Tangled	
July 17—Getting Even	

RELIANCE

	Feet
July 10—Grandpa	
July 13—The Toy 'Phone	
July 17—At Cripple Creek (2 reels)	
July 20—Love Me, Love My Dog	
July 24—The True Love	
July 27—The Soldier Baby	
July 31—Where There Is Soap There Is Hope	
Aug. 3—The Wood Nymph	

REPUBLIC

July 2—Evil Be to Him Who Evil Thinks	
July 6—The Girl in the Auto	
July 15—The All-Seeing Eye	
July 22—The Octoroon's Sacrifice	
July 29—A House Top Romance	
July 29—Evolution of a Duck Egg	

REX

July 11—The Greater Love (Dr.)	
July 14—The Mother Heart (Dr.)	
July 18—The Hidden Light	
July 21—When Love Rules	

SOLAX

July 10—Winsome but Wise	
July 12—Hotel Honeymoon	
July 17—Slippery Jim	
July 19—The Four Flush Actor	
July 24—Broken Oaths	
July 26—The Requital	

THANHOUSER COMPANY.

July 9—Pa's Medicine	
July 9—Hazers Hazed	
July 12—Nursie and the Knight	
July 14—The Finger of Scorn	
July 16—Vengeance Is Mine	
July 19—Story of "The Ranchman and the Hungry Bird"	
July 21—Only a Miller's Daughter	
July 23—The Portrait of the Lady Anne	
July 26—The Merchant of Venice	

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1—The Thunderbolt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

June 23—Meals by Weight	
June 25—Papa's Double	
June 30—Getting Rich Quick	1000
July 2—The Flat Upstairs	
July 2—The Burglar Alarm Mat	
July 7—The Cook Came Back	
July 9—Father's Bust	
July 9—The Widower's Widow	
July 14—Father's Bust	
July 14—The Widower's Widow	
July 16—In Her Brother's Defense (Dr.)	

SHAMROCK

May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTORGRAPH

June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	
June 14—Not Like Other Girls (Com.)	

The Bioscope

The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

SUBSCRIPTION, $2.00 A YEAR. SAMPLE COPY MAILED FREE.

85, Shaftesbury Ave., London, W., England

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN

BERLIN SW 68 Fruchstr. Berlin O. 17.

Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,

PUBLISHED FORTNIGHTLY.

28 Large Pages. Eight Shillings per annum.

Editor-Proprietor: Prof. GUALTIERO I. FABBRI,

la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)

"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.

Best advertising medium in North Europe.

Subscription 6 shillings.

Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

Have You An Idea?

Are You a Writer of Scenarios?

So many letters with crude scripts have come to us for our editor to advise upon that it takes up too much time; some of the writers enclose a dollar for advice. We have always returned script, letters and money, asking the sender to forward writings to the various manufacturers. Some have written to us complaining about their treatment at the hand of some schools of scenario writing, and requesting us to open a page for this work. This is also too much for our capacity. We have therefore made arrangements with our Miss Virginia West, whose stories appear each week, and who from her training in scenario writing and dramatic school, is fully qualified to criticise and advise, and Wm. Lord Wright, who as author of "The Art of Scenario Writing," and of the column "For those who worry o'er plots and plays," is capable of handling this branch.

The fee is One Dollar per Script.

The Moving Picture News stands pre-eminently America's leading cinematograph weekly, is read by every man in the industry, circulates in all the leading universities and colleges and is the "Vade Mecum" of the wide awake advertiser.

New subscribers to the Moving Picture News enclosing $2.00 for one year's subscription and script, with return postage, can have full criticism on one script free.

Cinematograph Publishing Co.

30 West 13th Street =:= =:= **NEW YORK**

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 20—The Spirit Awakened (Dr.).....	
June 24—A Dash Through the Clouds (Com.)	
June 24—The New Baby (Com.).....	
June 27—The School Teacher and the Waif (Com. Dr.)	
July 1—Man's Lust for Gold (Dr.).....	
July 4—One Round O'Brien (Com.).....	
July 4—Trying to Fool Uncle (Com.)....	
July 8—An Indian Summer (Dr.).....	
July 11—Man's Genesis (Com.)	
July 15—The Speed Demon (Com.).....	
July 15—His Own Fault (Com.).....	
July 18—Heaven Avenges (Dr.).....	

CINES
C. Kleine

	Feet
June 25—The Girl and the Mayor.....1000	
June 29—The Wandering Minstrel (Dr.)....1000	
July 2—A Violin and a Pipe (Com.).....	
July 2—Jenkins Sneezes (Com.).....	
July 6—In Wrong (Com.) 1000	
July 9—Lear Learns to Dance (Com.)....	400
July 9—The Gay Deceivers (Com.).....	595
July 13—For Her Father's Sake (Dr.).....1000	
July 16—Disowned (Dr.) 1020	
July 20—The Part the Servant Played (Dr.)	995
July 23—A Daughter's Diplomacy (Com. Dr.)	900
July 27—Too Many Sweethearts (Com.)....1000	
July 30—The Inventor's Secret (Dr.).....1090	
Aug. 3—Law and the Man (Dr.).....	640
Aug 3—Carthage and Sidi-Bu-Said (Sc.)...	

EDISON

	Feet
June 26—Pennsylvania State Police, Troop "B"	500
June 26—The Wooden Indian (Com.).....	500
June 28—Master and Pupil (Dr.).....1000	
June 29—The Father (Dr.).....1000	
July 2—The Close of the American Revolution 1000	
July 3—Partners for Life (Com. Dr.).....1000	
July 5—The Workman's Lesson (Dr.).....1000	
July 6—How the Boys Fought the Indians (Com.)	700
July 6—An Intelligent Camera (Com.).....	300
July 9—After Many Days (Dr.).....1000	
July 10—The Artist's Joke (Com.).....1000	
July 12—For Valour (Dr.).....1000	
July 13—Picturesque Darjeeling, India (Sc.)	300
July 13—Madame de Mode (Com.).....	700
July 16—Nerves and the Man (Dr.).....1000	
July 17—Revenge is Sweet (Com.).....	600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)	400
July 19—The Necklace of Crushed Rose Leaves 1000	
July 20—The Little Artist of the Market (Dr.) 1000	
July 23—The Sketch with the Thumb Print (Dr.) 1000	
July 24—The Grouch (Com. Dr.)	985
July 26—The Escape from Bondage (Dr.)....1000	
July 27—The Relief of Lucknow (Hist. Dr.).1000	
July 30—More Precious Than Gold (Dr.)....1000	
July 31—When She Was About Sixteen (Com.) 1000	

ESSANAY FILM CO.

	Feet
June 25—Billy and the Butler (Com. Dr.)..1000	
June 27—A Guardian's Luck (Com.).....1000	
June 28—Springing a Surprise (Com.).....1000	
June 29—Broncho Billy and the Indian Maid (Dr.) 1000	
July 2—On the Cactus Trail (W. Dr.).....1000	
July 4—White Roses (Dr.).....1000	
July 5—The Butterfly Net (Com.).....1000	
July 6—Broncho Billy's Narrow Escape (Dr) 1000	
July 9—Signal Lights (Dr.).....1000	
July 11—Pa Truhell's Troubles (Com.)....1000	
July 12—Down Jayville Way (Com.).....1000	
July 13—A Story of Montana (Dr.).....1000	
July 16—The Smuggler's Daughter (Dr.)..1000	
July 18—Cupid's Quartette (Com.).....1000	
July 19—Hearts of Men (Dr.).....1000	
July 20—A Wife of the Hills (Dr.).....1000	

LUBIN

July 19—The Uninvited Guest (Com.).....	
July 20—A Western Courtship (Dr.).....	
July 22—The Ranger's Reward (Dr.).....	
July 24—A Visit to Lively Town (Com.)..	
July 24—The Talker (Com.)	
July 25—The Shepherd's Flute (Dr.).....	
July 26—His Vacation (Com.).....	
July 27—The Divine Solution (Dr.).....	
July 29—Puehlo Indians, Alhuquerque, N. M. (Edu.)	
July 29—A Farmer's Son (Com.)	
July 31—The Derelict's Return (Dr.).....	
Aug. 1—The Two Gun Sermon (Dr.).....	
Aug. 2—Hosecleaning (Com.)	
Aug. 2—Man Wanted (Com.).....	
Aug. 3—The Detective's Conscience (Dr.)..	
Aug. 5—A Prize Package.....	
Aug. 7—The Sand Storm.....	
Aug. 8—Buster in Nodland.....	
Aug. 8—A Douhle Courtship.....	
Aug. 9—A Fly Time.....	
Aug. 10—The Missing Finger.....	
Aug. 12—The Minister and the Outlaw.....	
Aug. 14—The Stuhbornness of Youth.....	
Aug 15—Baseball Industry.....	
Aug. 16—The Hindoo's Charm.....	
Aug. 17—The Deputy's Peril.....	

G. MELIES

July 4—The Cowboy Kid (Dr.).....1000	
July 11—The Man Inside (Dr.).....1000	
July 18—The Lesson (Dr.)	
July 18—A Cowboy's Proposal (Com.).....	
July 25—A String of Beads (Dr.).....1000	
Aug. 1—The Will of Destiny.....	

PATHE FRERES

July 6—The Wooing of White Fawn (Dr.)	
July 8—Pathe's Weekly No. 28.....	
July 8—The Adopted Child (Dr.).....	
July 9—The Geisha's Love Story (Dr.)....	
July 10—On the Brink of the Chasm (Dr.)..	
July 11—His Wife's Old Sweetheart (Dr.)..	
July 12—Max Takes Tonics (Com.).....	
July 13—The Unwilling Bride (Dr.).....	
July 15—Pathe's Weekly No. 29.....	
July 16—The Mosquito	
July 16—Whiffles Mourns His Twin (Com.)	
July 17—A Question of Size (Com.).....	
July 18—The Brave Little Indian (Dr.)....	
July 19—The End of Robespierre (Hist. Dr.)	
July 20—The Half-Breed Foster Sister (Dr.)	
July 22—Pathe's Weekly No. 30.....	
July 23—Jane Seymour and Henry VIII of England (Hist. Dr.).....	
July 24—His Second Love (W. Dr.).....	
July 25—The Redman's Friendship (Dr.)....	
July 26—A Bold Game (Dr.).....	
July 26—Over Monaco in a Hydro-Aeroplane (Travel)	
July 27—For the Sake of the Papoose (Dr.)	

KALEM CO.

	Feet
June 26—Captured by Bedouins (Dr.).....1000	
June 28—The Penalty of Intemperance (Dr.).1000	
July 1—Tragedy of the Desert (2 reels Dr.).2000	
July 1—The Girl Bandits' Hoodoo (Com.)..1000	
July 3—The Filibusterers (Dr.).....1000	
July 5—Winning a Widow (Dr.).....1000	
July 8—The Organ Grinder (Dr.).....	
July 8—Nile Hippopotamus (Edu.).....	
July 10—The Bugler of Battery B (Dr.)..	875
July 10—Hungry Hank's Hallucination (Com.)	125
July 12—Saved by Telephone (Dr.).....	
July 12—A Pet of the Cairo Zoo (Edu.)....	
July 15—The Lair of the Wolt (Dr.).....1000	
July 17—The Suffragette Sheriff (Com.).....1000	
July 19—A Prisoner of the Harem (Dr.)....	
July 19—Egyptian Sports (Sporting).....	

SELIG

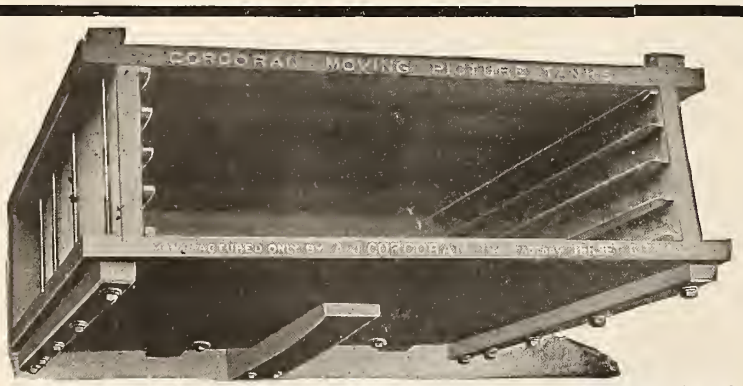
June 24—The Adopted Son (Dr.).....1000	
June 25—Pansy (Com. Dr.).....1000	
June 27—His Father's Bugle (Dr.).....	
June 27—Elephant Butte Dam at Albuquerque (Edu.)	
June 28—Murray, the Masher (Com.).....1000	
July 1—The Lake of Dreams (Dr.).....1000	
July 2—The Cat and the Canary (Com. Dr.) 1000	
July 4—The Last Dance (Dr.) 1000	
July 5—Bahy Betty (Dr.).....1000	
July 8—Under Suspicion (Dr.).....1000	
July 9—The Vow of Ysobel (Dr.).....	
July 11—His Masterpiece (Dr.).....1000	
July 12—A Mail Order Hypnotist (Com.)..	
July 12—The Los Angeles Police Department (Top.)	
July 15—The Pennant Puzzle (Com.).....1000	
July 16—The Girl and the Cowboy (Dr.)..1000	
July 18—The Polo Suhstitute (Sporting)....1000	
July 19—A Day Off (Com.).....1000	

URBAN ECLIPSE
G. Kleine

June 19—Studies of Fish Life.....	
June 19—Bergen, Norway (Sc.).....	
June 26—The Music Hall Singer (Dr.).....1000	
July 3—The Wax Model (Dr.).....	
July 3—Scenes in Somerset (Sc.).....	
July 10—A Mysterious Case (Dr.).....1000	
July 17—The Grandmother (Dr.).....1050	
July 24—Billy's Nightmare (Com.).....	485
July 24—The French Army in Action (Mil.).	505
July 31—The Trials of a Playwright (Com. Dr.) 1,000	

VITAGRAPH

June 28—Pseudo Sultan 1000	
June 29—At the End of the Trail.....1000	
July 1—After Many Years (Dr.).....1000	
July 2—The Church Across the Way (Dr.).1000	
July 3—Lincoln's Getttysburg Address (Hist.) 1000	
July 5—On the Pupil of His Eye (Dr.)....1000	
July 6—The Troublesome Step-Daughters (Com. Dr.) 1,000	
July 8—Her Old Sweetheart.....	500
July 8—Fate's Awful Jest.....	500
July 9—The Curse of the Lake.....1000	
July 10—A Bunch of Violets.....1000	
July 12—The Foster Child.....1000	
July 13—Aunty's Romance.....1000	
July 15—Conscience, or "The Chamber of Horrors" 1000	
July 16—A Persistent Lover (Com.).....	400
July 16—A Lively Affair (Com.).....	650
July 17—The Redemption of Red Rube (Dr.)1000	
July 19—Honor Thy Father (Dr.).....1000	
July 20—Rock of Ages (Dr.).....1000	



For reference as to quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.
No. 9½ JOHN ST., NEW YORK CITY

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

MAKE YOUR OWN SLIDES

WITHOUT AID OF PHOTOGRAPHY

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

EXHIBITORS

WHY NOT HAVE A LOCAL MOVING PICTURE MADE?

Cost is low. A sure money-getter. We make 'em. Film titles. Any length. 3 Feet for 25c.

M. P. Machinery bought and sold. Cameras loaned. Announcement slides. "Best yet." 25c each, colored. Send for Sample.

Advertising Slides and Films made to order.

LECTURE SETS. ANY SUBJECT.
Plain, $2.00; Colored, $3.00 per dozen.

SPECIAL—Dante's Inferno, 12 Slides, colored, with Lecture and Posters—$3.00

GUNBY BROS.
199 Third Ave., New York. Dept. B.

MAKE YOUR OWN FILMS!

Every Exhibitor Can Do It.
Write Us To Show You How.

SPECIAL EVENT FILM CO.
248 West 35th Street, New York.

We Buy, Sell and Exchange Moving Picture Cameras, Printers, Perforators.

THEATRE FURNISHINGS.

Opera and folding chairs of all kinds, moving picture machines, flaming arc lamps, pianos, electric fans and other fixtures. Some slightly used goods on hand occasionally.

SAM LEARS,
509 Chestnut St. St. Louis, Mo.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERB ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

PATENTS

promptly obtained **OR NO FEE.** Trade-Marks, Caveats, Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*

H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

STOCK BRASS SLIDES

1. Good Night. 2. New Pictures Every Day. 3. Matinee To-morrow. 4. This Concludes the Performance. 5. Please Do Not Smoke. 6. Good Afternoon. 7. New Program To-morrow. 8. Hats Off, Please. 9. Intermission. 10. One Minute, Please. 11. All Out. 12. Welcome.

ORDER BY NUMBER

Price Each, CASH WITH ORDER, 25c.
Exchanges: Write for quantity price.

BEHREND M. P. SUPPLY HOUSE
30 Union Square, New York City.

Mackie-Flammer, Inc.

THEATRE BROKERS

Dealing in High Class Theatres
COMMERCIAL TRUST BUILDING,
1451 BROADWAY, NEW YORK.

ROLL TICKETS

LARGEST FACTORY IN THE WORLD

50,000— $5.90
100,000— 8.75
200,000— 16.00

CARTER TICKET CO.
DANVERS, MASS.

THE MOVING PICTURE NEWS for one year and the ART OF SCENARIO WRITING, by William Lord Wright for $2.00.

MR. THEATRE MAN

Send at once to us for an advertising slide to use on your curtain to get campaign business. It will tell your patrons that they can use your theatre to bring them before the voters.

Its cost to you will be four cents postage.

We also have announcement and advertising slides.

NIAGARA SLIDE CO.,
Lockport, N. Y.
Do This Now

HIGH ART FEATURES

We release one every ten days in two and three-reel productions.

Write us for our list and synopsis.

NEW YORK FILM CO.,
12 Union Sq., New York City.

David's War With Absalom

1,500 Feet. Ready for shipment May 10. Three styles lithographs.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

HARD MAPLE

FOLDING CHAIRS

$6.00 per doz. Quick Delivery

Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK

Oliver Twist

has been a hero for more than a century. The little fellow was immortalized by the renowned Dickens. And the brutal FAGIN was even more conspicuous, domineering as he did the lives of weaker criminals. *He* is immortalized not only by Dickens but by our greatest actor, NAT C. GOODWIN, with the aid of motion pictures.

ONLY A FEW STATES ARE LEFT

which we are ready to close at a reasonable figure. State-rights men write or wire at our expense.

GENERAL FILM PUBLICITY & SALES CO.
145 West 45th Street
New York City

A gf A

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

POWERS PHOTO-ENGRAVING CO.

The Fastest Engravers on Earth
154 NASSAU STREET
(Tribune Bldg.) **NEW YORK CITY**
OPEN DAY, NIGHT, SUNDAYS and HOLIDAYS
Phone 4200, 4201, 4202, 4203 } BEEKMAN
OUR CUTS ARE UNION MADE
New Process for Enlarging Half-Tones from Moving Picture Film

Independent Exhibitors

INCREASE YOUR ATTENDANCE
MAKE YOUR THEATER KNOWN
SECURE THE INTEREST OF YOUR PATRONS
HELP RAISE THE STANDARD OF THE WHOLE MOTION PICTURE BUSINESS

At No Cost To You

The Motion Picture Story Magazine is now printing Independent as well as Licensed Stories. Your patrons will want to read it. You can put it on sale at your theater at no risk to you.

We will ship you the magazine at ten cents per copy, cash in advance, giving you the privilege of returning unsold copies and receiving a rebate of ten cents each. This arrangement protects both you and us. We will send you slide and advertising matter free.

Thousands of exhibitors are now increasing their attendance by the use of The Motion Picture Story Magazine. Send in your order today. You will be surprised at the result. Just fill out the blank below.

Date.....

The Motion Picture Story Magazine,
26 Court St., Brooklyn, N. Y.

Gentlemen:

Inclosed please find $..... for which kindly send me—copies of the Motion Picture Story magazine for the month of ..... It is understood that I am to have the privilege of returning unsold copies and receiving a rebate of 10c. each.

Name .....

Street and No......

Theatre .....

ATTENTION

EXHIBITORS OF MASSACHUSETTS, RHODE ISLAND, CONNECTICUT, MAINE, NEW HAMPSHIRE, AND VERMONT

The Famous Bison 101 Features are Now at Your Disposal Through

THE W. E. GREENE FILM EXCHANGE, INC.

Don't Lose Any Time, But Write, Wire, or Call at Once for Open Dates

W. E. GREENE FILM EXCHANGE, Inc.
228 TREMONT ST., BOSTON, MASS.
Tel. Oxford { 3790, 2187

We advertise not only in Trade Journals but also in publications reaching millions such as *The Christian Herald, Advocate,* etc.

Best State Right
STATE RIGHTS WITH EACH SALE
Proposition Ever Offered
MORE OPPORTUNITY FOR BOOKINGS THAN ANY PICTURE EVER MADE
REFINED PRODUCTION BEST MONEY-MAKER
THE CHATAUQUAS IN YOUR STATE WANTS THEM
BOOKED IN FIRST-CLASS MOTION PICTURE AUDITORIUMS
A BRILLIANT PRODUCTION
The Life of John Bunyan
2000 feet
A JEWEL
of Magnificence
CHURCHES AND LECTURE ROOMS DESIRE THEM
LYCEUM CIRCUITS ARE ANXIOUS TO PROCURE THEM
The Pilgrim's Progress
3000 feet of Elevating Entertainment
NOT A ONE-SIDED RELIGIOUS STORY
A PERFECT PRESENTATION OF LIFE FROM ANY STAND-POINT
DRAMATICALLY SUBLIME ARTISTIC DIRECTION BY FRANCIS POWERS
PROPERLY EDITED from HISTORICAL and ECCLESIASTICAL VIEW BY O. I. LAMBERGER PH.D.
BEAUTIFUL COLOR TONE BY THE SECRET HOCHSTETTER PROCESS
More opportunity for bookings
than any production ever made

HOCHSTETTER UTILITY CO., Inc.

40 E. 12th Street *'Phone 2496 Stuyvesant* **New York City**

"101" Bison Headliners

EXHIBITORS BEWARE!

In the trade papers of June 29th and July 6th, the Universal Program contained Bison releases not made by the famous "101 Bison" Stock Company. The Bison release of July 6th, "Restoration," also Bison release of July 9th "Reconciled," were not made by the NEW YORK MOTION PICTURE COMPANY, but were old Centaur Films bearing Bison titles. "Reconciled" was released under the name of the Centaur Film Co., under the title of "Dan Blake's Rival." "Restoration" was released under the name of the Centaur Film Co., under the title of "Love Wins." No release during the week beginning July 2nd and no release during the week beginning July 8th, but will resume releasing during the week of July 15th. Tuesdays and Fridays are the regular release days for the

Genuine "101" Bison Headliners

in 1, 2 and 3 reel subjects.

COMING COMING

"Custer's Last Fight"

The greatest motion picture ever made by any manufacturer in the world.

TUESDAY, JULY 16th
"101" BISON HEADLINER

Snowball and His Pal

A single reel feature
Here is a picture we say others would call a "Masterpiece." So it is. We leave it for your judgment.

WEDNESDAY, JULY 17th
AMBROSIO

The Airman
The Legend of the Chrysanthemum

A corking good split reel

FRIDAY, JULY 3rd
"101" BISON HEADLINER

His Nemesis

Here is another single reel "101" Bison Headliner that will make your audience sit up and gasp.

SATURDAY, JULY 20th
ITALA

Magical Hat
An Eventful Day

An Itala split reel full of laughs in both subjects

New York Motion Picture Co.

A. KESSEL, JR., President. CHAS. O. BAUMANN, Secretary and Treasurer.

MONDAY, JULY 15

IMP HEARTS IN CONFLICT	NESTOR THE TRIFLER	CHAMPION FORAGING ON THE ENEMY

TUESDAY, JULY 16

GEM TWO MEN	BISON THE SHERIFF'S MYSTERIOUS AIDE	ECLAIR THE DREAMERS

WEDNESDAY, JULY 17

POWERS A GOOD DAY'S WORK THE RANSOM	NESTOR FUR AND FEATHERS	THE ANIMATED WEEKLY

THURSDAY, JULY 18

REX THE HIDDEN LIGHT	IMP Two Reel WINNING THE LATONIA DERBY	ECLAIR THAT LOVING MAN

FRIDAY, JULY 19

POWERS HER LIFE'S STORY	VICTOR THE PLAYERS	NESTOR YOUNG WILD WEST TRAPPING A TRICKY RUSTLER

SATURDAY, JULY 20

BISON DARE DEVIL DICK WINS A WIFE	IMP BUILDING A CHURCH IN A DAY THE FOREIGN INVASION	MILANO Two Reel THE TRIUMPH OF LOVE

SUNDAY, JULY 21

REX WHEN LOVE RULES	ECLAIR RIZZIO

THE EXHIBITOR'S PROGRAM

Gaumont

Gaumont

LIST! COMING!

TWO REELS, BLACK and WHITE (tinted and toned) **TUESDAY, JULY 30**

The PRISON ON THE CLIFF

Some exhibitors have been fortunate enough to see this on the recent tour of Mr. D. W. McKinney amongst their several conventions. It was shown at Chicago, Atlanta, Lexington, Cleveland, Wheeling, etc., and in each case the exhibitors have asserted their rights and demanded the exchangeman to place his order for it. There's a reason—Sensationality and Picturesque beauty were never more harmoniously combined.

TWO STYLES OF 1-SHEET LITHOS—ONE STYLE OF 3-SHEET HERALDS—BOOKLETS.

FILM SUPPLY CO. OF AMERICA

Sold through Film Supply Co. of America.

TUESDAY—JULY 23

THE SILENT CASTLE

(Hand-Colored)

THURSDAY—JULY 25

LOVE'S FLORAL TRIBUTE

(Hand-Colored)

THURSDAY—AUG. 1

THE ROMANCE OF THE PALM GARDEN

TUESDAY—AUGUST 6

DREAM-DRIVEN

THURSDAY—AUGUST 8

THE PHANTOM OF THE NIGHT

TUESDAY—AUGUST 13

ANDROCLUS AND THE LION

Scene from
ANDROCLUS AND THE LION

1 SHEETS—3 SHEETS—8 SHEETS

THEIR LIVES FOR GOLD

2 REELS THURSDAY, AUG. 15

Here's the Hugest Sensation of the season, barring none. Even more exciting than Attacked by a Lion, a film which every exhibitor in the country has eagerly booked and re-booked in his show houses. This feature is being shown in Chicago by Mr. Harry Igel, our Chicago agent. Arrange for an exhibition with him. Address him care of any Chicago Film Supply Exchange.

The Exhibitors will surely get **THEIR** Just Deserts in real profit and thereby enjoy their **LIVES** Forever if they avail themselves of this wonderful opportunity and start kicking **FOR** the most thrilling sensation ever filmed. To run it in your theatre means that you shall be rewarded with real **GOLD**

GAUMONT CO., Flushing, N. Y.

Gaumont

Gaumont

In writing to advertisers please mention "MOVING PICTURE NEWS"

JUL 25 1912

MOVING PICTURE NEWS

VOLUME VI
No. 3

JULY 20
1912

PRICE
TEN
CENTS

Scene from

"NOT LIKE OTHER GIRLS"

Universal Film Mfg. Co.,
Victor Release, July 26th

THE

THANHOUSER

THREE-A-WEEK

TUESDAY, AUG. 27, "Lucille" in two reels

TUESDAY, AUG. 27, "Lucille" in two reels

2 Kinds of One-Sheets, and a Three-Sheet AT YOUR EXCHANGE

"Lucille"

IN 2 REELS—TUESDAY, AUGUST 27

A De Luxe Adaptation of Owen Meredith's Poem

Illustrated Heralds from HENNEGAN & CO. CINCINNATI OHIO

Getting the New SUNDAY RELEASES? The Latest:

RELEASED SUNDAY, JULY 28

Cousins

Featuring the "Thanhouser Twins" Again. Another Delightful Comedy Drama in Which These 'Zactly-Alike Kids Perform Admirably. A Hot Weather "Hummer."

RELEASED TUESDAY, JULY 30

Treasure Trove

A New Way of "Salting" a Mine—Filling It With Your Own Gold So It Will Be "Discovered" by the Brother of the Poor Girl You Have Loved and Lost. An Unsuccessful Suitor's Manly Deed.

RELEASED FRIDAY, AUGUST 2

A New Cure for Divorce

It's the Film Cure. See a Moving Picture in a Moving Picture. A Fine Novelty for the Heated Spell. It Boosts the Whole Picture Institution.

Thanhouser Co., New Rochelle, N. Y.

Send me FREE July Featureframe. I am / I am not getting "The Thanhouser News."

Name .....

Address .....

Exchange .....

Coming! "PUT YOURSELF IN HIS PLACE" In 2 Reels

Charles Reade's Great Story

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company Agents for U. S. and Canada

GETTING 3 T 3 A WEEK?

$500.00 Reward

For information leading to the arrest and conviction of certain unprincipled exchanges who are offering to exhibitors

"DUPES!"

or miserable copies of films from our program. We hereby warn these exchanges to cease handling "Dupes" under penalty provided by law.

OUR FILMS CAN BE HAD ONLY FROM

OUR AUTHORIZED AGENTS

ANTI-TRUST FILM CO.,
128 West Lake Street, Chicago, Ill.
FILM SUPPLY CO. OF OREGON,
385 Adler St., Portland, Oregon.
BUCKEYE LAKE SHORE FILM CO.,
422 North High Street, Columbus, Ohio.
GOLDEN GATE FILM EXCHANGE,
Los Angeles, Cal.
GOLDEN GATE FILM EXCHANGE,
166 Golden Gate Avenue, San Francisco, Cal.
CANADIAN FILM EXCHANGE,
Calgary, Alberta, Canada.
MUTUAL FILM EXCHANGE,
Traction Terminal Bldg., Indianapolis Ind.
MUTUAL FILM CORPORATION,
32 Boylston Street, Boston, Mass.
CANADIAN FILM EXCHANGE,
32 Queens Street, East, Toronto, Canada.
GAUMONT COMPANY,
4 Queen Street, East, Toronto, Ontario, Canada.
H. & H. FILM SERVICE COMPANY,
98 Jackson Boulevard, Chicago, Ill.
H. & H. FILM SERVICE COMPANY,
Des Moines, Iowa.
CONTINENTAL FILM EXCHANGE,
902 Filbert Street, Philadelphia, Pa.
LAKE SHORE FILM EXCHANGE,
106 Prospect Avenue, Cleveland, Ohio.
MUTUAL FILM EXCHANGE,
Memphis, Tenn.
MAJESTIC FILM SERVICE,
216 North Fifth Avenue, Chicago, Ill.
MUTUAL FILM CORPORATION,
Toledo, Ohio.
MUTUAL FILM CORPORATION,
422 Ninth Street, N. W., Washington, D. C.
MUTUAL FILM CORPORATION,
81 Marietta Street, Atlanta, Ga.
MUTUAL FILM CORPORATION,
729 Maison Blanche Bldg., New Orleans, La.
MUTUAL FILM CORPORATION,
1509½ Main Street, Dallas, Texas.
MUTUAL FILM EXCHANGE,
Denver, Colo.
MUTUAL FILM CORPORATION,
97 Woodward Avenue, Detroit, Mich.
PITTSBURGH PHOTOPLAY COMPANY,
415 Ferry Street, Pittsburgh, Pa.
PROGRESSIVE FILM EXCHANGE,
1517 Farnam Street, Omaha, Nebraska.
SWANSON CRAWFORD FILM COMPANY,
723 Century Building, St. Louis, Mo.
VICTOR FILM SERVICE,
39 Church Street, Buffalo, N. Y.
WESTERN FILM EXCHANGE,
145 West 45th Street, New York City.
WESTERN FILM EXCHANGE,
15 West 10th Street, Kansas City, Missouri.
WESTERN FILM EXCHANGE,
307 Enterprise Building, Milwaukee, Wis.

OUR REGULAR PROGRAM

MONDAY—AMERICAN, COMET, ALL STAR
TUESDAY—THANHOUSER, MAJESTIC, GAUMONT
WEDNESDAY—RELIANCE, SOLAX, AMERICAN, GAUMONT WEEKLY
THURSDAY—AMERICAN, ALL STAR, GAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NORTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

Address all communications

133-135 West 44th St., New York

"101" Bison Headliners

IN ONE, TWO AND THREE-REEL SUBJECTS
BE SURE AND GET A GENUINE BISON

MR. EXHIBITOR: Make your exchange man show you the trade-mark on title bearing the name: NEW YORK MOTION PICTURE CO.

COMING COMING

"Custer's Last Fight"

IN THREE REELS

The greatest feature and motion picture in the World.

TUESDAY, JULY 23d
"101" BISON HEADLINER

"The Double Life"

A single reel feature full of thrills from start to finish.

TUESDAY, JULY 30th
"101" BISON HEADLINER

"The Desert"

A single reel feature and sure is a masterpiece.

FRIDAY, JULY 26th
"101" BISON HEADLINER

"The Last Resource"

A single reel feature up to the standard made famous by the "101" Bison Stock Co.

FRIDAY, AUGUST 2d
"101" BISON HEADLINER

"The Gambler and the Girl"

A single reel feature and a powerful story, too.

EXTRA EXTRA

BRONCHO FILMS

Ready for release week of August 12th. Two releases weekly, Mondays & Thursdays. One, two and three reel features just as good, big, elaborate and as full of action and thrills as our famous "101" Bison Headliners. "Enough said" for the present.

KEYSTONE FILMS

Ready for release week of AUGUST 12TH. Two releases weekly, WEDNESDAYS AND SATURDAYS.

WEDNESDAYS: A split-reel comedy and always a feature, supported and made by Mr. Mack Sennett, Mr. Fred Mace, and Miss Mabel Normand, the greatest comédiennes, all well known and popular players in motion pictures throughout the world.

SATURDAYS: A feature dramatic in one and two reels played by a strictly "ALL STAR" Stock Company, consisting only of "STARS,' 'and only of the most prominent and popular "STARS" in motion pictures playing all parts in the cast.

EXHIBITORS! EXHIBITORS!

Start right in this minute demanding BRONCHO & KEYSTONE FILMS, and be sure to get every release beginning with the first releases from your exchange. Holler, if necessary, your "head-off," and don't stop hollering until your exchange man has booked these films for you. If you can't get them tell us.

New York Motion Picture Co.

150 EAST 14th STREET, NEW YORK CITY, N. Y.

A. KESSEL, Jr., Pres. CHAS. O. BAUMANN, Sec'y and Treas.

ECLAIR

TUESDAY, AUG. 6th

"BECAUSE OF BOBBY"

Bobby acts as Cupid's emissary while "the foxy little fellow" is overworked at seashore, mountains and farm.

THURSDAY, AUG. 8th

"BOYS AGAIN"

Picture a conservative millionaire stealing apples from a tree and you'll have an idea of the fun there's in this film.

SUNDAY, AUG. 11th

"THE FOSTER-SISTER"

A comedy drama of a summer vacation. Both a flirt and her victim are taught a lesson.

On the same reel

CARLSBAD

A picture journey to that most famous European health resort.

ROBIN-HOOD

Ask your exchange—WHEN?

ECLAIR FILM CO., 225 West 42d St., New York City

NEWSPAPERS ARE GIVING COLUMNS OF SPACE EVERY DAY TO

THE PANAMA CANAL

THE MARVEL OF THE AGE

The Greatest Engineering Feat Ever Undertaken, the Construction In All Its Details, Including Scenes Along the Canal Zone, and

A BIRD'S-EYE VIEW TAKEN WHEN AVIATOR DE GIERS FLEW OVER PANAMA

Shown in Two Reels of Motion Picture Film

WRITE IMMEDIATELY FOR STATE RIGHTS AND SPECIAL EXHIBITIONS

AVIATION FILM SALES COMPANY

Sole Distributors

Suite 711 203 BROADWAY NEW YORK CITY

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO., ROCHESTER, N. Y.

RELEASED FRIDAY, AUGUST 23rd

The Equine Spy

TWO REELS—Featuring that famous horse with $20,000 annual earning capacity and whose owner refused offers of

$10,000

THE CRITICS SAY:

MISS M. J. MACDONALD, M. P. News:

This production is in two reels and is full of action, the scene of which is laid principally on the skirmish line. "Don," the wonderful performing horse, does all kinds of human tricks, even going so far as to bring a canteen of water to his master, who has been captured and imprisoned in an old tumble-down building by the Union soldiers. He also lights the bonfire which attracts the attention of the comrades of his master, when the Confederate officer by whom he is ridden bas been pursued and wounded.

The scene is particularly effective with the glaring red of the fire against the shadows of the moonlight. The film must commend itself to all lovers of a good horse, for "Don" is certainly a superb specimen.

LOUIS REEVES HARRISON, M. P. World:

One of the finest of his kind is "Don," in tbe Solax play, "The Equine Spy"—he looks like an Arabian—and he does his part with a modest dignity that should cause matinee idols to sit up and take protracted notice. His supporters are among the finest to be seen in moving pictures, nearly all the principals of the Solax bappy family taking part in the horse play.

The play was designed for the splendid horse, and it appears to have been brought into correct lines of construction. The work is satisfactory in all tbe many details that go to make up a complete photo-drama, and the rôles are admirably assumed. I know what the Solax Company can do. They work in harmony without losing individual values; work enthusiastically and impress their superior quality and fine organization upon whatever tbey attempt to interpret.

OTHER REGULAR FEATURES

RELEASED WEDNESDAY, JULY 31st

Bottles--(Split Reel)

A "regular fellow" goes to his club—has a "few" on the boys and then finds his way home—the best he could. Before he reaches his nest he finds a note in his pocket which warns him that his wife is unfaithful. The "regular fellow" raises cain with his wife, and while in the midst of it, "Buttons" comes breathlessly rushing in from the Club and tells him "that he by mistake took Jones' coat and letters. Funny, eh? On the same reel is

Imagination

A woman imagines she swallowed her false teeth and is ready to undergo an operation, but her husband saves her.

RELEASED FRIDAY, AUGUST 3d

Buddy and His Dog

Buddy is a newsboy. He finds a stray pup and takes care of it—even better than the folks take care of Buddy. When Buddy hears that the dog-catchers are about to shoot dogs without licenses, Buddy takes measures against the police and dog-catchers.

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

In writing to advertisers please mention "MOVING PICTURE NEWS"

©CL.B256994

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **July 20, 1912** **Number 3**

AN IMPENDING STORM

Do you know that a storm is impending? A moving picture storm, which, if it breaks, will be most spectacular? The theatrical powers, the Shuberts, Frohmans and others, are all prepared to embark extensively into the production of moving pictures. The alarming inroads made into the regular theatrical treasure chests within the past two years is attributed to moving pictures, and the powers propose to break the popularity of the moving picture or control the industry. The statement is not imaginary; the details have been gathered by William Lord Wright from authoritative sources. If the plans of the theatrical syndicate are carried out, all their high-priced stars, Broadway productions, etc., will be filmed and released for the smaller communities. Prices of admission will be five and ten cents. The more farsighted of the present film manufacturers have read the threatening signs and are said to be prepared. A scramble is on by certain manufacturers to contract for all the high-class literary output suitable for moving picture stories.

Maude Adams, James K. Hackett and others may be seen fighting for popularity with Florence Lawrence, Costello, Baggot, Johnson and other film favorites, if what was decided upon at a conference of theatrical powers, held recently, is carried out. The theatrical journals and magazines are already beginning to press-agent the coming entrance of the syndicate into Filmland. And Mr. Wright predicts that if the fight is ever fought it will result in an open market and the ultimate triumph of the present film manufacurers. Read the story in next week's Moving Picture News.

TRUSTWORTHY AND INTELLIGENT MEN WANTED

NO, this is not an advertisement for employees, but an appeal to the better element of the community to take a hand in the Cinematograph Industry. We want men (as we said in our last editorial) with backbone and power and vim; men to whom the exhibitor and the exchange man can look up to and trust; men whose word is their bond, and who never go back when once their word is passed, and when once the word is spoken it shall be as hard as though it were made in legal document, stamped, signed and sealed. But even the stamping, signing and sealing of the bond is as wind to some men who are in the business, and as water is on a duck's back. Neither their word nor their bond is worth the paper it is written on, nor the breath that emanates with their promise. These are the men who are a hindrance to the advancement of the industry. These are the men who are putting a scotch in the wheel of progress, who have no principle, no thought, no idea, except to make money, any and every way they can; whose methods of work are cheeseparing in the extreme with their employees, and the highest priced of any to the purchasers of their products, and these products are not worth half the cost they are charging for them—in fact, that are so mediocre that we wonder the public, the exhibitor and the exchange man have patience to look at them on the screen or purchase them.

When we look back to the industry in its infancy, and some of our writings of that period, we feel stronger than ever that the great need of to-day is for a better element of manhood to take hold of the industry and work it for all the good there is within the fold. People fifteen years ago looked upon the moving picture as being something so very much beneath them, merely a common show attraction, and men of stability held aloof. The consequence was that every peddler on the street who saw a chance of bettering himself opened a moving picture show, and then, again, to be looked upon with dubiousness, and the respectable element gathered their skirts together, looking very askance at the man who opened the show, shook their heads and passed by on the other side. The showman gradually found that he had got a wonderful "Aladdin" lamp in his hands. He rubbed it and immediately gold appeared before his astonished eyes. He rubbed it again, and visions of the great wealth appeared before him. He took advantage of the lamp in his possession, and became an exchange man, all the time carrying cheating proclivities with him, trying to outdo his rival even as he did in his peddling days. The exchange flourished and became a vast source of wealth to its proprietor. Some of the worst element of manhood got into this exchange business and it was necessary they be eliminated. From the exchange they became manufacturers of film, still carrying their proclivities with them, their cheeseparing policies, their cheap-skate business with their scenarios, their actors and actresses, their managers and di-

rectors, until the result is seen on the screen to-day, that everything is shoddy; and now, when honest, upright, clean-minded men want to come into the business they are shut out. They invest money in wildcat schemes and lose it through the associates who have deceived and robbed them, but they have been tarred with the brush. The fever is in their blood; they are imbued with the fascination of Cinematography. It is a fever that grows, and, however much the loss is, the fascination is almost like the fascination of the gambler, who always thinks that he is going to retrench at the next throw of the dice or the next cut of the cards. It is like the growing influence of the drunkard in his cups, the growing influence of the tobacco fiend, almost impossible to throw off. These men are willing, anxious—nay, more than anxious. It is their soul's desire to turn out high-class subjects, subjects of an uplifting, elevating and educational quality. Why cannot these men do what their hearts desire?

People spoke to us ten years or more ago asking our advice. We told them then as we tell them now—Cinematography is only just in its infancy. It is growing with enormous, rapid, far-reaching proportions, and the time has come when the better class of men must take their part and lot in the industry. They must take hold of the reins and drive the horses in a straight furrow. They must help eliminate the worst element out of the industry. Commencing at the bottom, the public are demending better theatres, better conditions and improvements all the way round. People who looked with scorn upon the moving picture five or six years ago are now constantly seen among its most consistent and earnest patrons. They criticise, they watch every movement, they see every false step, they are keen and eager to point out the little idiosyncrasies of the actor or actress, to point out the glaring inaccuracies that often make a film ridiculous. These people—the better element of the population—are demanding a better class of houses and these must be catered for by a cleaner, better element of exhibitors. Men can go into this industry the same as they go into the clothing, grocery, the hardware or any other industry of the day, and when this evolution is gradually brought about the exchange man must be more particular in the selection of his subject. He must be a censor board himself to the film that he supplies his patrons, and when men who are clean in their dealings, giving a square deal, and always standing on the level to the exhibitor, then shall we see a rapid change in the ranks of the patrons of the moving picture theatre; then shall pass into oblivion the exchange man who is asked to supply a certain class of film and fails.

During the last few days exhibitors in outlying districts who only show a picture on Saturday (Sunday where they are allowed) and Monday nights, asking for certain film, were told by the exchange man that they had to take just what they could get; and, oh, the pity of it, to see the result of this "they could get"! It was enough to make one's blood boil. Then when this better element of manhood comes along the manufacturer must then back down and comply with the request of the exchange for a higher grade, better quality of film, and this can only be supplied by an improvement in the directors, the actors and the actresses used in each picture. It will mean the elimination of the cheap-paid class of actors and actresses, and the advancement of the higher-grade, better qualified pantomimists, who know how to act, and directors who know how to stage, and scenario editors who know how to select that only which is the best. It means the elimination of two-thirds of the pictures put on the screen to-day. It means the advancement of the whole industry. It means a general tendency, an uplift. The writing has already appeared upon the wall, and it now behooves everyone who has the real desire for the advancement of the industry at heart to set their houses in order and advance along the lines of progress. It is too late in the day to put the clock back and try and bamboozle the public and make them believe that every picture is a jewel. They are too well educated. Even the children know how to criticise and how to praise or condemn a film. The elimination of the worst elements is rapidly advancing, and in a little while it will be "the survival of the fittest."

INFORMATION FOR SCENARIO WRITERS

So many letters have come to us asking the question, where can they send their scenarios and who are in the market to receive them, and approximately what amount is paid for scenarios. After considerable inquiries we find the following scale among the manufacturers rules. Of course this scale is not to be taken as absolute, as owing to the excellence of some scenarios much more is paid for special subjects, even as much as $100 and $150, but these are very, very exceptional subjects. We will revise the list from time to time so that those who are constantly asking may keep the addresses and prices on file.

INDEPENDENT

American Film Mfg. Co., Ashland Block, Chicago, Ill., $10.00 to $15.00.

N. Y. Motion Picture Co., 521 West 19th St., New York, N. Y., $15.00 up.

Champion Film Co., 145 West 45th St., New York, N. Y., $5.00 up.

Comet Film Co., 344 East 32d St., New York, N. Y., $15.00 up.

Eclair Film Co., 225 West 42d St., New York, N. Y., $20.00 up.

Great Northern Film Co., 7 East 14th St., New York, N. Y., $20.00 up.

Imp Films Co., 102 West 101st St., N. Y., $5.00 to $15.00.

R. Prieur, 10 East 15th St., New York, N. Y., importer only. No scenarios.

Majestic Motion Picture Co., 540 West 21st St., New York, N. Y., $15.00 up.

Nestor Film Co., Bayonne, N. J., $15.00 up.

Powers Motion Picture Co., 422 West 216th St., New York, N. Y., $10.00.

Reliance, 540 West 21st St., New York, N. Y., $25.00 up.

Rex Motion Picture Mfg. Co., 573 Eleventh Ave., New York, N. Y., $15.00 up.

Solax Co., Congress Ave., Flushing, N. Y., $20.00 up.

Thanhouser Co., New Rochelle, N. Y., $25.00 up.

Feature & Educational Film Co., 104 Prospect Ave., Cleveland, Ohio, $10.00 up.

Gaumont Co., Flushing, N. Y., $25.00 up.

LICENSEES

Biograph Film Co., 11 East 14th St., New York, N. Y., $15.00 up.

Thomas A. Edison, 239 Lakeside Ave., Orange, N. J., $20.00 up.

Essanay Film Co., 521 First National Bank Bldg., Chicago, Ill., $10.00 up.

Kalem Co., 235 West 23d St., New York, N. Y., $10.00 up.

Lubin Mfg. Co., 20th and Indiana Aves., Philadelphia, Pa., $20.00 up.

G. Melies, 204 East 38th St., New York, N. Y., value $15.00 to $50.00.

Pathé Frères, 41 West 25th St., New York, N. Y., $5.00 to $25.00.

Selig Polyscope Co., Chicago, Ill., $25.00 up.

Geo. Kline, 166 North State St., Chicago, Ill., importer only. No scenarios required.

Vitagraph Co., 116 Nassau St., New York, N. Y., $10.00 to $20.00.

Marion, Ind.—C. E. Zink, of Monticello, Ind., has purchased the Star Theatre from LeRoy Tudor.

Telluride, Colo.—New Star Theatre opened under a new management.

Roswell, New Mexico.—The Majestic Theatre has been sold to Clarence Abel.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

MICHIGAN EXHIBITORS MEET AT MUSKEGON

Headquarters, Motion Picture Exhibitors' League

This morning at 8.55 a delegation headed by Mr. Carl Ray, with banners flying, automobiles, brass bands playing, met Mr. M. A. Neff, president of the Motion Picture Exhibitors' League of America, at the depot. Mr. Neff was escorted to the Occidental Hotel, where a reservation had been made for his special comfort and convenience.

The convention was called to order at the Orpheum Theatre at 11 a. m. by the state president, Mr. Peter J. Jeup, of Detroit, who delivered a short address. After his address, the following committees were appointed:

Committee on Credentials: Mr. William Ullman, Detroit, chairman; Mr. August Kleist, Pontiac; Mr. M. J. Carroll, Jackson.

Committee on Constitution: Mr. B. L. Converse, Owosso; Mr. Fred Rumler, Detroit; Mr. H. F. Fowser, Lansing.

Committee on Reception: Mr. Carl Ray, Muskegon, chairman; Mr. H. R. Hillier, Grand Haven; Mr. William Ullman, Detroit; Mr. Charles Wentzel, Detroit; J. B. Towner, Jackson; Perry J. Coady, Muskegon.

After the appointment of the committees, an automobile sight-seeing ride was taken and a musical entertainment. Meeting adjourned and met again at 3 p. m. President Jeup called the meeting to order. After a short address he introduced Mayor Harry A. Reitdyk. The address of the Mayor was well received and it was apparent that he had studied the motion picture from the educational point of view. His remarks were pleasing, enthusiastically applauded.

Mr. M. A. Neff, president of the National League, responded to the address of Mayor Reitdyk. Several that had heard Mr. Neff speak several times before a convention stated that the president improved with every speech that he made. His subject was "The Uplift and the Future of Cinematography." It dwelt upon the necessity of organization and the great good to be accomplished. He urged the Michigan exhibitors to perfect a thorough organization. He also spoke of the Chicago convention, not only inviting every exhibitor in Michigan to attend, but urged the necessity and importance of their attendance, stating that Chicago was expecting them and that they must not disappoint the big city, as arrangements were being made to entertain them and give them the time of their lives. Mr. Neff's address was well received and several who had never heard him speak before were very much pleased to know that they were representd by a man who understands and appreciates the situation fully.

Mr. Carl Ray was called for and stated the program for the next two days. Extended program has been arranged of business and entertainment winding up Thursday night with a boat ride on the lake and a big banquet.

The exhibitors were entertained by a band of forty pieces and high class vaudeville.

Prominent among the visitors were B. L. Converse, Owosso, Mich., who is a very able talker and a hard worker in the interest of the League; W. L. Levy, state secretary, Detroit, Mich., was at his post, always smiling and ready to assist in making the convention a grand success, which it is. William Ullman, national vice-president from Michigan, is always distributing encouragement and ready to assist any way possible to the comfort of the visitors. F. N. Harris, Amuse Theatre, Hart, Mich.; W. J. Connell, Bon Ton Theatre, Jackson; J. B. Towner, Ideal Theatre, Jackson, Mich.; J. S. Wentzel, Monarch Theatre and Olympic Theatre, Detroit; August Kleist, Eagle Theatre, Pontiac; Fred Rumler, Warren Theatre, Detroit; J. A. Pawley, Scenic Theatre, Saginaw; H. F Fowser, Vaudette and Boneta Theatre, Lansing; Harry S. Hillier, Temple Theatre, Grand Haven; George McArthur, Royal Theatre, Windsor, Ont.; P. J. Coady, Princess Theatre, Muskegon; C. A. Anderson, Hermosa Theatre, Chicago, Ill.

Vice-President of the Illinois State League, Mr. C. A. Anderson, is in attendance and no exception to the rule of the Chicago "boomer," always speaking a good word for his home town and booming the League.

There is quite a number of manufacturers who are displaying their exhibit. Among those present: Mr. Pyle, of Chicago, Mr. George F. Keiwart, Carbon Company, of Chicago.

MICHIGAN HEADQUARTERS — MOTION PICTURE EXHIBITORS LEAGUE—CONVENTION HALL

July 10 meeting called to order by President Jeup at 10 o'clock a. m. After the report of the committees, a large number of delegates having arrived during the night, Mr. Neff, the National president, responded to a call for a speech. He dwelt upon what could be accomplished through organization. His speech brought new life into the convention and from the time he began speaking everybody was enthusiastic and harmony prevailed throughout the proceedings of the convention. Mr. Neff told of the early struggle of the organization, of the many things that had been accomplished through the organization in other States and pointed out that the organization now reached from the Atlantic to the Pacific, from the Lake to the Gulf and inside of less than one year. The States that are now organized and belong to the League contain two-thirds of the population of the United States. No other organization in the history of the world has grown so rapidly and so strong in the length of time as the Motion Picture Exhibitors League of America has grown. No other organization has ever possessed the wealth and employed so many people as our organization does. Mr. Neff stated that while the organization was not yet a year old, Australia and Canada were organized and he predicted within another year that instead of the Motion Picture Exhibitors League being confined to America, that it would be a world-wide organization, and that its power for good and disseminating education and amusing the world would be appreciated in almost every civilized nation. After Mr. Neff's speech he was warmly congratulated and many made the remark that it was easy to understand why the organization had grown so rapidly after hearing Mr. Neff speak. Mr. Neff urged the attendance of each exhibitor at the Chicago Convention.

After the speech making, the next thing in order was the adoption of the revised constitution. A motion was offered by J. J. Rieder of Jackson, National treasurer, that the sense of the convention was that the legislature pass a law whereby the Governor of the State shall appoint a Censor Board and that those appointed upon the Board should be appointed on account of their fitness to fill the position and not through or by reason of affiliation, or connected with any creed, ethics, financial or political interest; but that they should be able to answer all questions and be familiar with the motion picture business and cinematography and that their business, social and moral qualifications should be taken into consideration before appointment should be made. In other words, that no one should be placed on the Board except those who are qualified to serve upon a Censor Board to the best interest of the public at large and those engaged in the up-lift and promotion of cinematography. Provisions were made to secure a State organizer and it is proposed to push work until every exhibitor becomes a member of the organization.

After the business session the following officers were elected to serve one year:

President—Mr. Carl Ray, Muskegon, Mich.
Vice-President—B. L. Converse, Owosso, Mich.
Second Vice-President—J. J. Rieder, Jackson, Mich.
Third Vice-President—G. R. Durkins, Saginaw, Mich.
Secretary—W. Lester Levy, Detroit, Mich.
Treasurer—H. F. Fowser, Lansing, Mich.

Mr. Carl Ray was called to the chair to assume his official duties during the convention after his election.

Mr. B. L. Converse, Owosso, was elected National vice-president.

The following members were elected delegates to attend the Chicago Convention:

Carl Ray, Muskegon, Mich.
Peter J. Jeup, Detroit, Mich.
W. J. Carroll, Jackson, Mich.
Alternates:—
A. L. Brown, Lansing.
G. C. Nichols, Grand Rapids.
R. P. Leahy, Bay City, Mich.

The next annual meeting will be held in Saginaw on the 8th and 9th of July, 1913. When it came time to select the next place of meeting, Bay City, Jackson, and Saginaw made a bid for the convention. Saginaw won out by a majority of one vote.

C. A. Anderson, of Chicago, first vice-president, Illinois League, one of Chicago's most earnest representatives, who was the first to call the Chicago exhibitors together in a meeting, is in attendance at the convention. He is enthusiastic over the coming convention at Chicago and predicts a large gathering. He is a splendid mixer and is doing fine work for Chicago. Mr. Anderson has his own light-plant and in many respects it is the only one of the kind in Chicago. He seems to never tire of telling the grand time the exhibitors will have at the big Chicago National Convention.

Chicago is to be congratulated on having so enthusiastic a representative as Mr. Anderson. The newly elected officers are enthusiastic and are starting with the determination of showing the rest of the States how strong Michigan will be within the next few months.

Last night J. J. Rieder and several exhibitors arrived and found the hotels packed. They had to look around some time before they could secure lodging. The town is full of exhibitors and the doctors are having their State Convention here at the same time.

Mr. Carl Ray, the newly elected president, owns four theatres here in Muskegon and there is only one other theatre in the city. Mr. Converse, elected first vice-president, is an untiring worker, full of enthusiasm, good council and the right man in the right place. The delegate, Mr. Carroll, of Jackson, is an untiring worker in the interest of the League. Peter J. Jeup, who has served his term for one year, was renominated, but declined the nomination. Mr. Jeup, at the Orpheum Theatre, was presented by the League with a beautiful token (diamond ring) of the high esteem in which he is held by the Michigan League. The presentation speech was made by Mr. Neff. Mr. Jeup was very much pleased to receive the present and was very much surprised, as it was kept a secret from him until Mr. Neff presented it.

The badger fight which took place at the convention hall, Orpheum Theatre after the regular vaudeville performance was over, was very interesting and exciting. Mr. C. Ray had several large bets in real money. He took all bets that were offered him that the dog would whip the badger. Money was being bet $5, $10 and $20 at a time. Peter J. Jeup was master of ceremonies, and Mr. Hans A. Abt, chemist, representing the Edgar A. Murphy Co., insecticides and disinfectants, 80 Badgley avenue, Detroit, was the referee. Mr. Ray supplied Mr. Abt with a large pair of gloves and had his feet, legs and arms wrapped with large pieces of canvas so that the badger could not bite him when the dog would be taking liberties with the badger, as it was Mr. Abt's business to see that the dog and badger were separated when time was called. When the excitement grew at its height Mr. Ray gave the word for Mr. Abt to pull the string that was tied to the badger so that the badger would get out of the box in a hurry and be ready for the combat. Mr. Abt was so nervous and excited when he pulled the string, he ran behind the scenery and caused much confusion and the badger was almost thrown over the footlights. A large number of exhibitors were in attendance and quite a number of local citizens went to see this grand fight. Many ladies were in attendance and enjoyed the fight very much. Of course, the badger getting broke as he was pulled out, could not put up a very strong battle and the dog was declared the winner of the battle and Mr. Ray won all the money.

July 11, 1912

Convention called to order at 10 o'clock. In session until 12 o'clock. Large amount of business transacted. After the convention adjourned automobile rides were taken to the boat and a band of forty pieces escorted them where they were wined, dined, and fanned by the cool, invigorating breeze of the grand old Lake Michigan. This convention will bear fruit like "bread cast upon the water." The good that will be done will be seen many days hence.

A vote of thanks was tendered Mr. Neff for his assistance. A vote of thanks was tendered Mr. Carl Ray for the efficient manner in which he handled the convention.

Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors' League of America met in Parlor F at the Sinton Hotel yesterday. M. A. Neff, president of the National League, was requested to preside by the local president, Mr. John J. Huss.

Forty-one members of the League were present. Several delegates were elected to attend the state convention to be held in Toledo on the 16th and 17th of July. Some of the prominent delegates that are going to Toledo are: M. A. Neff, J. J. Huss, Charles Beeching, Fred Schottmiller, William C. Kitt, F. A. Botts and Charles Sternberg.

A motion was carried to assist Mr. A. C. Dinglestedt to the full limit in securing a square deal in Norwood. Local Branch No. 2 has decided to extend to him their assistance in securing his commercial rights.

The motion picture exhibitors view with alarm the vicious practices of trying to put exhibitors out of business by unjust taxation and exorbitant licenses, and from now on they are going to demand their commercial rights.

Fifty league buttons and fifty badges to be worn at the Chicago convention and a large number of canes and pennants were ordered. A brass band will be hired, and the delegates from Cincinnati, Dayton, O., and Kentucky will join Cincinnati and go on a special train to Chicago.

A CALL TO NEW YORK STATE EXHIBITORS

President Sam H. Trigger and myself will devote the entire week beginning Monday, July 22d, to the work of strengthening the Motion Picture Exhibitors' Association of the State of New York, by visiting six of the important cities of the state, and organizing them into locals. Later other sections will be visited until the entire state is thoroughly organized.

We cannot impress upon you, Mr. Exhibitor, too strongly, the importance of your helping us along with this work. Your welfare is our welfare, your enemies are our enemies; single handed, none of us are strong enough to combat the forces which are actively and constantly working for our undoing. It is only by a united effort on the part of every exhibitor, large or small, in the entire state, that even a particle of justice can be secured for us who have made the motion picture business our life work.

Important legislation will be introduced at the next session of the State Legislature, vitally affecting our mutual interests, perhaps our very existence. Are you willing to stand idly by and permit our foes to carry the day, or will you use that intelligence which you must surely possess to be a successful exhibitor, and see the wisdom of joining with your fellow exhibitors throughout the State, and present a solid front to the foe when the time for battle arrives.

The itinerary for the week will be as follows:

Monday, July 22—Utica.
Tuesday, July 23—Syracuse.
Wednesday, July 24—Rochester.
Thursday, July 25—Buffalo.
Friday, July 26—Elmira.
Saturday, July 27—Binghamton.

The local conventions will be held in the forenoon, so as not to interfere with business. All exhibitors in these cities and adjoining territory are urgently requested to attend. I will notify all exhibitors as to the exact time and place of meeting. If you fail to receive such notice it will be because we have not your name on our list, so kindly get in touch with some fellow exhibitor in your territory and get the particulars.

Trusting to meet you all, I remain,

Sincerely yours,

H. W. ROSENTHAL,
Secretary.

HAROLD W. ROSENTHAL

We present above a likeness of Harold W. Rosenthal, secretary of the Motion Picture Exhibitors' League of the State of New York.

Mr. Rosenthal is a member of the firm of Tuppack & Rosenthal, who operate the Apollo Theatre at 368 East 149th street, west of Third avenue. They are also building a new up-to-date theatre on Southern Boulevard between 167th and Home streets, which will be completed in time for the regular fall season.

Beside Mr. Rosenthal's activity in the moving picture business, he devotes considerable of his time to the interests of the local Exhibitors' League, of which he is a member of the Board of Directors, and as secretary to the welfare of the State League.

Next week, with President Trigger, Mr. Rosenthal will make a tour of the principal cities of the state, organizing the exhibitors into various local leagues, and it is a foregone conclusion that nothing but success can await them.

Poughkeepsie, N. Y.—J. Fieldman is removing his moving picture show from the Griffin building to Massonneau Hall.

Lebanon, N. H.—W. A. Wesley, of Gardner, Mass., has leased of Frank M. Greenough the moving picture establishment on Gates street, in the building known as Dreamland.

BUDDY AND HIS DOG
(Solax)

Buddy is a peculiar urchin. He is one of those little country boys who is willing to sacrifice his life for his pets. When he hears the legal edict that all dogs must have licenses before a certain day, with breaking heart Buddy begins to see visions of the time when he and his pet must part. He determines, however, to work hard

and try to raise the money, but Buddy finds it difficult to raise money—enough to buy a license. So he writes the police and says:

"To the policeman who comes to shoot my dog cause I haven't the $2.50 to pay for his license. I got only $1.75 but honest I tried awful hard. I think that the law is bad to come and shoot my pet dog cause I love him very much so I will shoot the policeman that comes to shoot him. Thought I would tell you first.

Yours truly,

BUDDY SWEENEY.

"P. S.—If you would be good enough to take the $1.75 and let me keep Foxie till I get the rest and I will do anything for you.

"43 Pine Street."

Buddy's dog escapes the ban—in a very unique way.

GREATER NEW YORK FILM RENTAL COMPANY VS. BIOGRAPH COMPANY

The application by the Greater New York Film Rental Company, headed by William Fox, for an injunction preventing the Biograph Company from terminating its contract to supply moving picture films, has been granted.

Mr. Fox's suit, filed on May 29th, charges a combination in restraint of trade and in contravention of the Sherman Anti-Trust law, and Judge Hand's temporary injunction was dated Saturday, July 13th. The Fox concern urged "pressing and absolute need" for its reuglar supply of films in fulfilment of its existing lincense agreement with the Motion Picture Patents Company, holding company for the subsidiaries' films, and Judge Hand observes that he grants the order to protect the complainant, which entails absolutely no hardship on the Biograph Company, "except a supposed humiliation at being obliged to furnish films."

EXHAUST AND VENTILATING FANS IN DEMAND

Mr. J. H. Hallberg, "The Economizer Man," reports a splendid trade this season for his 110 and 220-volt 60-cycle reversible exhaust fans with speed controllers. These fans have the feature of being serviceable either as exhaust or blower fans. Mr. Hallberg has made special arrangements so he can make prompt shipments of these fans as well as the stationary and oscillating wall fans.

THE LITTLE ARTIST OF THE MARKET

By VIRGINIA WEST

Adapted from Edison Release

The boy was first discovered lying on his stomach beside his father, as he sat painting on the Riviera. The little bare feet waved up and down, up and down, with slow rhythm, and the bright eyes gazed intently at a paper before him upon which he drew with a crayon.

The child's father was an obscure and struggling artist who had come from the common people of Italy.

Something in the man's earnestness attracted the attention of the passers-by from time to time. But usually they stopped for only a second and passed on.

One day as the father and son were thus occupied a noted American architect with his wife and small son were strolling along the Riviera. The man was, like the others, attracted by the artist's air of earnestness, but unlike the others, when he had stopped he continued standing.

It was not, however, the artist who held the attention of the American so long, but the boy. He was drawing what seemed to be an ancient ruin. The result was somewhat crude, but showed marks of unmistakable genius.

The architect stood for so long that the painter looked up from his work.

"Your boy has great talent," said the American.

The Italian's face did not change its expression. He shook his head.

The American pointed to the child, "Good," he said with emphasis, "Good."

The artist nodded his head and smiled.

The architect and his wife and boy passed on, and in a short time the little artist was forgotten.

But the boy did not forget the look in the man's face when he had praised the childish effort. The American was the only person beside the child's father who had ever praised his work.

The little boy stored this praise and the memory of its giver away in a very special corner of his mind. And when, a year later, his father died, leaving him an orphan, and his uncle sent for him to come to New York, he was willing to go, in the hope that he would again see the strange American who had praised his drawing.

The child had never liked his uncle, for he was rough and coarse and his hands were dirty. The artistic soul of the little boy shrunk from this, but when he heard that the uncle wanted him to come to New York where he had a fruit store, little Joe thought of his critic and said he would go.

It was the last of April when Joe reached New York, so he didn't mind so very much sleeping in the cellar. Besides there was fruit there, and it smelled good if he wasn't allowed to eat it. It was pretty hard too, not to eat any when his stomach was not by any means as full as a little boy's stomach ought to be.

As the spring progressed the cellar was less unpleasant. Joe was usually very tired when night came, for his uncle kept him very busy all day, carrying boxes up and down the cellar steps, sorting fruit and sometimes delivering. But the boy managed to get pleasure out of his work. The fruit was beautiful and he liked to handle it. When he went to deliver goods he always kept his eyes open for the man he wanted most in the world to see.

One sorrow the little boy had which was very great. He had no crayon. He could manage to get a hold of bits of pencil but they would not make the bold beautiful lines he wanted. Often he lay awake at night wondering how he could save up pennies enough to buy a crayon. But somehow his plans never came to anything.

One day, when Joe was standing near his uncle, the man began to prepare for roasting peanuts. He opened a little door, and there, revealed to Joe's eyes were many little black sticks that looked just like crayon. He asked very quietly what they were. "Charcoal," said the man.

That night Joe couldn't sleep. Those beautiful black sticks danced before his eyes. Over and over he wondered if they would draw. He must know, he must.

Slowly, softly, he crept from his bed on the floor and climbed the rickety steps leading to the store above. As still as a little mouse he crept to the peanut roaster in the front of the store.

When he had opened the little compartment that held the charcoal, the child was almost afraid to touch it. Suppose, after all, it only looked like his father's crayon and wouldn't rub off at all?

Trembling, the boy put out his hand and touched the sticks of charcoal. Then by the light from the street he looked at his fingers. Joy unspeakable! It did rub off. And it had that same delicious feel when you rubbed your hands together.

In feverish excitement the child drew out a stick and closed the compartment.

He soon found an orange crate with a nice smooth end. Down on his knees he went. Anyone, seeing his face at that moment would have thought him kneeling in prayer.

A moment he hesitated, his eyes closed, then with sure, bold strokes he commenced drawing. He had known what he wanted to draw. His mind was filled with pictures of old, old buildings, ruins, and sometimes just a single column, the beautiful lines of which were indelibly stamped upon his brain.

When daylight began to break little Joe crept softly back to his cellar, a heavenly countenance on his face and grasped tight in his hand the stick of charcoal.

After that night, every smooth box that came into the fruit dealer's place, left it with a decoration on it.

Joe's uncle was one of a number of fruit dealers who sold their fruit to the peddlers as soon as it reached a certain stage of ripeness when they knew it would not keep if sold in small quantities from day to day.

As the summer advanced Joe was kept very busy sorting fruit. He didn't have time to run and play like the other children, and this lack of exercise together with the insufficient food and the bad air of the cellar was telling on him. His eyes were large and hollow and his cheeks thin and pale. He was very lonely and sometimes his hands would falter in his work of sorting fruit and his mind would wander back to sunny Italy where he was so happy and free and lived among such beautiful things.

Then his uncle would shake him roughly and tell him to get to work.

One day in the middle of the summer he was sitting at the top of his cellar steps when suddenly he heard a great uproar on the next street. Joe raised his head just as a big, boney dog cowered trembling against him. At that moment he heard the cry of "mad dog." He didn't know much English, but he had been in New York long enough to know what happened to a dog when a lot of excited men and boys got it into their heads that he was mad, and gave that cry.

As quick as a flash Joe seized the dog by the neck and dragged him into the cellar. The crowd went by, bent on murder, and ignorant of the fact that their victim was safe.

From that day all the love in the lonely little heart went out to the miserable looking dog and it was returned in full measure.

The cellar was the dog's home, and unknown to the boy's uncle and aunt he shared his already too-small portion of food with his new companion.

As autumn approached the cellar grew damper. It was only by keeping close to the stray dog that the boy could keep warm.

Gradually little Joe grew weaker. The dampness took deeper and deeper hold on his poor, frail body until at last, one morning he was not able to leave the cellar.

While all these things had been happning in the little Italian boy's life the American architect had continued to travel in European cities, until, in the late summer of little Joe's first year in America, he returned. But he returned a heart-broken man. His little son had died in Europe.

On his return to New York the architect found that he had been chosen to plan the building of the great exposition which was to take place in two years.

He tried to gather himself together and to get to work on

his plans, but he seemed to have no inspiration—no idea of any kind. He could not concentrate long enough to decide what was the best line upon which to work.

One day he was walking idly along a street in the business section of the lower part of the city, stopping to look, now and then, at some building.

As he was standing near a curb a wagon drove up and stopped in front of him. He was about to move away when a voice said almost in his ear: "Wanta da sweeta da orange?"

"No," he said rather crossly, but as he made a movement as if to turn away he stopped still, staring before him at something on the man's wagon.

"Where did you get that?" he said, nodding toward the wagon.

"Comma from Californ, nica da sweet," answered the man.

"No, no," said the architect, "that box there—the one with the drawing. Who made the drawing?"

The Italian shrugged his shoulders and shook his head.

"Come, my man, you know where you got the box. Here's a dollar for you if you tell me where it was."

The peddler thought a moment deeply. Then his white teeth flashed in a smile and he said: "Toni, Houstona street, Seconda avenue.

The architect gave the man the dollar and hastened away.

He had seen in one of little Joe's drawings a great possibility. His one thought was to find out who made it.

Toni's place was soon found and the artist enquired for. At first the man appeared not to understand, but a second dollar bill persuaded him to acknowledge the existence of Joe.

"He vera seek," he told the architect, and showed him the way to the cellar.

There, on a pile of dirty, ragged bed clothes, lay the boy with the dog beside him.

In a moment they recognized each other. Toni explained how the little boy happened to be with him.

After much talking the architect persuaded the Italian to let him take Joe away with him.

"I will get him well and strong and make a great architect of him," he said. "If he stays here he will die."

At last the man consented and Joe was consulted.

"You taka da dog?"" he asked.

The architect said he would and the boy happily put himself into his benefactor's hands.

When Joe was on the way to recovery and the architect and his wife were hovering round him, anxious to do all in their power to please him, he was asked what he most wanted that he had not been promised.

The boy thought for a moment. "I draw her," he said.

He was handed pencil and paper and in a short time there appeared a most beautiful dog kennel.

"Dear little artist," said the architect, "your dog shall have just whatever you wish for him and you I shall make my very own son. You can have real crayons and paper and can draw as much as you wish. Will you like that, Joe?"

Joe nodded his head. Somehow the words wouldn't came. Then he closed his eyes to cover the happy tears that were bound to gather beneath his lids.

OPERATOR'S CHAT

By James Girvan

Auxiliary Local 35, I. A. T. S. E.

OFFICERS

President—Frank Brennan.
Vice-president—Robert Goldblatt.
Financial Secretary—Gus Durkin.
Recording Secretary—Sydney Dignon.
Sergeant-at-Arms—Willie Cohen.
Business Agent—Henry Weinberger.

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock midnight. Dues can be paid to Brother Weinberger at the Union Office, No. 133 Third avenue, or to Gus Durkin, care of Berkeley Theatre, No. 19 West Forty-fourth street.

Brothers, for some time past quite a number of you have been asking why we did not have any information on projection in our "Chat Column," and I have tried several times to tell you why, but some of the brothers forget too quickly, so I am going to ask you, each and every one, to send a few questions on anything at all in the projection line and it will be answered in the "Chat Column."

* * * *

I have received several letters from brother members who are working in poorly ventilated operating rooms and I want to tell you, brothers, that these have been put into the hands of the proper authorities and I believe this matter will be taken up immediately.

* * * *

Brothers, don't forget to be at our next regular meeting on Monday night, August 5, 1912, at Teutonic Hall, 66 Essex street, as that is the place you will hear the real and true report from the Convention. Don't forget the date, as this is of the greatest importance to each and every member of the Operators' Union.

* * * *

I took a trip to Coney Island a short time ago, just to see how the boys were getting along, and believe me, I saw some excellent projection in quite a number of places, and pretty rotten in others. I also saw quite a number of new wrinkles (at least they were new to me). One of them was having the theatre lit up with red and green lights, making a very pretty effect without seeming to affect the brilliancy of the picture in any way. At the following places the projection was very good:

Sparta Hall, Brothers Gunshor & Debella.
Numans Hotel, Jack Donnelly.
Stauch's, Al Smith.
Brooklyn Hall, Frank De Arrestea.
Weisberger's Hotel, Brothers Harvey & Batchelor.

* * * *

New York T. M. A. will hold their picnic and games at Boynton Beach, on the Jersey coast. Rain or shine, Steamer Apollo and Barge Starina leaves West Twenty-third street, North River, at 10 a. m. sharp. Delightful sail through the Kill van Kull. Music by Military Band and orchestra. Baseball game, New York Lodge vs. Jersey City Lodge; chorus girls' foot race and swimming contest. Arrangement committee: Brother Y. C. Boylan, chairman; J. E. Eakins, treasurer. Tickets without the seal of the association are fraudulent on Tuesday, August 6, 1912.

* * * *

Anyone requiring the services of competent operators for city or out of town work can have same by letting me know, in an hour's time.

* * * *

The increase in the license fee for moving picture machines has been followed by a material reduction in the number of licenses taken out by theatre proprietors. The number issued to date is 242, or about 60 less than last year's total. In a number of cases where two machines were in operation, giving a continuous show, the higher license fee has resulted in the theatre proprietor removing one of them. It has also meant the closing of a few theatres in small towns.

The changed definition of "film exchange" which brings the "film peddler" who moved from place to place giving exhibitions, under that heading has also reduced the number of machine licenses.

The higher license fee for operators reduced the numbers of that "profession," 260 being issued in addition to 57 apprentice licenses. The latter are issued for six months. After the applicant has satisfied Inspector Newman that he is qualified to operate a machine an operator's license is issued.

FILM MAN IN TROUBLE

Chester M. Freeman, of No. 55 Heller Parkway, Newark, was arrested at his home to-day on a warrant charging him with being a fugitive from justice. He is wanted in Troy, N. Y., where he was indicted on a charge of grand larceny, made by Margaret Jones.

The indictment followed the failure of the United States Film Company, of which Freeman was president. It is alleged that Freeman appropriated 214 rolls of moving picture films, valued at $1,500, which were the property of the company. A partner of Freeman's by the name of Milligan was arrested in this city recently on a charge arising out of the same transaction and was held in $4,000 bail.

kota Shokai, in addition to manufacturing 150,000 feet of Japanese films every year, imports 250,000 feet from American, French and English manufacturers.

Subjects Favored—New Halls Being Opened

The most popular kinds of pictures in Japan are pictures portraying: (1) Heroism, e. g., the story of a warrior fighting for righteousness; (2) pathos, e. g., the story of a son whose father has lost all his fortune and who strives hard, enduring many difficulties, to support and help his father; (3) magic; (4) comedy; (5) educational; (6) scenic. The kinds of films that are not welcomed in this country are: (1) Love affairs; (2) pictures of policemen or Government officers fooled or mocked by the people; (3) pictures which instill revolutionary ideas in the heart of the youth.

It seems to be the opinion here that American films are satisfactory as to quality of the film, but that the actors are inferior to those of other countries, especially as regards comedy and magic.

Numerous trade opportunities are being continually offered to this trade in Japan, and recently plans have been formed to utilize the foreign amusement hall in Yokohama as a cinematograph theatre, leasing the films from a Manila agency. Japanese motion picture halls are being opened in great numbers and all must be supplied with machines and films, and so far as the films are concerned a majority of these must be supplied from abroad.

EXHIBITORS' NOTES

Says the Macon, Ga., Telegraph:

"A meeting which had long been needed in the southern part of Georgia was held in Macon on June 18th, and the results obtained were as good as could be expected. The object of the meeting was one of many colors. First was the cause to bring a move before the body to have the next body of the legislature remove the royalty or tax from the exhibitors, namely $10 per month, on motion pictures. The next and a very important move was to bring the exhibitors of Georgia closer together in one grand move to upbuild the motion pictures of to-day, and to get more educational films before the public.

"The exhibitors may organize in order to bring about a closer relationship between each other. The public to-day likes and wants better pictures, better acts and better singers, and managers must organize to help in that grand march to bring about the desired results.

* * * *

The dispute as to the ownership of the rights to the motion pictures of "The Miracle" still rages. William Hammerstein asserts that he has the first right to them and that they will be shown on the Victoria Roof in September, despite A. H. Wood's denial. Mr. Woods also claims the pictures.

CARL LAEMMLE

Our old friend, Carl Laemmle, sailed for Europe on the Lusitania, Tuesday, July 16th, to take a very much needed rest. What the various enterprises that Mr. Laemmle is connected with, notably the Industrial Moving Picture Company of Chicago, The World's Best Film Company of Chicago and New York, The Paul Rainey's African Hunt Company of New York, and the Imp Films Company, New York, will do without their energetic head is hard to contemplate. However, all the various industries that he owns are left in very capable hands. We wish Carl Laemmle "bon voyage."

"A PHANTOM OF THE NIGHT"
Gaumont release Aug. 8th.

"DREAM DRIVEN"
Gaumont release Aug. 13th.

FOREIGN CONSULAR REPORTS—MOVING PICTURES ABROAD

ENGLAND.

(From Vice-Consul Rice K. Evans, Sheffield.)

Sheffield has 17 cinematograph theaters, whose total intake is about $7,300 per week. It is estimated that they expend an average of $1,460 a week in the rental of films.

Films are imported by the manufacturers' agents located in London, by whom they are exhibited to managers of cinematograph houses. Some weeks before the release date they are bought by film-renting firms at an average price of 4d. (8 cents) per foot. These renting firms then offer them at auction to the playhouse managers at various prices per week rental. So keen has the competition in these auction sales become that the price of films has advanced 100 per cent within the last year or so, during which period the manufacturer's price has not risen at all. Houses of good financial standing pay quarterly for the films received; others pay on receipt of goods.

It is estimated that the life of a film is five to six weeks' running. Of course, they are run much longer, but they deteriorate with use. This, together with the keen competition for the newest goods, makes a difference of 20 per cent between the price for the first run and the second run; 15 between the second and third run; and so on down as the film is more used and becomes more generally known. It is said to be quite the usual thing for a film to go out on its seventh run at a rental of 50 per cent less than it brought on its first time out.

The Middleman's Profits—Subjects.

It is said that a film that goes out six times nets the middleman who bought it from the makers 100 to 150 per cent. Hence the managers would gladly do away with the middleman and rent direct from the agents.

More than 60 per cent of the films used in this city are American. Italian films come next, amounting to about 15 per cent; the French 10 per cent, and British-made films 6 or 7 per cent. The reason given for the popularity of the American-made film is not that the photography is any better, but rather that the subject matter at present suits the popular taste. The American film generally portrays the so-called western drama, with stirring, forceful action, put on in the open. The French films tend more toward the comic, with close work, where facial expression and detail count. In the field of historical subjects in color the French makers easily excel. The Italian films have come on rapidly during the last year. In photography they are easily equal to the best, and in subject matter they are pioneering a new field, viz., weaving a minor plot about stirring historical events. They are also producing a class of very popular pictures dealing with actual events, where the action is rapid and exciting, as, for instance, swimming Italian cavalry horses.

The greatest advance, however, as far as the British market is concerned, has been made by the British manufacturers. Their photography has improved, and their subject matter is of the higher level, which the cinematograph shows are approaching. In a broad way it may be said the English makers are tending toward the military drama, maneuvers, and street scenes, and are generally along a high plane in that they educate and enlighten.

Changing Demands of Moving Picture Audiences.

Five years ago the popular film was the home drama, where the action was built on a purely fictitious plot. Roughly speaking, two years ago the American cowboy came on the stage and rapidly became the popular hero of the moving picture palaces. His erstwhile favor is now somewhat on the wane, and, though no bill is complete without him, he is not to-day the popular idol that he was six months ago. More and more is there a demand for real people and real things. Managers confidently state that the day is coming when the tragedies of history as subject matter will supersede entirely the mythical battles of the cowboys and "bad men" of the western plains, and the moving-picture entertainments of the future will run more and more to the educational and instructive. To-day a manager considers a bill incomplete if it does not include at least one scientific film, such as a set of pictures dealing with bird or animal life, industrial or commercial welfare.

In many picture houses films entitled "The Happenings of the Week" are now shown. These features were at first rather undervalued, but their popularity has so grown that now no manager can afford to omit them. The subjects are the political, social, and other news events of the week just passed, and the moving picture public has come to enjoy seeing their newspaper stories of yesterday enacted on the screen.

JAPAN.

(From Deputy Consul General F. R. Eldridge, Jr., Yokohama.)

Moving pictures are very popular in Japan. Once established, the business has continued to increase, and each year has witnessed the expansion of the enterprise.

Up to the present time most of the machines in use in Japan have been imported, although recently the manufacture was inaugurated on a very small scale. The chief virtue of these domestic-made machines seems to be their cheapness. One company, the Japan Cinematograph Co., manufactures a machine complete for $45. The cost is distributed as follows: Main lantern, $22.50; 3 to 5-inch lens, $2.50; arc lamp, gas tank, and all other appliances, $20.

That these machines are unsatisfactory is evidenced by their scarcity and the continued importation of foreign-made machines. Germany comes first as an exporter of cinematographs to Japan, followed by France, England, Italy and the United States. The makes imported have been New Urban "P. P.," Pathé's Reliable, Gaumont's M. C. Chromo, and the Edison.

Criticism of American Machines—Film Imports.

In commenting upon the American machines, one large importer states:

So far as the exhibition of the pictures on the canvas is concerned, the American machines do just as well as any other make, but they have the defect of wearing out the films much more quickly. Being a great manufacturing nation, we are sure that the United States can produce just as good machines as any other country; and if they are made cheaply enough they can be sold in great numbers in this country, for we alone can take at least 60 of them a year.

Of the 83 moving-picture halls in Japan 42 are owned by Pathé & Co. The number of halls in operation is increasing almost 50 per cent a year, but how long this ratio will be maintained it is hard to predict. In addition to the regularly established halls there are numerous traveling companies which visit the halls in the country districts about once every six weeks, generally exhibiting two days in each place.

There are nearly 2,000,000 feet of moving picture films imported into Japan every year. The imports of Pathé & Co. in 1910 were divided as follows: United States, 720,000 feet, both negative and positive, from the Eastman Co.; France, 72,000 feet, tinted and untinted; Italy, 60,000 feet, from Itara & Co.; 36,000 feet of Ambrosio films, and 36,000 feet of Mirano films, all untinted; Great Britain, 36,000 feet, from Urban Trading Co.

POSTER CRITICISM

The Solax Art Posters Defended—Much Better than Ordinary "Still" Picture Enlargements

The Solax Company's line of posters breaks away from the ordinary run. Their scheme is not to use an enlarged "still" picture, but incorporate in their lithographs a general scheme or a combination of artistic values which in total brings out the central theme of the pictureplay. At

REPRODUCTION OF ONE OF SOLAX ART POSTERS

times human passions such as avarice or sensuality or criminality is represented—not by compromising poses, "give me those papers" or the flash of a big Colt gun, but these situations are represented in a more subtle manner.

As an example, in the production "The Call of the Rose," the poster shows a white rose of purity, a snake trying to poison the petals of the rose, a gentle girl extending her arms longingly, and her expression of anguish shows that she is suffering because a "snake" is trying to poison the purity of her existence and get in between herself and her husband.

In another poster, for the production "Father and the Boys," we see a typical soubrette dangling by a string an elderly man and his two sons. It is very evident from the poster that the soubrette has "Father and the Boys" on a String. In "Fra Diavolo," one of the sheets shows an arm. decked with jewels, and a pair of fierce looking eyes casting greedy and covetous glances at the pewel-bedecked hand. This, of course, is really the central idea in "Fra Diavolo"—the bandit's passion for pelf.

Yet Solax efforts to be original has aroused a degree of criticism from some sources.

Recently an exchange manager reported to the company that one of his customers objected to the line of "fake posters" the Solax Company was circulating on the market. The exhibitor took the stand that he and his patrons are mislead by posters showing a scene or an object that is not seen in the picture. The exhibitor maintained that such practices hurt the industry and had a tendency to arouse distrust. The poster problem is a difficult one to solve and it is still more difficult to make the solution satisfactory to all. None of the manufacturers are giving posters the attention they deserve. The last thing some of the manufacturers think of is the poster, and then they hurriedly rush to the lithographers some indifferent "still" picture taken perhaps by an indifferent and lazy camera man, and a director who doesn't understand a "still's" advertising value. With directors, "still" pictures are always an afterthought. Often when they do pose a "still" picture, the result rarely tells a story by itself, nor does it excite curiosity—which is the governing theory of posters. If it wasn't the object to help exhibitors to excite the curiosity of the passerby, manufacturers would not get out a poster and thus save nearly two hundred a week.

The Solax Company would like to hear from exhibitors and other interested persons relative to this subject.

Schuylkill, Pa.—D. M. Wagner is remodelling his theatre.

Brooklyn, N. Y.—A moving picture theatre will be erected at Fiftieth street and Fifth avenue.

Brooklyn, N. Y.—Plans for the erection of a new moving picture theatre at Sixth avenue and Fifty-seventh street were filed in the Building Department.

Red Bank, N. J.—Permit has been granted to Charles Morris and Henry G. Hecht for the erection of a moving picture show on the beach front.

Canton, Ohio.—H. H. Timkin is erecting a larger theater at the corner of Tuscarawas and Rex streets.

Lewiston, Maine.—A new moving picture show will open directly.

North Adams, Mass.—The Columbia Theatre will open shortly.

Troy, N. Y.—Permit was granted for the opening of a moving picture theatre in the building at 3025 Sixth avenue by Edwin O. Desrochers.

"A Midnight Encounter"

"Marriage on the Run"

"Love's Serenade"

THREE COMING GAUMONT RELEASES

WILLIAM LORD WRIGHT'S PAGE

Even Dame Fashion makes obeisance to Pictureland. Filmy garments are now a la mode.

Ralph P. Stoddard, editor of the Photoplay Page of the Cleveland Sunday Leader, commends department editors of moving picture journals for exposing the scrip "schools." He urges all beginners to read the picture-play journals. He knows what he is talking about, too.

* * * *

Our apologies to Woodrow Wilson. After his nomination he willingly posed for the moving picture camera at the "Little White House" at Sea Girt, N. J. Woodrow received bureau clippings of our remarks on his position as outlined to a Sandusky exhibitor and he experienced a change of heart. All right, Governor, we are willing to let bygones be bygones.

* * * *

The moving picture camera is to be the final arbiter as to whom was the real winner of the Wolgast-Rivers prizefight last Fourth of July. While not favoring fight films, we confess that we would like to be satisfied in our own mind as to the victor, so that sport pages of the newspapers could turn to other subjects for space fillers. Thus will the pictures confer another boon.

* * * *

Twenty miles of new films is produced in America in a single week. This does not include the chase scenes, which have more length than breadth. Total box office receipts from moving pictures are estimated at more than $300,000,000. No wonder the theatrical syndicate is sitting up and taking notice.

* * * *

An item is going the rounds stating that the Nestor Film Company is circulating free copies of "penny dreadfuls in order to foster the popularity of Wild West photoplays. We hope that this story is another of irresponsible origin and that it is not true. The minds of many small boys have been inflamed by dime novels, and to connect these blood and thunder stories with cinematography is ill advised. It will give the "reformers" so-called, another opportunity to howl. Young America is better situated at the moving picture theatre enjoying a conservative Western picture containing a good moral lesson, than back of the barn devouring the adventures of "Deamon Dave." However, the sensational Western photoplay is no better than the "penny dreadfuls" and both should be tabooed. Neither has a place in the education of the young.

* * * *

Kalem's multiple reel production of "The Life of Christ" will soon be released. Every scene of this remarkable subject was taken in the authentic locations in Egypt and the Holy Land where the Biblical incidents occurred. It is believed that this release will advance the educational interest taken in moving pictures. Kalem's other Biblical subjects and scenes in Palestine will undoubtedly bring to the moving picture theatre a class of people not now considered moving picture enthusiasts. Kalem is to be commended for its endeavor to aid in the uplift of cinematography, and Kalem Bible pictures will be greatly appreciated by church and clergy. We have many inquiries from clergymen and others, active in religious circles, asking for information anent the Kalem Company's work in the Holy Land, and it has been our pleasure to reply at length to such letters informing the various pastors and others that Kalem can be depended upon to furnish historically correct and tactful productions of Biblical days.

* * * *

We are glad to note the improvement in the class of posters sent out with regular releases. Producers are evidently paying more attention to the poster subject and the sensational poster giving to passers-by an entirely wrong conception of the pictureplay being shown within the theatre, is becoming rare. It's a good thing. Many of those active in "crusading" against the moving picture have never visited a moving picture playhouse, but have conceived their ideas of the films from the blood-curdling posters so prominently displayed. Personally, we always took to the Vitagraph poster which gave real scenes from the playlet advertised and is printed in tasteful colors. Such posters have an air of refinement and conservatism which is in direct contrast, and an idea that will appeal to the discriminating picture fan who is becoming more and more numerous.

* * * *

While the social service workers attending the International Baptist Young People's Union at Toledo last week, endorsed a policy of providing church entertainments for young people that would "wrest public favor from moving picture shows and saloons," the Playground Association of Springfield, Ohio, completed plans to give moving picture entertainments twice weekly in public school buildings. The two cities are about one hundred miles apart. The endorsement of the Baptist Union has been given wide newspaper publicity because of the activity of the anti-moving-picture press agent. The Moving Picture News resents the coupling of moving pictures with saloons by the Baptist Union or any other Union. Moving pictures and saloons have nothing in common. Cinematography seeks to provide an hour's innocent amusement, educational and refined. The saloon seeks to provide questional entertainment, uneducational and unrefined. The moving picture is the saloon's most formidable enemy and, in many cities and towns, it has been the corner grog-shop politician who has been instrumental in keeping moving picture theatres closed on Sunday. The saloonkeeper says that picture shows hurt his business. Cinematography is the greatest temperance weapon existing in the civilized world today and the sooner certain of the narrow-minded discover this fact the sooner will they be enabled to successfully combat the liquor evil. We would like to see the Ohio Exhibitors League members at their Toledo meeting this month, administer a rebuke to the church organization that sees fit to class the moving picture and the saloon as joint evils.

* * * *

The descriptive list advertised for a sale of films at Turin, Italy, recently contained the following:

"The Nose of Cretinelli" (eighty yards long); "Eternal Love" (lasts about fifteen minutes); "The Solitary Worm" (about 170 yards); "Diogenes' Barrel" (cheap, but in excellent condition).

* * * *

We quite agree with the Kansas City jurist who has ruled that the wife up there who hasn't been to a show in twenty-three years must be taken to the picture theatre by her husband once a month hereafter—hang the expense. To be sure, the procedure of the Kansas court may seem to kind of pile up the cost of living. Granting this is true, however, and that in carrying out the judicial order the husband is shy ten cents every week above what his family operating expenses have heretofore been, the decision is nevertheless a wise as well as a humanitarian move.

The moving picture theatre once a week is none too much of a treat to give a good wife. We know bachelors who would, without a murmur, make it two and three performances every seven days for the sake of having a wife to treat so lavishly. The woman who is shown such consideration will doubtless repay her good man for the outlay by a greater exhibition of affection, shown in a myriad of ways. So the investment of a nickel or dime every week for his wife's pleasure—money thrown away it might seem at first thought—will, in reality, pay a handsome profit in tangible results, to say nothing of the feeling the husband will have of being a liberal spender and all-'round model man.

CHARLES HANFORD
Director of the Feature Film Manufacturing Co., of Washington, D. C.

MRS. CHARLES HANFORD
Member of the Feature Film Manufacturing Co., of Washington, D. C.

CHARLES HANFORD AS MOTION PICTURE DIRECTOR

Washington, D. C.

Another well-known actor of the legitimate stage has stepped into the motion picture arena. This is Charles Hanford, the Shakespearean tragedian, who only a year ago played Othello to Mantell's Iago. He has been secured as the director of the Feature Film Manufacturing Company, of this city, which is preparing to put out states rights propositions of several reels of the classics in a very pretentious manner. This company was recently incorporated with the following officers: President, Mr. B. V. Maxwell; vice-president, Mr. Barry Bulkley; secretary-treasurer, Mr. R. W. Bulkley, and general manager, Mr. H. M. Crandall. All of these are men well known in business and club circles of the city. Mr. Crandall, who has been connected with the motion picture industry for the past nine years, runs the finest equipped open air theatre in the national capital. The outlook is that the new company will be a big success.

Mr. Hanford, whose life has been spent with the Shakespearean and other classic dramas, is most enthusiastic over the work and pleasure in store for him. Few individual actors possess such an extensive outlay of scenery, props, accessories, together with costumes, as does Charles Hanford. All these will be placed at the disposal of the new company. The fact that the tragedian has always been particular about historical accuracy in his plays and paid great attention to the little points, will give to the productions which he will direct a fineness and exactness that few of the present manufacturers, who must of necessity improvise from one play the scenery for another, can boast of.

It is Mr. Hanford's desire to bring into prominence some of the details of the Shakespearean dramas which have heretofore only been touched upon by producers, but which lend much to the beauty of the plays. Scenes of thought and slow action will not be hurried over to get to one which dictates action. With his knowledge of pantomime, of passions and desires, he will make the mind speak as well as the hands. As far as possible he will insist upon the exact passages from the dramas being used, so that those who are familiar with the plays, as most people are with Shakespeare, may be able to follow the actor or actress. As Mr. Hanford has always been particular about enunciation from those connected with him, he will have a fine opportunity to bring out this especial point in the pictureplays of the classics.

Though this will be Mr. Hanford's first step into the motion picture as a business, he has employed it before in connection with his legitimate dramatic productions. This was several years ago in an elaborate revival of "Anthony and Cleopatra," when he preceded the play with a series of slides of Egypt and the Nile in the days of this famous queen, followed by several reels of that same country as it is to-day with the ruins of the past. "It was my purpose," said the actor, "to prepare the minds of my audiences for the play that was to follow, that they might the better absorb the atmosphere of that country so far removed from them at the time. Some of the theatre-goers and the critics thought this intervention a detraction and accused me of "introducing a novelty." I did it from an educational point of view, and since I won the approval of the students and professors, I was satisfied I had attained my end.

"I still have those reels, which I procured from England," he went on with a reminiscent smile, "and I still have the machine, which was the best in its day. I find the latter is rather antiquated, considering the improvements that have been made in motion picture machines in the past few years. The reels I had run off at a local theatre recently and I discovered the photography, though considered excellent then, is inferior to the work of to-day. Wonderful strides have been made since then."

Mr. Hanford has already organized his company, which will shortly be at work. He has already selected a large site in Washington that will permit of two stages, one at either end, so that pictures may be taken morning and afternoon. With his long acquaintance with the theatre,

the Hanford productions should be of a very high order. Mrs. Hanford will assist her husband in directing and both will be seen in characters for which they have won public approval and plaudits on the legitimate stage.

Asked what he thought of the pictureplay, Mr. Hanford said: "The motion picture, whether educational, scenic, scientific or dramatic, has come to stay. It is working towards the highest aims and as such it should be encouraged. It should be given encouragement from the very best of arts, so that the mediocre will fall by the wayside, as it surely will, as has happened with all other enterprises. The public soon learns to be critical and demands and seeks only the best.

As a preservation of the dramatic arts of to-day for the future, the motion picture cannot be excelled, and to this end the best dramatic stars should give assistance. The pictureplay will not detract from such lights of the legitimate stage, but their popularity will be increased. It will, however, weed out the mediocre of the stage by making the masses attending the picture theatres capable of distinguishing between the good and bad acting. In this way a universally higher standard of dramatic art will be created—the motion picture producer will have to keep his company up to the top-notch, and so will the manager of the second-priced road shows. It will be my purpose to continue the underlying principle of educating, which has always dominated my work in the past, in the pictureplays that I shall direct."

WILLARD HOWE.

A FEW WORDS ON FILM MERITS

Nestor

"The Little Moonshiner," Nestor's release for July 24, is fair. As the title would imply, the story centers around a whiskey still. The "little moonshiner" has a child's intuition regarding human nature, and displays at every opportunity her dislike to one for her sister's suitors, the villain of the play, who after the death of the distiller in order to gain the hand of his pretty daughter reveals the secret of the still hidden away in the mountains, blaming the deed on the real sweetheart of the girl. Eventually he himself falls in the trap set for another, and the story ends happily.

"Young Wild West's Prairie Pursuit" is rather harum scarum, and is lacking in solidity of plot, though some excellent riding is exhibited.

Imp

"The Heart of a Gipsy," from Imp, is good. But why not give us a rough sea for a shipwreck scene instead of the millpond calmness too frequent in American pictures.

Powers

"Her Life's Story," from Powers, is a gem—a beautiful example of a noble character. Our only criticism on this picture is that it may be too full of sadness. Each scene is a picture in itself. Released July 19.

Champion

"The Call of the West," Champion, for July 22, is a well-rounded story with plenty of human interest. There is no particular jar in the production except where, in overjoy at an unexpected meeting, "Bill" and "Uncle Jim" forget themselves and hug each other like two silly girls. Gentlemen, please don't hug. This mode of joyful demonstration is not in vogue among manly males. Also remember that a picture to be pleasing must be true to life. Nevertheless this Champ is a good one minus the ridiculous hug.

Bison

"Dare Devil Dick Wins a Wife," Bison, for July 20, is a spicy production. "Dick" has the audience from the time he hits the stage.

"The Little Rancher," Bison, for July 23, is also commendable, but their release of the 20th puts one over it.

Eclair

"The Governor's Daughter," for July 23, is a well acted bit with a political tip that should hit it up to the mark at this time of national political ferment. Miss Tennant is to be commended on her dignified and pleasing portrayal of the "Governor's Daughter."

Solax

Solax offers a good laugh in "The Fourflush Actor," letting the audience at the same time into some of the secrets of the moving picture studio. Darwin Karr, Billy Quirk, and Mr. Fory show up well in this production.

This reel terminates with splendid views of the historic Moro Castle in Cuba, exterior and interior.

Reliance

"Grandpa" is a wholesome story in which the little Reliance child actor shows up to good advantage. The production, though not unusual, is good.

"Love Me, Love My Dog," release for July 20, is a good story whose title does not, however, tell the tale. One falls head over heels in love with Mister Doggie just the same in his role of one of the main actors in the pretty play. "Love Me, Love My Dog" will interest any audience, and has not a tiresome moment.

Gaumont

"Their Lives for Gold" is a splendid two-reel Gaumont production for release August 15, of which more will be heard in our next issue.

This week's issue of the Gaumont Weekly is of special interest. Among the interesting scenes culled from it are, "Regina Storm Swept," "The Young French Army," "Dancing the Big Muddy," "Paris Dog Show" (hand colored), "Prohibition Convention at Atlantic City," "Some Horse—Smallest in the World," "Good Old Dobbins Earns His Daily Oats." The latter shows a team of horses on a saw-log treadmill.

Milano Films

"The Triumph of Love," Milano release for July 20, is based on a mythological Pastoral legend, and is, we are sorry to say, one of the most ridiculously inaccurate of modern pretentious productions. The beautiful, barefooted, gracefully draped Diana of our dreams gets a sad jar when the large-nosed, sharp-featured, heavy-limbed type that is thrust upon us in the Milano production startles our disappointed eyes. She wears some sort of a tunic embroidered in a conventional design, also a skirt reaching scarcely below her knees and long leggings buttoned up the side. Her nymphs are for the most part fleshy maidens, and maybe some of them matrons, who flaunt about with clothing drawn so tight about abdomens as to add a decided tinge of vulgarity to the entire production. In this apparent attempt to modernize Diana and her nymphs, who, by the way, have ballet shoes on to execute a dance which in its demonstration is excellent comedy, the God of Love has joined the suffrage in sex as well as sentiment, and nothing but the bow and arrow, quiver, and newly sprouted wings remains to remind us of the Cupid of our dreams and of our loves. Diana's bath has taken flight from its mirrored woodland pool to a pretentious columned creation about which the fat nymphs in their blouse and skirted garb play before the amorous eyes of Atteon, who in concealment seeks his Lydia, also one of the sharp-featured, prominent-nosed type.

Well—enough said, but before quitting, will the Milano director please consult his book on the mythology of the ancient Greeks, take a stroll through the art galleries, and consult a competent maitress de ballet before attempting another production of this kind? The possibilities of the subject are such that a marvellously beautiful picture should have been the result.

Senator Brown has favorably reported to the Senate the Townsend bill amending the patent laws so as to limit the amount of the fines which may be assessed from "innocent infringers" in the case of moving picture films. The report says: "The new limitations do not operate as 'compulsory license.' They operate only in cases of innocent infringement. The protection terminates with notice, and thereafter the full arbitrary sums are recoverable. This fact and the great expense of making films, the right of the copyright proprietor to recover actual damages and profits, and the right to impound and destroy all infringing articles and all devices used in their production, are believed to be sufficient to induce the makers of films to continue to use all diligence to avoid any and all infringements."—Boston Transcript.

For Those Who Worry O'er Plots and Plays

Below the Standard

George W. Terwilliger, editor Reliance Motion Pictures Company, has discovered many "new" writers and is himself an able and versatile writer. If a script merits $75 or $100 you will get that price for it. Terwilliger is a man of his word and has a circle of pictureplaywrights who are well satisfied to submit their work first for his consideration. He writes as follows:

> "Mr. Tony O'Sullivan and myself will handle the regular releases hereafter. You may say that the pictureplays we have been getting have been very far below the standard. I do not know how to explain this, except the majority of the best writers knew we were buying but little material the past few weeks. We are now in the market again and former prices quoted still prevail. We have just made arrangements with Mr. James Oliver Curwood for the rights to his 'Phillip Steele' stories. Mr. Curwood, as you know, is the author of 'The Honor of the Big Snows,' 'Flower of the North,' and 'Phillip Steele,' besides many short stories concerning the Northwestern Mounted Police. We will produce 'Phillip Steele,' in two reels. We intend to produce a two-reel subject once a month, and I am in the market for anything good along these lines. What we desire most of all, in one-reel subjects, are stories with exterior scenes that will permit their being taken here in the East. The majority of the pictures that have caused comment because of their exterior beauty have been those taken among wonderful Western scenery. I think we have some beautiful and unusual backgrounds right here in the East—and I want them! We have just produced a series of pictures around shipyards, boats, canal boats and city scenes, but I do not think we have yet reached the heart of the East. I find your department doing a good work in helping the pictureplaywright—and also the script editor."

Magazine Fiction

It is perhaps significant that Editor Terwillinger is turning to magazine fiction for film stories. Other editors are doing likewise, notably Edison, Selig, Bison, Nestor and Vitagraph. Bison and Nestor are using plots from Wild West yarns to a certain extent and the reason is that the "outside" writers are not supplying the demand. Mr. Terwillinger is in the market for two-reel and one-reel exterior subjects with Eastern locale. His prices are the best. A word to the wise is sufficient. Next week Epes Winthrop Sargent, critic and author, has promised to leave Epes Winthrop Sargent, Jr., long enough to give us his opinion on the present condition of the pictureplay market.

Wants Indian Stories

With its two Western companies, one in Santa Barbara and the other in Chicago, the American Film Mfg. Co. announces that it is in the market for some good Indian stories of one-reel length. Good prices will be paid for acceptable manuscripts. Writers are assured of courteous treatment from the American editor.

The Wrong Idea, Certainly

Mr. Matt Mereness, the Schoharie, N. Y., pictureplaywright, in whom we have taken great interest because of the fact that he has made good without the advantages of higher education, newspaper work, or studio study, writes the department as follows:

> "I received a letter from a script writer the other day who said he had read my last two communications to the News 'Plots and Plays' Department, and I take from his letter that he has a tonic idea as to my success, for which I am sorry. This writer has the wrong idea. He speaks of 'plot stealing,' of 'favored writers,' and says he don't believe all that he reads and what the 'inside men' write. He said he wanted to hear from one like myself who was writing from 'the outside.' Too many writers imagine they are going to sell four out of every five scripts they write. Right here is where the 'plot stealing' bug originates. When they don't sell, the writer feels discouraged and is ready to jump at any conclusion. They dream of easy money; things they will buy with this story money, from motor cars to steam yachts. They write with these visions in mind, perhaps four or five scripts weekly. Then this dream is shattered and the writer is ready to blame the script editor. Don't whisper 'plot stealing!' If you have an original idea, work it out logically if it takes a month. Work slowly, steadily and surely. Let the script get cold. Return to it later and consider it with an unprejudiced mind. Then see if such work does not spell success so much as any one can hope for by writing pictureplays. Do not believe the assertions of the 'universities' that you can make $50 weekly writing scripts. But believe what you read in the News and World and you can bank a thousand to one and win every time. I have learned a great deal from studying the News 'Plots and Plays' Department and ofttimes read between the lines with benefit. I am an 'outside writer' so much as anyone can be. I have been successful in my work, but I don't make my living at it. Enough has been said of 'plot stealing,' 'favored writers,' and every other delusion that tends to 'knock' the editor. When you can look at the profession optimistically, get down to business and write and write and write. Perseverance and optimism will win in the end."

Mr. Mereness is herewith accepted to membership in the Optimistic Club by President Powell.

You Are Wrong

To the few who by their communications have led us to think that they believe department editors "inside writers," and prejudiced in favor of the producers, we say: "You are wrong." There isn't a department editor of a trade journal in the field to-day that can be classed an "inside writer." These men, including the undersigned, are employed with explicit instructions to do their duty by the pictureplaywright without fear or favor. There isn't a department editor to-day who doesn't submit his pictureplays, when he writes them, just in the manner that the writer in Squedunk sends them in. When men like Thomas, "Spectator," and Sargent tell you to keep clear of "Schools," to forget the "plot stealing" idea; to study the pictures; to work hard and conscientiously; to pay no heed to the "favored writer" rumor, they are telling you the truth. These are all men of experience, otherwise they would not be employed in their present capacities. They are paid for their labor, not from film concerns, but from the editors of the various journals employing them. They are under no obligation in any way, shape or form to any of the film manufacturers; they take an interest in you, Mr. pictureplaywright, because they know your troubles—have experienced them all. When they write a script, they put it in the mail box and await its fate just as anxiously as you do. Of course, they are often successful because they are, without exception, pioneers in the profession, but their work also "misses fire" and is returned with the usual rejection slip. Mr., Mrs. and Miss Pictureplaywright, you should appreciate what the department editors are doing for you; they are looking after your welfare, earnestly, honestly and ably. As Mr. Mereness so tritely says: "When you see a pictureplay department statement in the News or other pictureplay publications you can bank a thousand to one that it is true." And when we repeat, that there are no "favorites" played among pictureplay department editors and that they are good, clean, honorable men, enthusiastic in their labors to advance the fortunes of the most humble pictureplaywright, we are telling only the truth. We know these men personally, and we also know what we are writing about. Otherwise, we would not be entrusted with this department.

Vitagraph Don'ts

The title of the Scenario Magazine will be changed with the July issue to The Photoplay Author. Editor Trudeau promises many improvements in his already

bright journal, which comes monthly to our desk. One editorial pleases us. The magazine agrees with us in our attitude toward the "A. S. W. A." There is no need of a "protective association" of script writers because there is nothing to protect from an editorial standpoint. On the other hand, some writers need protection from "walking delegates" who endeavor to foster discord. By the way, what has become of the "A. S. W. A.?" Maybe our "Order of Optimists" has outclassed it. No dues and the password is "No Knocking." This great order and the "Use No Hooks" Club may hold a reunion at the fairgrounds next Fourth of July.

But we are wandering, Lucinda, wandering. To resume: Beta Breuil, editor Vitagraph Company, gives a special list of don'ts in the Scenario Magazine which should be heeded. Here are some of them:

Don't send us material from old books or poems which are out of copyright. We can write these up better than outsiders who do not know the business or requirements, so well as we, who are on the ground.

Give accurate address. Have your full name and address on the first page of the manuscript. We have a drawer full of photoplays for which we can find no owner.

Use the fewest and simplest words possible to describe a scene. Use commonsense in realizing what will and what will not "get over" if photographed.

Do not send us plays instead of photoplays. Do not write long letters of complaint to the editor. The editor is quick to find and encourage those playwrights whose ideas seem to suggest a future in this line. No matter how wonderful the writer of the photoplay may think his play is, it may not even be mediocre.

We do not want costume plays, fairy tales or nursery rhymes. We want strong, virile plots, with original or unusual business. Short and long light, society or farce comedies, and strong modern dramas. Western scripts are often available.

Pay heed to the wishes of Vitagraph. If Vitagraph accepts a script it means prompt and good payment.

WILLIAM LORD WRIGHT.

LUBIN'S No. 1 STOCK COMPANY LEAVE FOR PORTLAND

The No. 1 Lubin Stock Company, under the management of General Director Barry O'Neil, have left Philadelphia for Portland, Me., where they will spend the summer. The personnel of the troupe is as follows: Harry Myers, Charles Arthur, Peter Lang, Richard Morris, Martin J. Faust, M. Shannon Fife, "Cap." Towers, Paul Figel, P. J. McCaffrey, Barry O'Neil, Miss Ethel Clayton, Mrs. George W. Walters, Mrs. E. Middleton, Mrs. Florrie Lang, Miss Marie Wierman, Miss Anna Berry, Miss Bessie Stuart, Miss Mabel Harris, Miss Beatrice Oldfield, Miss Mildred Gregory, Mrs. Lynch and child, three carpenters, two property men, three chauffeurs. Three touring automobiles are carried and ten complete sets of interior scenery and props. The railroad equipment for the journey consists of two standard Pullman coaches, one day coach and three baggage cars. On arriving at Portland, the company will take possession of a large tract of land, a yacht and yawl, which have been chartered for the season.

Richmond, Ky., July 10, 1912.

Moving Picture News,
New York City.

Gentlemen:

Please give a notice in your next issue to state right owners for Kentucky on such films as "St. George and the Dragon" and Nat Goodwin in "Oliver Twist," or Bernhardt in "Camille," to get in correspondence with the above theatre for a night's stand in our house while we are showing to capacity. Also make note that the Alhambra has just opened and are running three-reel pictures in a new and up-to-date house opened here June 19th.

Thanking you in advance, we are,

Very respectfully,
OLDHAM & CHENAULT.

NEWMAN MFG. CO. OPEN NEW YORK SHOWROOM

The Newman Manufacturing Company, with factory and main offices at 717-19-21 Sycamore street, Cincinnati, Ohio, who manufacture a large and complete line of brass easels, brass frames, brass rails and brass theatre fixtures of every description, and who are the largest manufacturers in the world of this particular line of goods, have leased a large and spacious showroom at Nos. 101-103 Fourth avenue between Eleventh and Twelfth streets, New York City. The same will be in charge of Messrs. S. Newman and E. Newman. Brass fixtures and announcement signs and brass goods of every description are on display, and goods will be carried in stock for immediate shipment.

Mr. Sam Newman, who is associated with his four sons in the business, established this concern in the year 1882, and originated brass theatre fixtures, which can be seen in nearly every city and town throughout the country. A cordial invitation is extended to exhibitors and managers throughout the country, either at their New York showrooms at 101 Fourth avenue, or at their main offices and factory in Cincinnati.

CLARA WILLIAMS

The above is an excellent picture of Clara Williams, the crack female rough rider of the Lubin Company. Miss Williams does not affect the dress or mannerisms of the cowboy girl; on the contrary, from her personality none would take her for a rider, but see her in a photoplay picture and she is a whirlwind. In a recent release, "It Happened in the Hills," the picture shows some riding that is terrific; a half-dozen of the Lubin cowboys are after her, but it is evident that she is outpacing them all. In mounting, her horse is off as soon as her foot touches the stirrup and is several paces ahead before the rider is settled in the saddle. Miss Williams, who plays the heroine of the story, has plenty to do in the picture and will be well remembered by those who see it for her handsome horsemanship.

WANTED

Competent Mechanic to Care for Machines, One Who Can Do Perforating.

Experienced Dark Room Men.

High Class Man to Edit Negatives and Positives.

Apply Evenings Only.

KINEMACOLOR COMPANY OF AMERICA

1600 Broadway, New York City

A gf A

Celluloid Positive Celluloid Negative

AND

NON-FLAM POSITIVE

(Made Under License of the Patentee)

RAW FILM SUPPLY CO.

15 E. 26th St. NEW YORK

Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

OLIVER TWIST Charles Dickens' Masterpiece

IN FIVE REELS, FEATURING

NAT C. GOODWIN

A few good states left. State rights buyers take our tip and write or wire at once. Have you received our dope on "How to Buy a Feature Film"?

GENERAL FILM PUBLICITY & SALES CO.

145 West 45th Street, New York City

POWERS PHOTO-ENGRAVING CO.

The Fastest Engravers on Earth

154 NASSAU STREET

(Tribune Bldg.) **NEW YORK CITY**

OPEN DAY, NIGHT, SUNDAYS and HOLIDAYS

Phone 4200, 4201, 4202, 4203 } BEEKMAN

OUR CUTS ARE UNION MADE

New Process for Enlarging Half-Tones from Moving Picture Film

Independent Exhibitors

INCREASE YOUR ATTENDANCE
MAKE YOUR THEATER KNOWN
SECURE THE INTEREST OF YOUR PATRONS
HELP RAISE THE STANDARD OF THE WHOLE MOTION PICTURE BUSINESS

At No Cost To You

The Motion Picture Story Magazine is now printing Independent as well as Licensed Stories. Your patrons will want to read it. You can put it on sale at your theater at no risk to you.

We will ship you the magazine at ten cents per copy, cash in advance, giving you the privilege of returning unsold copies and receiving a rebate of ten cents each. This arrangement protects both you and us. We will send you slide and advertising matter free.

Thonsands of exhibitors are now increasing their attendance by the use of The Motion Picture Story Magazine. Send in your order today. You will be surprised at the result. Just fill out the blank below.

Date.....

The Motion Picture Story Magazine,
26 Court St., Brooklyn, N. Y.

Gentlemen:

Inclosed please find $..... for which kindly send me—copies of the Motion Picture Story magazine for the month of ..... It is understood that I am to have the privilege of returning unsold copies and receiving a rebate of 10c. each.

Name .....

Street and No......

Theatre .....

ATTENTION

EXHIBITORS OF MASSACHUSETTS, RHODE ISLAND, CONNECTICUT, MAINE, NEW HAMPSHIRE, AND VERMONT

The Famous Bison 101 Features are Now at Your Disposal Through

THE W. E. GREENE FILM EXCHANGE, INC.

Don't Lose Any Time, But Write, Wire, or Call at Once for Open Dates

W. E. GREENE FILM EXCHANGE, Inc.

228 TREMONT ST., BOSTON, MASS.

Tel. Oxford { 3790, 2187

Albu-Collodio (Wet Collodion) Lantern Slide Making

Copyrighted 1908 by Alfred H. Saunders. All Rights Reserved.

(Continued from issue of July 13)

A collodion filtering bottle, an eighth ounce collodion pouring bottle, an argentometer with test tube for silver bath, and the following chemicals:

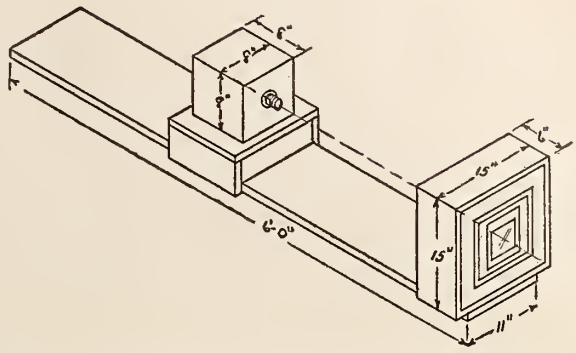
Glacial Acetic Acid 100 per cent	1 lb.
Acid Citric	1 oz.
" Nitric	1 oz.
" Pyrogallic	1 oz.
" Sulphuric	2 oz.
Alcohol Absolute	1 lb.
" 95 per cent	5 lbs.
Ammonium Iodide	1 oz.
" Bromide	1 oz.
Baryta Nitrate	2 oz.
Copper Sulphate	2 oz.
Cadmium Iodide	1 oz.
Collodion Medical	5 lbs.
Ether Sulphuric	½ lb.
Iron Protosulphate	2 lbs.
Mercury Bichloride	1 oz.
Platinum Bichloride	½ oz.
Potassium Cyanide	½ lb.
" Iodide	1 oz.
Potassium Sulphuret	2 lbs.
" Ferricyanide	½ oz.
" Bromide	1 oz.
Iodine	2 oz.
Sodium Sulphate	2 oz.
" Sulphite	2 oz.
Silver Nitrate	½ lb.
Uranium Nitrate	2 oz.
Varnish, best white hard	1 pt.

Water distilled or boiled and filtered, demijohn, funnel glass, bundle filter paper 10 in., 1 book blue litmus paper, 1 red, do., ½ lb. absorbent wool, 1 oz. union cotton, 2 enameled trays 14 x 16 graduates, beakers, stirring rods (glass), a case of cut glass (3¼ x 4), and four drying racks holding 36 slides each.

The quantities of chemicals given above are sufficient to make 1,000 to 1,500 slides, and may be reduced by one-half except the silver nitrate. We always advocate full baths of silver, as they tend to cleaner working and do not get out of order so quickly as smaller quantities.

If the reader is handy with tools an item of expense may now be saved; if not, get a jobbing carpenter to make a box without lid or bottom fifteen inches square and six deep (outside measure). Attach this to one end of a board eight feet long by eleven wide by one thick, tongued at each end and stayed in middle underneath, to prevent warping; fit a nest of carriers to outer end of box, from 10 x 12 down to 3¼ x 4¼, if the nest of carriers is made in a circular swing it will improve matters. Sometimes it is necessary to tilt the negative to one side or end. An elevated stage with runners on each side of board will center camera and keep it square with negative.

The following sketch will make our meaning clearer:



When a dark cloth is tacked on top and two sides of box, and carried over camera, the apparatus is ready and if a bench similar to half of a carpenter's bench is made and the above hinged on to one end, the upper part can be canted to any desired angle and pointed to the sky or window.

All the above may seem crude, but it is economical, and we have done some fine work with one of a series of twenty in studio. If our readers prefer to invest in, or already possess a ten by twelve, copying enlarging and reducing camera (or a size suitable to the negatives they use), by all means use it, and save a lot of trouble.

Presuming the foregoing apparatus and chemicals are acquired, we will turn our attention to the dark room. Those who have never used or seen a wet plate dark room will be surprised at the amount of light permissable. If it is a window simply cover it with orange fabric, if any aspect other than north; if north canary fabric is all that is required; if there is no window, an ordinary kerosene lamp for the bedroom, with an inverted yellow paper shade will answer; if electric light, tie a piece of grocer's wrapping paper over the bulb and there you are. A good supply of water is necessary, and the same precautions as to sediment are to be observed as for washing prints.

Now we are ready to begin. Into one of the enameled trays, pour water till it is ¾ full. Add to this 2 or 3 oz. nitric acid. This is our pickle (it may be kept in an earthenware pan, such as mother uses for baking). Into this drop one by one sufficient glass that we need, say six dozen pieces, and let it saturate the grease off and make the glass chemically clean. While this is going on, we will prepare our albumen. Take an egg (strictly fresh), break shell and drop contents into a beater or graduate, *without breaking the yolk*. Having accomplished this, next separate the white into a bottle (20 oz.), taking care no yolk follows. Add water 16 oz., and shake well until all the albumen is broken up and mixed with the water as much as it will. Return to a graduate washout bottle, or filter from this into another absolutely clean. A pledget of cotton wool or filter paper can be used, both answer well. After filtration it may be diluted to three times its bulk with water. Distilled water is best for this. We are now ready to albumenize the glass in pickle. Take a plug of cotton wool to act as a swab, and lifting a square of glass, well rub both sides in the pickle, then well rinse under the faucet both sides; now take a beaker, in which the albumen has been poured without bubbles, and hold the edge on the glass. Gently pour a stream of albumen over, seeing that the whole is covered, then place it into a wood draining rack to dry. Repeat until the

whole are finished, taking care to mark the rack FRONT and keep the albuminized side that way.

N. B. Don't use the rack for anything else but albuminizing.

(*To be continued*)

WESTERN CORRESPONDENCE

Hot Springs, Ark., July 15.—We have been congratulating ourselves all along that the fates have been exceptionally kind to this resort in giving the city the coolest spring and early summer that it has ever enjoyed, but probably we were boasting a little too much, for "Old Sol" has been blistering us to a frazzle. Gee, but it's hot here!

I merely mention the weather to show our love for motion photography, for in spite of the intense heat, the theatres where the silent comedies and dramas and travelogue reels are being shown continue to do a big business. The Photoplay Theatre, with its excellent run of first-class Independent material, isn't big enough to accommodate the crowd, and up at the New Central, the biggest picture house in the city—that is, a house devoted exclusively to pictures—they are asking before they enter: "Are there any vacant seats?" The general public of the city crys for pictures the same as children are said to let a yelp out of them for Mrs. Soothlow's Westing Syrup."

Park's Business Big

Business at Whittington Park, which hadn't been up to the standard, owing to the cool nights, has taken a decided brace, and I hear that the management intends to build a natitorium, where the "dear peepul" may take a dip after a day's hard work trying to keep cool. The main attraction in the vaudeville line there the past week was "Daredevil" Chick Wolworth, conceded to be the most daring roller skate artist now before the public, and I guess he is. I have seen a number of 'em, but Chick gets the blue ribbon, for he does on roller skates what many acrobats would not attempt "unshod." And he's a Hot Springs boy, too, which probably accounts for it. Dave Vanfield, the juggling fiend, the man who is said to juggle everything but the truth, is the big card there this week, and Dave, I hear, is some tossing lad. There is one youngster there at the Park who is booked indefinitely, owing to his voice and the manner in which he handles his songs, and that is Jack Connors. His tones are a treat to listen to. This week Jack is singing "At the Cathedral Door" and "I Miss You Most at Twilight."

"S. R. O." at Airdrome

The Airdrome is hanging out the "S. R. O." sign and Jack Bessey is holding forth there with a big company. Albert Taylor, who opened the Airdrome this season when we were wearing fur-lined overcoats and carrying individual oil stoves to keep warm, came back to cut into the summer receipts and took away a nice piece of change for the last half of the week. His company was good.

"Sterie" Puts One Over.

I am glad to see the Princess doing such a nice business. The house is not using vaudeville but straight pictures during the summer. They, too, are getting first run Independent material and they can thank a local newspaper boy for it, too, Brother Stevens, city editor of the Sentinel Record. "Stevie" is acting as publicity promoter for the pictures at the Princess. He didn't know what a first run reel was until he took to noticing the frights that were being sent the Princess when the house first started to use the "movies," and then he got to reading the Moving Picture News, and he noted the date of release of various films, and he saw that his friends were paying a big price for something the exchange should have been ashamed to lay claim to, and he wrote several letters for his friends, signing at their request their names—and "Stevie" can write, believe me. It's a wonder the postal authorities did not have him arrested for sending inflammable material through the mails, but he got results, so what t'ell, Bill. They tell me a certain big exchange in St. Louis just shivers and shakes every time a Princess envelope is delivered, for they think that it's an expression from "Stevie" as to what he considers their pictures like. I had the same kind of trouble with the same house when I had the old Lyceum and Orpheum, so I can appreciate what my colleague here is up against, but it's remarkable how the first indication of loss of business will bring the biggest boy in the place around, isn't it? And that is why the St. Louis firm is just so anxious now to ship first run material into the Princess. Score one for the great school of journalism, for "Stevie" did it.

Darwin, Was It You?

Solax sent a reel of pictures here the past week that was truly novel. "The Lady in the Baths" was with me in the Photo Play when it was on, I refer to "Love's Railroad." Solax, at first it was my intention to "slam" you on certain features of this reel, that bed chamber scene, for instance, but I will excuse you in view of the fact that a lady and a gentleman may be seen occupying the same alfalfa, with an heir between them, if such a scene makes for the promotion of the glorious cause you induced two of your stars to stifle their blushes and go through with. I will say this for you: It was a big hit, and it got the laughs. As the picture was being run off my better half said:

"I would be willing to wager your next week's salary that the 'hubby' in that picture is none other than my old acquaintance, Darwin Carr! I met him years ago when we were both with the Bennet and Moulton Company, in New England. Darwin has improved greatly and I am glad to see him getting along so nicely."

Now, Darwin, if it really was you, accept congratulations for your good work in that picture, both as to your acting and the successful effort you made to compel the census takers to record an additional citizen. Your work in "Indian Summer," where you tried to prevent the old man from tying up with the "gell" of his boyhood days, while the leading "loidy" made the same vain effort where "mommer" was concerned, delighted the Princess patrons. Here's to your continued success and happiness Darwin—on condition, remember, that it was you! If it wasn't you, will the real one kindly step forward and annex the foregoing bouquets.

Among Those Present.

"The Marauders" were also here the past week. That picture, I took it, was supposed to represent a scene years and years ago, when fashionable riding skirts were not in existence, that feature being the only slip to an interesting reel.

"The Photoplay" jammed 'em to the doors on the Bison's masterpiece, "A Soldier's Honor," another of the "101 Ranch" features. These reels can always be depended on to get the money, and the Photo Play can always be depended on to get them here.

We are awaiting "Under Two Flags." I played the lead in that in stock some years ago and look for it to make its appearance immediately after the "Soldier's Honor" reel. I hear that Thanhouser has done well with this picture.

The Vaniman airship picture came to the New Central the past week and was a big drawing card, as were also the two Biograph reels, "A Dash Through the Clouds" and "Man's Lust for Gold." Cinese sent a fine reel in "The Wandering Minstrels" and we were pleased with Vitagraph's "Never Again" and the "Carpathia" feature.

THE MAN IN THE BATHS.

ECLAIR NOTES

The American Eclair Company, whose product has given such excellent satisfaction to the public as well as motion picture exhibitors since the advent of this company in the field, have plans under way to broaden their output.

Eclair is about to establish a weekly, and will also inaugurate a regular weekly release of a strictly educational sort. Colored films are also to figure more extensively in the Eclair product.

An Eclair release which is being looked forward to with much expectation is "Robin Hood," for release about August 15th.

Oswego, N. Y.—The Gem was opened a few days ago.

Rochester, N. Y.—Permission was granted to the Lyndhurst Amusement Co. to construct a motion picture theatre at Lyndhurst and North streets.

Manufacturers' Synopses of Films

THANHOUSER

COUSINS (July 28).—One little girl lived in the country. She was a model child, everybody admitted it, but it cannot be denied that she was more or less of a cry baby and a coward. Her mother, a prim respectable country woman, was very fond of little Ann and she was a good child, as children go.

The mother had a sister, concerning whom she was more or less reticent, for the sister was a "lady magician," and was proud of the "time" she could land in vaudeville.

The lady magician, playing in the city near that of her old home, decided to run down to see her sister. She brought her little girl along and there were many exclamations of wonder when it was seen how much the two children resembled each other.

The children talked it over too, while they were alone together, and each told the other of her life. The country child was envious when she heard that her cousin lived in the beautiful atmosphere of the theatre, and the stage child wistfully expressed a desire to have "a real home," and not be compelled to make long jumps from town to town. The same idea struck both of them simultaneously. If each would be happier in the other's life, why not shift identities, so with many giggles, they exchange clothes, and the lady magician went away not knowing that strange little girl had been "palmed off" on her.

Now the little girls had been so busy chattering that they had been unable to post each other on their new lives.

The stage child was her mother's aid and accomplice. At one period in the act she was placed on the stage, a screen put on position around her, and when the screen was removed, there was no little girl but a moment later, the child tripped up the main aisle of the theatre having been wafted outside in some extraordinary manner.

On the afternoon of the country child's debut, however, something went wrong with the signals, and when the screen was removed, there was the dear little child, looking wonderingly around. Wild with rage, the magician made a grab for her, but the girl escaped, and made a bee-line for her home in the country nearby.

Luckily she got inside, unnoticed except by the former stage child. The latter was very glad to change identities, and the country girl was very thankful, especially when the magician arrived and grabbed her own child and punished her for the awkwardness of the other in the theater.

The little country child believed she had got the best of the bargain, but just then several boys arrived, boys who in days gone by had pulled her hair and made her cry. Now they were weeping themselves and their indignant mothers, who accompanied the delegation, explained to the unhappy country woman that her child had beaten their boys and attempted to assassinate them.

There was a tiny silver lining to the stage child's cloud, for her cousin got just what she did, and got it good.

TREASURE TROVE (July 30).—The millionaire, who had lived an idle, selfish life, was shocked and surprised when his doctor told him that his physical condition was such that he must abandon the city pleasures and lead a simple existence. On the advice of the physician the millionaire started out on a long walking tour, and there was nothing about him to indicate that he was a man of wealth.

In the course of his journeying, he sprained his ankle and was given open handed hospitality at a little farm house. His hosts were an old woman and her two children, a beautiful daughter, and a small and very energetic son. The family fortunes were not flourishing, and the boy was convinced that he would be able to restore them by discovering buried treasure. It afforded the millionaire much amusement, but he did not tease the boy, as almost from the start they became great friends.

The beautiful daughter made a great impression upon the millionaire and before he realized it, he was hopelessly in love. He dreamed of winning her as a poor man, and then after their marriage, having the delight of telling her that all the money she wanted was hers, but his dream was not to be.

By accident the millionaire learned that the girl had an accepted suitor, a poor young man who had just been forced to accept a position in a foreign land, which meant that the lovers would be separated for an indefinite time.

The millionaire was a man in a million. He realized that the girl he loved was not for him, but he determined that she should be happy, no matter how he might suffer himself, and little brother's hunt for treasure trove showed him how he could accomplish it.

The millionaire sent to the city for $5,000 in gold, and when it arrived he carefully "salted" the place where little brother was digging. The child brought the money to his sister and her sweetheart, and they accepted it as a fortune. All their troubles were wiped away. They married, and it is presumed lived happy forever afterward.

As for the millionaire, he started out alone in search of health and happiness, but he would have bartered all his millions had he been able to win the love of the girl who was not for him.

A NEW CURE FOR DIVORCE (Aug. 2). While a wealthy couple were out automobiling one day, they saw a moving picture factory and curiosity lead them to enter. They were much impressed with what they had witnessed, and it struck them that it would be an excellent idea to have a film made of the approaching wedding of their only daughter.

Desirous of surprising the young people the old folk took no one into their confidence and bride and bridegroom, minister and wedding guests, had no idea that they were posing before the camera.

The bridal couple went away on their honeymoon and had a foolish, silly quarrel, such as often befalls young married people. The bridegroom was haughty, the bride was indignant, and declared her intention of immediately proceeding to Reno. There is only one reason why a married woman, especially if she is young and attractive, goes to Reno.

The bridegroom said he didn't care, and at the time he really thought he meant it. Their matrimonial bark was just on the verge of being hopelessly shipwrecked, when a telegram arrived from the old folks at home. It invited the bridal couple to dine with the girl's parents and announced that the latter had a surprise for them.

The unhappy couple talked it over, and decided, for her parents sake, to pretend to be friends for a while at least, until the arrangements for their divorce were nearer completion. The wife knew her parents had an old fashioned prejudice against divorce and wanted to postpone giving them pain as long as she possibly could.

The surprise was really a surprise to them. It came off at a moving picture theatre and was a film story of their own marriage. As they looked upon it and realized how they had promised to love, honor and cherish each other, the differences between them became very small indeed. Before the film had been run off the bride was weeping in her husband's arms, and he was telling her that it was all his fault, which she remonstrated and declared she was alone to blame.

So the surprise was a surprise indeed, and it re-united a young couple who had been fast drifting apart.

AMERICAN

INDIAN JEALOUSY (July 22).—Dark Cloud loved one of his own kind in a pretty Indian girl. About the engineer's camp, both made themselves useful and were generally liked by the camp. One day the engineer's daughter came from the East and promptly adopted the Indian maid for her own. Dark Cloud watched the pretty Easterner until he found himself forgetful of his Indian love and more than interested in the white girl. Unthinking of danger, the white girl often went away for long strolls with him, much to the sorrow of her Indian maid. Ralph Whitcomb, foreman, made violent love to the Eastern girl and won her heart. They too, often went for walks closely followed by the jealous Dark Cloud. Sitting together on a great rock, Ralph made love to Margaret. High above them watched Dark Cloud, until suddenly unable longer to control himself, he nimbly climbed down to the loving pair and in the fearful struggle that followed, killed Ralph. Margaret hurried to camp where a posse was quickly organized.

A running battle followed. Dark Cloud sped from rock to rock turning only to fire at his pursuers. He reached the high rock on which the pair had sat, and with arms outstretched, received the bullet that ended his unhappy life.

On the same reel:

Some rarely beautiful views from San Diego, gateway to Panama. Highly interesting and instructive.

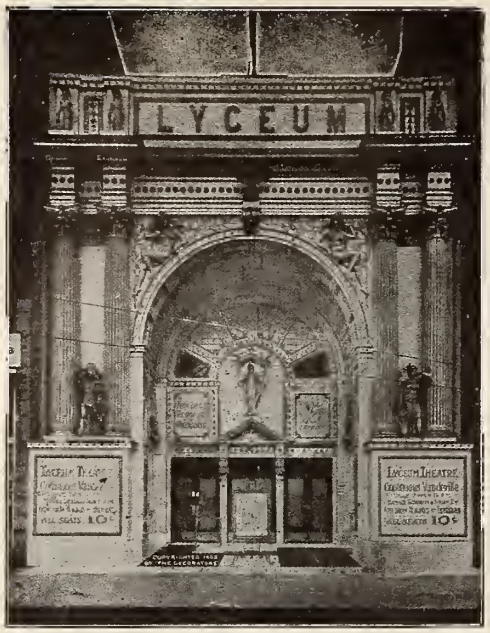
HOW HE MADE GOOD (July 24).— Jack Edwards was the younger son by the second wife, of Col. Edwards. He loved the Colenel's pretty ward, Vivian, who responded to his affection. Harold, his step-brother never liked Jack and lost no opportunity to say a defamatory word when the occasion offered. Jack came home drunk, one night, and Harold informed the father, who, in a fit of anger, drove Jack from the house.

He went West, secured work, after much suffering in the desert, in the Lazy Dog Mining Camp, where he was soon elected sheriff of the town. His letters to Vivian were always intercepted by Harold and both came in time to think that the other did not care for them.

One year after Jack left home, the Col. became interested in some mining claims in the Lazy Dog region. In company with his capitalists and with Harold, Vivian and his wife, the Colonel was held up in his auto close to town. In the flight that followed the mother escaped and made the town where she was met by Jack. A posse was hastily organized and with Jack at their head, effected the rescue of the party after a stirring battle. Reaching town, they went straight to the hotel. Before Jack could have a word with Vivian, Harold took him to the register showing him the names of "Mr. and Mrs. Edwards," and telling Jack that he and Vivian had been married. At that instant the Colonel entered and from him Jack heard the truth.

RELIANCE

PHILLIP STEELE (Aug. 22).—In 2 reels. —Bucky Nome, one of the Northwestern Mounted Police, steals the wife of Janette, a French Canadian. Losing the only thing that life held for him, Janette commits suicide. Bucky Nome soon tires of the woman whom he casts off. Some time later Phillip Steele another of the mounted police enters the deserted cabin and finds Janette's bleached skull and also a note stating why he committed suicide. Steele swears to have a reckoning with Bucky Nome. At this time a certain Colonel Beeckct and his wife are expected at the Hudson Bay Company's house. Steele is commissioned to meet them. He does so and soon falls under the spell of the girl introduced as the Colonel's wife, but realizing that she is married he is too honorable to display his admiration for her. Not so Bucky Nome. He tries to win the girl and to Steele's horror and surprise she encourages him. Seeing the expression in Steele's eyes she draws away Nome and the Colonel takes her indoors. Steele forces Nome to return to his cabin with him where he shows him the skull of Janette. To prevent him from paying attention to the Colonel's wife, Steele forces him to desert. Then Steele wraps up the skull and sends it to the girl with a letter telling her of Nome's villany. Later he learns that the girl received the skull and it had the desired effect of thoroughly disgusting her with Nome. But he also learns that she was not the Colonel's wife but his daughter, who assumed her mother's place as a joke. The train that the Colonel and his daughter left on is held up and the girl and the money taken by Bucky Nome and a band of his men. Steele is sent after them. With the help of a telegrapher he trails the men. Tired of carrying the half conscious girl Nome drops her in the road where she is found by Steele. He opens fire on the bandits who returns his shots. One by one the men with Nome are



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

shot until the leader stands alone. The telegrapher receives a bullet in his shoulder and Steele and Nome are alone. Steele receives Nome's bullet in his arm and Nome opens fire on him again but before he shoots the girl picks up her telegraph gun and leveling it at Nome she shoots and he falls. Steele turns in surprise to find that the girl has saved him. She comes to him and binds up his wounded arm and they confess their mutual love.

THE TWO FATHERS (Aug. 10).—Gertrude is engaged to Jim. Their respective fathers are pleased at the idea. The two old men are close friends but neither of the children suspect that they work together in committing robberies through the town. They plan to break into the bank and late that night they do so. They succeed in opening the safe and getting out the money. When they are getting away, however, the boy's father is captured but Gertrude's father makes his escape with the money. His friend had made him promise that if anything happened he was to look after the boy. The next day the papers are full of the robbery and the fact that it was committed by one of the prominent men of the town. When Jim comes to see Gertrude her father realizing the disgrace that will attach itself to the boy turns Jim out and refuses to allow his daughter to marry him. Jim writes to his father in prison telling him that he shares his disgrace. The old man hearing of his friend's falseness and realizing that he has broken his promise, soon finds a way to escape from prison. He goes to his friend's home where a serous quarrel ensues. During this Gertrude enters the room, hears Jim's father call her father a thief and he does not deny it. She then learns the truth. Her father is forced to make restitution and to allow the children to marry. Convinced that his son's happiness is secure the old man returns to his prison cell.

SOLAX

BOTTLES (July 31).—Mr. Johnson is at the club, having a pleasant little dinner with some friends and as they drain the last toast and he rises to go, it is very evident that he has gotten several drinks too many. Passing out of the room, Johnson with the assistance of one of the coat-boys, succeeded in getting into his coat and taking the proferred hat and cane, left the building. He enters a cab and starts for home.

He got out at the wrong block, however, being compelled to walk the rest of the way, and as he was swinging unsteadily along the deserted street, he happened to put his hand into one of his coat pockets and pulled out a sealed envelope. "Beware:—Your wife is untrue to you." Signed, "A Friend."

In the meantime, that evening, Mrs. Johnson's uncle, who had never seen Mr. Johnson before, unexpectedly arrives from the country to pay his niece a visit.

Entering his flat Mr. Johnson produces the note which he had found in his pocket.

Upon reading it, Mrs. Johnson was completely dumbfounded and earnestly proclaimed her innocence, but Johnson was deaf to her entreaties and taking a revolver from his pocket, made for the room in which his wife's uncle was sleeping. Mrs. Johnson begins to scream and in a few moments Johnson appeared again, holding the cowering old man by the neck and flourishing the revolver in his face, who believing the man behind the gun to be a burglar, took his valuables out of his night-cap and offered them to Johnson, but he knocked them out of the frightened man's hand to the floor. The old man then began to beg for mercy, which Johnson proceeded to show in the form of vigorous shakes and flourishes of his revolver.

Mrs. Johnson's screams, the old man's appeals for mercy and the racket Johnson himself was making, had by this time aroused the neighborhood and the police arrive on the scene and place Johnson under arest. While the old man, seeing the supposed burglar was powerless, hastened to gather his valuables from the floor.

Just as they were about to march off with their prisoner, a messenger boy rushed into the room, with a coat on his arm. He handed Johnson a note, which reads as follows: "Dear Johnnie:—I got your coat by mistake. Here it is. Please return mine with bearer." Signed Bill."

Johnson, who had by this time sobered up pretty well, was entirely nonplussed and had considerable difficulty in explaining the circumstances to the officers, who were extremely reluctant to give up their captive.

On the same reel is:

IMAGINATION.—The pith of the story is the comical mistake made by woman "blessed" with an undeveloped imagination.

Mrs. Dobbs is temperamental; she is always imagining things and is nervous as a cat. One day she removes her partial set of false teeth and places them on the bureau. Her four-year old daughter, just big enough to get into mischief, gets hold of the teeth and hides them.

Mrs. Dobbs makes a frantic search for the teeth high and low in vain. In her absent minded nervous fashion, she imagines she has swallowed them, especially as she has just read in a paper how someoody had had that experience. The suspicion soon becomes conviction. She imagines pains and a novel uncomfortable feeling "in her midst." The pains grow worse. She is on the point of collapse.

Nothing but an operation will save her. In haste the surgeon is summoned. By this time she is almost crazy. To save her preparations are made for an immediate operation. The knife is ready. At the last moment the teeth are found where they were hidden. Sensational but joyous scene, doctor nonplussed, mingled feelings of Mrs. Dobbs. Rejoicing by family. "All hands round."

BUDDY AND HIS DOG (Aug. 2).—Buddy, a boy of eight, helps his folks to the family support by selling newspapers. His folks were very poor and Buddy had a route that was the envy of the other village newsboys. Every morning at five he got up to go to the newspaper office. One morning a little stray dog came up to him and at the same time a window was opened and a lady told him to please take that dog away as he was a nuisance. Before the route was finished that morning Buddy and the dog were great friends. His parents he knew would object as they had a hard time to feed the hungry mouths. He took the dog to the woodshed and goes home. Dinner time he sneaked whatever he could into his pocket for his pet. He gets scolded but the boy refuses to give up the dog. The father lectures him and tells him that it is so hard to give the children enough to eat but Buddy is willing to eat less and give it to Foxie (the dog). A few days later the father calls Buddy and reads him a clipping in the paper, stating that dogs without licenses will be shot on August 1st. Then follows Buddy's hardships at getting employment. He lacks about seventy-five cents when the day arrives so writes a letter to the police. The letter is so oddly written that a policeman and Cady reporter go to his home with a camera and Buddy thinking the dog is going to be shot hugs the dog tightly and is shot by the camera instead. He is also given money to pay for the dog's license which makes him a very happy boy.

GAUMONT

HER SUPREME SACRIFICE (August 20).—Jack Seward, a well-known barrister, is a widower living with his daughter Colette, who unfortunately suffers with an affliction of the eyes. The barrister during the course

of business meets with a pretty actress, with whom he falls in love, and arranges a meeting in the park for the next day. His daughter's affliction has got worse, necessitating a visit to the specialist, who advises an immediate operation. The operation is performed and proves successful. Meanwhile Jack's suit has progressed satisfactorily, and the actress becomes his promised wife. During a visit to the house the actress is introduced to Colette as her new stepmother, and the child's grief at the news is very distressing. She caresses the painting of her mother, rushes off with it and deposits it in her bedroom. Later she suffers a relapse and the specialist when called in states that the acidity of her tears will eventually lead to complete blindness, the only remedy being to remove the cause of the trouble. The actress, upon becoming acquainted with the specialist's opinion, decides upon the course of action to pursue in order to preserve the daughter's eyesight, and by that means sacrifices husband and home.

GRAZIELLA THE GIPSY (Aug. 22).—The artist, Andrew Darel, is anxiously awaiting the result of the Hermosa Competition, when his room is invaded by fellow artists, etc., who crown him with laurels, and inform him that he is the lucky winner of the purse of money. Amidst a scene of gaiety he takes his departure for Italy, and one day, when admiring the beautiful view from Sorrento, he hears a voice singing amongst the orange trees. A closer view reveals to him a beautiful girl clad in the picturesque garments of the country gathering oranges. Wishing to make her further acquaintance, he advances to meet her and learns that she is alone in the world, and named Graziella the Gipsy. The painter when engaged in painting the various views of the place is always accompanied by the gipsy, who falls in love with him and engraves with the point of a knife their initials on the bark of a tree. One day the painter, when taking a short sea voyage happens to meet a young Parisian lady, who captivates the young man with her graceful charms, and subsequently meets him when in the company of the gipsy. Graziella is not slow in recognizing that she has a rival, and implores the painter not to forsake her, but her advances are repulsed, and he departs with his fair charmer. The concluding pictures of this film show the tragic effect of the terrible blow received by the gipsy girl.

ECLAIR

BOYS AGAIN (Aug. 8).—Lyons decides to take a holiday and starts on an automobile trip, going through his home town, that he has not visited for fifteen years. He breaks down at the station. At the same time two old companions of his are just leaving the station when they see their old pal. They persuade him to join them as the automobile cannot be fixed for at least a day. Farmer Bassit rigs the two friends out and they go fishing and fall in the water, lunch and all. They then go to an orchard and Lyons climbs an apple tree. Mrs. Farmer Brown sees the robbers and chases them, leaving Lyons in the tree. The dog tears Bassit's trousers, but Lyons gets away, and falls worn out with laughter by the side of a road. While there, he hears a girl sobbing over a letter that she has received from her lover telling her that the factory (Lyons) has been shut down and they will have to wait to get married. Lyons finds out that the girl is a daughter of a former playmate and promises to alter affairs in general. He goes to the telegraph office and phones to the manager to rescind the order to close down and instead to raise wages five per cent. Two days later he goes home and meets the happy lovers on the road and goes on his way a happier and better man.

BECAUSE OF BOBBIE (Aug. 6).—Young Hilton is bored with society, and in search of a quiet place, goes to Harmony Inn. Marjorie and Bobbie leave a fashionable resort, because Marjorie is made conspicuous because of a scar that makes her wear high necked gowns, and go to Harmony Inn. Bobbie's woes with his sail boat brings Hilton and Marjorie together, which terminates in a pretty little romance and Hilton takes the girl, scar and all, which greatly pleases Bobbie who is much taken up with Hilton.

THE FOSTER SISTER (August 11).—Yvonne, the city girl, is visiting her foster mother and sister, Marietta, who lives on a splendid farm. Yvonne is royally received and enjoys herself immensely.

Marietta presents her fiance to Yvonne. The latter, being a sort of coquette flirts with him, and he falls in love with her, forgetting Marietta. Marietta overhears them planning a meeting and an inspiration as to how to get even comes to her.

By her scheme she succeeds in getting her fiance shut in the pig-pen. Returning to Yvonne she decoys her into the barn and locks her with the cows and oxen.

A short time later both are released from their durance, both cured of their flirting propensities.

On the same reel:

CARLSBAD.—A picture trip to one of the most fashionable of European health resorts.

REPUBLIC

EVIL TO HIM WHO EVIL THINKS (August 5).—The saying made famous by King Edward I, which caused the organization of the famous Knights of the Garter, is used as the theme of this modern story.

Hiram Perkins, a young farmer, has married a beautiful country girl, and after the novelty of the honeymoon had worn off, he becomes blind to his wife's charms and made of her a farm drudge. His main object in life was money and to increase his income he decided to take in summer boarders.

Dick Ravenwood and his mother were the first to come there and Dick, becoming charmed with Mrs. Perkins' personality, did everything in his power to lighten her burdens. Perkins' mind, too cramped for any broad thought, misunderstood these innocent attentions and did not hesitate to unjustly accuse his wife of unfaithfulness. Mrs. Perkins bore all this with the spirit of a martyr and was greatly relieved when upon her younger sister's arrival Dick concentrated all his attentions upon her.

Dick's impetuous nature knew no obstacles and he quickly won the heart of Mrs. Perkins' younger sister, Nellie. Nell would not name the happy day until Dick had spoken to her sister, so Dick sends a note asking Mrs. Perkins to meet him in a secluded spot (where Nell is in hiding) as he has something of great importance to tell her. This note falls into the hands of Perkins, whose brain becomes fired with jealousy and whose evil mind can see nothing but wrong in every action.

Perkins bides his time and upon seeing Dick alone in a canoe fires at him, causing Dick to fall into the water helpless. Mrs. Perkins hears the shot and looking toward the lake sees Dick slowly sinking. Without a moment's hesitation she leaps into the river and rescues him. Perkins is finally made to realize his mistake and also to appreciate his wife, whose drudging days are about over at the time when Dick marries her sister.

BISON

THE LITTLE RANCHER (July 23).—Mrs. Jenkins is struggling in her endeavor to educate her son, and is handicapped by the fact that her husband has an ungovernable passion for drink, and the cards. He comes home in an intoxicated condition after squandering his salary and demands their little savings. She shows him conclusively that he has spent all. As a final climax, he forcibly takes her wedding ring and pawns it for liquor. Twelve years later, we see the mother and son now grown to manhood living on a comfortable ranch in the middle West. Unexpectedly the husband, who has become a wandering tramp, comes to the ranch house, where he recognizes his former wife. He becomes insolent; son discovers the supposed tramp in his father and arrives just in the nick of time to save the father from what might have been a lynching at the hands of the cowboys.

REX

THE HAND OF MYSTERY (July 25).—When Cleo lost the new locket she had been given a mere little while before, the guests at the house were annoyed and displeased—such a situation always creates a little restraint and mutual suspicion. Yet—she had been walking with Fassett—and—a few eyes turned to him and interpreted unpleasant things. But when a day later as the hostess sat in her boudoir, a man's hand stole in through the door, passed over her secretary and picked up a brooch lying there, her belief that the locket had been stolen and not lost was confirmed. Hastily snatching the ink well, she threw it at the hand, and a moment later rushed to the door to find no one. Fassett was sitting on the verandah with Cleo, and a hand with an ink well in it spilled some ink over Fassett's sleeve in just the way and place his own was marred. In the meantime, the hostess summoned a detective, who mixed with the guests, was suspicious of all and trustful of none. Several times in the next few days the hand appeared, at divers times. At once, when a particularly bold theft had been committed, the detective summoned all the guests to the salon, deliberately walked to Fassett, lifted his sleeve and showed all the marks of the ink that had been thrown at him. Fassett was no less astonished than his friends, but the guilt was fastened upon him, and he was forced to leave the house in disgrace. Only Cleo believed in his innocence and honor.

A few days after he left, the valet was going through the guests' laundry, and came upon a shirt with ink spots upon the sleeve. A light dawned upon him. Fassett could not have been guilty. He hastily summoned Cleo, and advised her of his discovery. Cleo at once sent for Fassett, and he became the real detective. Through alertness and persevering diligence, he finally caught the real thief, who was none other than the detective.

THROUGH MEMORY BLANK (July 28). Her husband was just what she was not, cold and brutal and even a little criminal. He earned his living in God knows what way, but once he boldly boasted that he and a confederate were to rob a house. She pleaded with him to forsake the dishonest plan but he laughed and hurled her aside. She sobbed and begged, but he merely enjoyed her tears, and left the house.

Outside he met his accomplice. The little wife followed him, caught up with him on the corner, and again pleaded with him to return home. In his rage he turned and struck her on the head. The woman fell and did not rise again. The two ran off.

A little later she was found lying there by a farmer and his wife, who revived her. She did not know who or what she was. Her memory was a complete blank. But the good farmer took her home and made her happy.

And in the peaceful little farm house she was to learn again the sweetness and misery of love. A young farmer lad, sincere and earnest, whispered the old words to her and she said yes.

Her husband came out of prison one day, and came to the little place of the old days. He broke into the little grocery store, but escaped in time to avoid the wrath of the proprietor. He walked down the road and met—his wife. It was her wedding day. He walked over to her, and the blank in her mind became the record of the past. She suddenly knew all, realized the mockery of her new love—and told her sweetheart that she loved him but that her duty was to the other. Together they left, she and the criminal. But they had not reached the corner when the proprietor ran into them. A struggle followed. The thief tried to obtain possession of the other's revolver, and in doing so shot himself.

Suffice it to say that today she is happy in the love of a good man.

GEM

BREAD CAST UPON THE WATERS (July 23).—It required an effort for the old violinist to sell his instrument for food and heat. He loved his instrument as if it were something human, and dear and kind to him. But the little one was crying for food, and the instrument was compeled to earn it.

Walking away with the money that it procured, he ran across a little street Arab, soiled hungry and dirty, and his heart went out to the mite. He took the boy home, and gave him food and shelter.

A few days later a celebrated musician brought his violin to the old man to be mended. He took his overcoat off to explain the defects in the instrument, and the little erstwhile waif, in child play, put on the big overcoat upside down. As he did so, the wallet that the musician had carried in his pocket fell into an umbrella standing near by.

The musician left and later discovered the loss of his money. He at once returned and had the old violinist arrested.

It was before his trial that the boy found the money in the umbrella and hurried to the court to explain the circumstance. The musician saw his mistake, and returned with the liberated violinist. And as he passed from the house he put the roll of bills that the wallet had contained in the hands of the boy who had shown him his mistake.

VICTOR

NOT LIKE OTHER GIRLS (July 26).—Flo is not like other girls, not like the other girls, the other girls at the Ferncliffe Seminary, in that she does not like the attention of the young men at the near-by college and

their efforts to win her affection prove disastrous to their ruffled spirits. Flo has a guardian, John Strong, who has made some unfortunate speculations and to recover his losses uses his ward's fortune and in the end loses all. He writes to his son and tells him the truth and the only way to keep himself out of jail is a marriage between his son, Owen and Flo, his ward. Owen arrives home and after persuasion on his father's part, agrees to help him. Flo is invited down for a visit, she arrives and Owen is urged on by his father to try and win her. His first effort is to take her for a ride in his auto. On the way she has him stop to pick some wild flowers—while he is plucking the flowers, she starts the car, leaving him by the roadside. The car proves balky and finally stalls, and Flo is unable to start. Owen catches up to her, politely offers her the flowers, makes a few adjustments on the car and proceeds. They arrive home and Flo returns the compliment by presenting to him the bouquet, for his excellent driving, and runs off laughing. Matters run on and Owen becomes greatly in love with the boydenish girl, but does not progress very rapidly in his suit. The father also loses heart and is distracted nigh unto death. Finally Owen gives up after Flo has upset him in a canoe and tells his father that he hasn't "a ghost of a chance" to win her. The blow is too much for his father's weakened heart and death ends his troubles forever. Owen enters and finds his father dead. His heart is broken, as the father's misdeeds now fall on the son. Flo begins to soften at Owen's sadness and when Owen shows the letter written by his father, telling him of his misdeeds, Flo is greatly shocked. Owen tries to make reparation by deeding to her the house left him by his mother, leaving her a note to that effect, but when Flo finds him gone, she will have none of his gifts, and taking a short cut across the field, she heads off the auto in which Owen is in and orders the chauffeur to return home. There she upbraids Owen as only women can, orders him to stay and tells him she hates him for making her love him. Owen does not go away.

IMP

THE TRAITOR'S FATE (July 22).—Mildred has two lovers, Herbert and Will. Herbert is the favored lover. But Will is determined he shall never marry her. The day before the wedding Will sends her a note asking her to see him for the last time as he is leaving the country forever. Mildred's tender heart urges her to yield to his request and she meets him. After wishing her all happiness in her new life, he persuades her to allow him to drive her home. Then comes a wild ride.

Mildred faints, and Will seeing a cabin in the woods carries her to it and endeavors to revive her. She recovers from the swoon and begs Will to take her home; he refuses. He tries to embrace her; she pushes him away, and falling to the floor, her hand accidentally touches a hatchet. She grasps the weapon and warns the desperate man to keep off. She escapes from the cabin with Will in pursuit. He overtakes her and seizes the deadly weapon when Herbert arrives. He having seen the empty buggy is alarmed and goes in search of his sweetheart.

Will escapes in the woods, but is finally captured and the unworthy friend meets the fate he so richly deserved.

THE HEART OF A GYPSY (July 25).—Jan, a reckless young gypsy poacher, defies the game laws and is arrested for shooting and trapping on private ground. He is about to be given a long sentence when the little daughter of the squire prevails upon her father to release the trespasser. The gypsy boy's sweetheart is very grateful and vows to be of aid to the little girl some day. Later, the child goes on a long sea voyage and is shipwrecked upon a deserted coast. She is saved from the sea by the gypsy girl who nurses her back to health. The gypsy's protest against the presence of a hated outsider within their encampment and would drive the sick child into the wilderness, but the gypsy girl takes her under her protection and the two set out for a long walk through the forests to the father's home. They arrive there after many hardships and the gypsy girl is offered a home which she is about to accept, but the memory of her gypsy sweetheart is too strong and after a sad farewell she once more faces the wilderness and journeys to the tent of her own people.

A CASE OF DYNAMITE (July 27).—Johathan Jay, while waiting on a customer in his little country store, catches Cy, the village bad boy, stealing apples. He punishes him with a whipping and Cy plans revenge.

The opportunity comes when Jonathan gets a telegram calling him to the city. While he is buying his ticket Cy paints the word "Dynamite" on his grip, and as the train pulls in, Jonathan hurriedly picks up the case and dashes for the car, without noticing the word on it.

Upon his arrival in the city, he goes to a jewelry store where the clerk, seeing the word on the grip, offers him practically everything in the store to get him out quickly. Jonathan takes all he can and starts for the bank. The clerk rushes for a policeman and they give chase to the unsuspecting countryman, who gets into the bank to draw out some money. Here he meets with the same experience, as the cashier also fears an explosion. Jonathan is now well loaded down with money and jewelry, but is soon tracked by the clerk, cashier and policeman. After many amusing experiences he is captured and taken to jail where everything is satisfactorily explained and he is released and starts happily for his country home.

On the same reel:

LOVE'S DIARY.—Kate Morgan is in love with her employer, Clarence Irwin, a Wall Street broker, but he is unaware of this. Every day upon her return home she makes an entry in her diary saying how much she cares for him.

An adventurer, Charles Nally and his sweetheart, Marion, enter Irwin's office one day apparently on business but in reality to have Marion lure him with her beauty. And the plot is successful for he devotes his entire time to her and neglects his business. His shares in copper are almost swept away through his attentions to the fair charmer. Kate, of course, sees all this and is a very miserable little girl.

Finally, having spent a fortune on the scheming woman the crash comes, and she deserts him. Kate comes to the rescue and saves his reputation by covering his margins. This of course Irwin does not know until his broker comes with the good news that his copper shares are on the rise. When he does discover that Kate has rebuilt his fortune and saved his honor, he clasps her to his heart and at the same time she shows him her book of treasured thoughts—love's diary.

POWERS

BABY SHERLOCK (July 24).—In Baby Sherlock, another pretty child comedy is added to the list of the Powers Picture Plays which is a charming story set amid rural surroundings.

John Dobbs, an aged farmer, comes to the village with his family and while there makes the sale of a cow for a good sum. The farm wagon drives away, filled with pleased country folks, who have been to the hamlet to do some shopping. The payment of the money is witnessed by two tramps who follow Farmer Dobbs home. He is set upon and robbed and the tramps make their escape, running in view of little Margaret, a granddaughter of the old farmer. Another child discovers the plight of the robbed man, who is bound, and neighbors set him free. There is a search for the highwaymen and the irate farmers are aided by Margaret in a most ingenious manner to capture the tramps by reason of their leaving tell-tale evidence. The story is interpreted in a most charming manner. Baby Harley plays the role of the child detective in a most astute way and is rewarded for her vigilance.

On the same reel:

THE OLYMPIC GAMES.—Every loyal American was interested in the outcome of the Olympic games in Sweden in which the United States carried off the lion's share of the prizes and in this reel is depicted the feats of strength, fleetness and skill in which the American ensign was hoisted oftener than that of any other nation. It is a faithful reproduction of the games and will arouse interest wherever shown. The film represents an ambitious undertaking in photographing matters of international interest and will arouse enthusiasm wherever shown.

HIS MADONNA (July 26).—Miss Florence Barker and Mr. Edwin August, the two stars secured to appear in Powers Picture Plays, appear in their first picture under the direction of Mr. Frank Powell in "His Madonna," a story written especially around their talents and the result is a beautiful and touching drama that is replete with heart interest and cannot fail to please.

Edwin Gordon, an artist, loves Alice Eggleston, his model, but he is poor and loves her in silence. She is a beautiful young woman but is unaware of the passion of her employer and is much sought after by other admirers. The dream of Edwin is shattered when she leaves him for Ralph Gray, a debonaire man of the world, who sees in Alice only her beauty and charm. They marry and a child is born to them. Edwin, unable to remain in a locality that has been the scene of his one great sorrow, leaves and pursues his art in a distant city. He prospers and becomes prominent. He is given a commission to decorate a fashionable church and paints beautiful pictures on the windows. While at work an inspiration comes to him and he paints a picture of the Madonna and her child. He remembers and in his sorrow uses his brushes deftly and the result is a strikingly faithful likeness of his lost sweetheart, Alice, holding in her arms a child. In the meantime Alice has been deserted by Gray and wanders away from her native city. She is in destitute circumstances and seeks refuge in the church and there finds her portrait painted on the window. She intuitively knows that there is but one man in the world who could paint the picture and she seeks him out with the result that they find happiness at last, a pathetic and poetic finale of a strong and beautiful story.

NESTOR

THE RANCHMAN'S REMEDY (July 22). Colonel Brown, owner of Circle X Ranch, is very much interested in the study of medicine. The boys are aware of it, but it was left too irrepressible "Buck Hoover" to make capital out of it. Buck secures a patent medicine book and decides to have consumption in its worst form. He pours over the book and learns the symptoms of the dread disease by heart. The next day while the ranchman is passing through the grub tent, he coughs in a hollow manner; the ranchman turns quickly and questions Buck who recites his lesson and is ordered to bed. Then comes the softest period in Buck's more or less eventful life; beef tea, port wine and jellies are fed to him and then—enter the Green Eyed Monster of Jealousy.

Bill Dobbs feels that he, too, needs a little rest and incidentally a portion of the delicacies that fall to Buck's lot. "Buck refuses to part with his precious hook, but Bill coolly tells him, its either the book or exposure. Bill gets the book. After scanning the pages Bill decides he has a weak heart. That very day he gets his opportunity and when the ranchman is looking, he claps his hands to his heart and staggers. The ranchman is at his side in a moment and very soon Bill is resting comfortable in his bunk.

Buck and Bill carefully guard the patent medicine book, but the other boys cannot see why they should do all the work while Buck and Bill are living on the fat of the land. They demand that the book be turned over to them; the demand is refused and the hook is taken away by force. Very soon the ranch is turned into a hospital. The ranchman, of course, is delighted. At times he had almost hoped that one of the boys would fall ill hut to have eight of them down at once with various ailments—it was almost too good to he true.

It is the ranchman's custom to make periodical visits to town, telling his patients he would not he long, he rides off. He soon returns for his wallet. As he is about to enter the house he hears sounds of revelry and nearly collapses at the sight that greets his eyes. He sees Buck, the consumptive, smoking a cigarette, Bill with a weak heart, doing a breakdown with the paralytic, and altogether they appear to he the healthiest crowd of cow punchers that ever roped a steer. Almost overcome the ranchman steals away and then and there decides to teach them a lesson. How well he succeeds is evidenced by the fact that the boys of Circle X ranch no longer complain of even so much as a toothache.

THE LITTLE MOONSHINER (July 24).—The moonshiner's two daughters, Sue a child of five, and grown up sister, Betty, have just brought their father his dinner, when the old man is taken suddenly ill. Little Sue runs for aid and soon returns with their neighbor, Clay Harvey. They help the moonshiner to his cabin, but ere the doctor can arrive, the two girls are left fatherless. Later in looking over her father's papers, Betty finds the following note:

To my dear daughters:—It is my wish that you continue to operate the still until your sister is old enough to care for herself. Your father.

The next morning Betty sends little Sue out with a jug to place it as a sign to the mountain folks that her father's business would be continued. Clay loves Betty and would like to tell her of his love, hut feels that she may refuse him and this makes him hold his peace. Chad, another admirer, sees the jug, and tries

to persuade her to give up the still and marry him. Betty refuses. Chad grows angry and tries to force her consent until little Sue comes to her sister's aid, driving him from the place at the point of her rifle. Out of revenge he informs the revenue officers of the illicit still, then returns to the girl and tells her that his rival, Clay, has betrayed her to the revenue officers. Fearing her little sister might be taken from her, Betty at last promises Chad that she will marry him as soon as he destroys the still. Fortunately, the doctor has overheard Chad inform the revenue officers, and at once notified Clay, who with the doctor hasten to the girl's cabin, and after a hasty explanation Betty and Sue are whirled away to love and safety, while the revenue officers arrive in time to arrest Chad, whom they find destroying the still.

YOUNG WILD WEST'S PRAIRIE PURSUIT (July 26).—Horse thieves stealing four horses from the Bar Y ranch are seen by one of the cowboys, who gives the alarm. The ranchman and his cowboys give chase. The horse thieves ride through the woods and coming to a small clearing almost run over a small party camping. They would have run the party down had not Young Wild West pulled the leader of the horse thieves from his horse, and then knocked him down, when he started to draw his gun. Not knowing that the four men have stolen horses with them, Wild West lets them go.

They are hardly gone when the ranchman and his men appear. Wild West leads them in the direction taken by the horse thieves. They lose the trail in the woods and return to the camp. The ranchman invites them to the ranch for a few days and asks their aid in running down the horsethieves. They accept the invitation and packing up they leave for the ranch, where on arriving they are made welcome.

In the meantime the thieves arrive at their house in the woods and hide the horses. The leader swears to get even with Young Wild West, so dressing like an old hunter and putting on a false beard, he goes to town alone. He is overheard talking to a man by Young Wild West, who has ridden to town with his sweetheart, Arietta and her girl chum. Wild West stops when he hears the voice and after making sure pulls the beard from the robber's face. The man however manages to escape. Wild then gives chase, followed by the two girls. The horse thief reaches his pals on the edge of the wood and they watch Wild West coming and decide to steal his sweetheart as she passes since she is far behind the others. Wild and Mabel pass the place where the thieves are, thinking the man they are after is ahead. And when Arietta passes one of the men rides out and pulls the girl from her horse and turning dashes into the woods. Wild West hearing the cries of the girl turns and gives chase. But again the villains get away and reach their house first but Wild West sees them from a clearing and is about to enter when he sees some of the men come out and walk towards the place where the horses are hidden. Wild West is about to untie Arietta when one of the villains appears, and is soon at Wild's mercy. A desperate fight ensues between our hero and the gang leader. Mabel returns with the cowboys just in time to capture the entire hand of bad men.

COMET

HER INDIAN GUARDIAN (July 20).—Jack Irving is a bad man and his field of endeavor is the plains of the Great Golden West. Our story opens in the days of early emigration when that part of the country was holding out inviting hands for homeseekers to settle on tracts of land which the Government had set aside for white families. In those days crossing the vast expanse of territory west of the Rockies was not without its attendant dangers. Desperadoes and criminals and adventurers of every conceivable character infested the trails. Irving was one of that ilk and his depredations form one of the pivotal situations in this beautiful and engrossing film. The primitive Indian had to be contended with too and history reeks with the crimes of the aborigine. One little family of four was massacred and the only surviving member was a little girl of five. She was pretty and sweet and the chief of one of the tribes, Kowpulek by name, adopted her. Years pass and Starlight as she becomes known grew up to be a beautiful woman. She becomes the idol of her foster father who presents her with a valuable rough diamond which has descended for generations from his forefathers. Irving knows of the existence of the jewel and plots to secure it. His opportunity arrives while Starlight is trying to acquire the mysteries of a camera which has been left in her charge by one of the tourists. Starlight, with the vanity of her people, desires to take a picture of herself resplendent in Indian garb. She is about to press the release bulb when Irving steals cautiously behind her and strikes her a cruel blow upon the head. The girl falls to the ground unconscious and Irving takes the diamond and decamps. In the meantime the tourist returns and seeing the wounded girl soon revives her. She tells him the story of the attack and theft and when the negative is developed the Chief recognizes Irving and sets upon his trail, swearing to avenge the wrong. After a long search he comes upon the assailant and the two engage in a fierce combat with bowie knives. The chief is the winner and at the conclusion we see him hurl Irving over a high bluff in realistic fashion to instant and deserved death on the rocks below.

REFORMED BY STRATEGY (July 22).—A ferocious lion has escaped from a visiting circus and the populace is searching high and low to capture the animal. The newspapers are full of accounts of the escape and one of the first to read about it is Tom Lane a young man about town, who has just returned to his home with a friend of his, Joe Baxter by name. The pair have been out most of the night before having a glorious time, and are much the worse for their carouse. Tom is married and his wife who has tried many schemes to reform her spouse suddenly hits upon the idea to make it appear that the lion has found refuge in her home. Just how to make the ruse effective is the question. She goes to a fur store and seeing a magnificent specimen of a lion's skin with a cured head has it sent home. The men have retired to another part of the building and while they are away she drapes the skin and places it in a conspicuous part of the room. Upon returning the men see the skin and imagining the lion is in the room run pell mell into the street. The first thing they do is to apprise a policeman of their discovery. The policeman with cocked revolver and urged on by the men, who demand immediate protection, enters the house and forthwith institutes a search for the lion. The only thing he can find naturally is the skin. Thereupon he accuses the men of making a fool out of him and puts them under arrest for disorderly conduct. They are about to be taken into the lock-up when Mrs. Lane, who has watched the entire proceeding from a vantage point nearby, explains the situation. It is the policeman's turn now and he laughs. He tells the men that drinking only colors the imagination and advises them to quit the stuff and reform. They promise and he departs leaving them to reflect and wonder if sobriety is not much more wholesome after all.

ESSANAY

THE UNDERSTUDY (July 23).—Pauline Raymond, leading lady of a theatrical company who are to open on Broadway with a new show, receives her part and goes to a small country place to study. Here she meets the daughter of the landlady and the two become fast friends. The little country girl is deeply interested in Pauline's part and studies it every chance she gets. Seeing her enthusiasm, Pauline makes her sort of an understudy and Mary helps the actress greatly with her prompting. Two weeks pass and Pauline prepares to return for the opening fight it out with himself. Suddenly he hears and leaves it behind at the cotage. Mary finds it and, although knowing it by heart, goes out into the woods to study the familiar lines. Meanwhile, Pauline's auto meets with a serious accident on the road and she is carried back to the cottage badly injured. Bradley, the theatre manager, gets the wire, jumps into an auto and arrives at the little town on the afternoon of the opening night of the show. Pauline's injury prevents her returning to the stage for weeks and Bradley is in despair. Failure of the show and ruin stare him in the face and he tramps away into the woods to fight it out with himself. Suddenly he hears a voice speaking aloud the lines of Miss Raymond's part and discovers Mary, who tells him she knows every line of it. Instantly Bradley whisks her into his auto and, after a wild dash, they arrive in the city in time to fit Mary out with a wardrobe and send her on the stage to play the star role. Mary makes a great hit and receives an ovation at the final curtain that insures her success and that of the play. Bradley instantly makes her leading lady of the road company and the little country girl is safely started on the way to fame and fortune.

MR. TIBBS' CINDERELLA (July 25).—Mr. Tibbs is a salesman with the Walk E-Z Shoe Company, and is an enthusiastic admirer of pretty feet. Everywhere he goes he is on the lookout for them, and is thoroughly disgusted when many charming women reveal feet of enormous proportions. One morning a shoe drummer leaves a plaster mould of a female foot, beautifully small and charming. It is handed over to Tibbs, who goes into ecstasies, fits a pair of shoes to the model, then puts a large sign in the window offering to give the shoes to any lady able to wear them. During his absence a veiled Venus enters, tries on the shoes and they are found to fit her perfectly. She leaves her own shoes and goes out wearing the new ones. Tibbs returns and, with one of her shoes in his hand, starts out in pursuit of his affinity. For a whole month he searches vainly, hiding under sidewalks and watching the passing feet for a glimpse of his Cinderella, but with no success. At last one day he catches sight of her through the window of a barber shop, wipes the lather from his half-shaved face and rushes out. The chase leads to the railroad station where Cinderella boards the train. Tibbs, after a hard dash, boards the train as it is pulling out, secures a berth and goes to bed. Next morning he is searching for his lost collar button when those fairy feet emerge from the opposite berth before his very eyes. Down on his knees Tibbs pours out his love, only to have Cinderella's face appear next and discover she is a toothless and frightfully ugly spinster. With a whoop of rage Tibbs dashes from the coach and, while Cinderella vainly tries to prevent it, dives from the train. A moment later he crawls up the embankment a human wreck and limps off for the city a sadder and wiser man.

PATHE FRERES

JANE SEYMOUR AND HENRY VIII. OF ENGLAND (July 23).—The historical intrigue of Jane Seymour to supplant Queen Catherine of Aragon in the affections of Henry VIII. of England is here re-enacted. The King and Queen become incompatible, and an anonymous note warns Catherine that Lord Crammer is responsible for the King's infelicity. The Queen sends for Lord Crammer and, in the presence of Jane Seymour and other ladies-of-the-court, fiercely upbraids him. Jane sees an opportunity to further her ambition to be Queen, and joins forces with the enraged Crammer in an effort to influence the royal ruler against his wife. They place the King in a compromising situation in which he is discovered by his Queen, whom he promptly divorces. Success seems assured to Jane Seymour, but an accident prevents her attendance at the King's country feast, where His Majesty becomes infatuated with Anne Boleyn, and discards Jane. The film is done in color and displays with remarkable faithfulness to detail this epoch-making event, conveying a vivid impression of the elaborate pomp and ceremony prevalent at the time.

HIS SECOND LOVE (July 24).—A trapper, badly injured, falls in love with the Indian girl who nurses him back to health, marries her and they have a child. While he is away on a long hunting trip his wife dies and the child is taken care of by friends. On the trapper's return he finds a telegram awaiting him, calling him back East to the bedside of his dying mother. Arriving there he finds his mother in the last throes of a long illness and agrees to her last request that he marry her ward. The marriage, however, is unhappy and eventually they separate, he going back to his child in the West. His second wife, ultimately realizing the sterling worth of her husband, joins him at Rainbow Lodge and a reconciliation takes place.

A REDMAN'S FRIENDSHIP (July 25).—A redskin, injured, receives assistance at William Dodd's cabin. The white man is later captured by the Indians and condemned to die at the stake. He asks for a brief reprieve to bid his wife and baby good-bye. The chief demurs, but the befriended Indian, Eagle Feather, recognizing his benefactor, offers to sacrifice himself if the white man does not return, and the chief grants the request. Dodd's wife tries to prevent his fulfilling his promise by killing his horse, but Dodd finally returns to meet his fate. The bravery of Eagle Feather in offering to make such a sacrifice touches the old chief's heart and he gives his warbonnet to the younger man. The new chief thereupon releases his white friend, who returns to his grieving wife and lonely little boy. The story will reach every heart.

A BOLD GAME (July 26).—An adventurer

and his wife, posing as mere acquaintances at a summer resort, make an effort to trap a wealthy man into separating himself from a lot of money. The plan is unique and would have been highly successful but for the eleventh hour repentance of the wife, who confesses her share of the plot to the police, thus saving her victim whom she has learned to respect.

On the same reel:

OVER MONACO IN A HYDRO-AEROPLANE.—A series of beautiful views of the famous European gaming resort in all its splendor.

FOR THE SAKE OF THE PAPOOSE (July 27).—The daughter of a pioneer family, left an orphan at a tender age, is adopted by the Indians and, when grown, marries one of their number, the son of Chief White Horse. When their boy is four years of age the Indian husband dies. The young widow meets Dr. Bob Ray, a frontier practitioner, who, smitten by her charms, proposes marriage. Chief White Horse allows her to go, but will not let her take her baby. The wife fears to tell her doctor-husband of her child and keeps the knowledge from him, but not for long. The boy is taken sick and Dr. Ray is called. The mother cannot resist the desire to see her child and, risking all, follows her husband. The baby calls her the most wonderful name of all. The doctor, suspicious of the deceit, renounces his wife to the Indians, but in leaving the country meets with a bandit and is wounded. He is found by White Horse and the latter's grandchild, and upon learning the truth of his wife's former marriage, there is a reconciliation that ends a story in which tense situations are constantly developing and the heart throbs many, many times.

EDISON

THE SKETCH WITH THE THUMB PRINT (July 23).—A gripping newspaper story showing how a reprimand from the city editor puts a reporter sufficiently upon his metal to make him "dig up" a live story where apparently none existed.

Mr. Harry Furniss, the famous English cartoonist, and his daughter are visiting New York in search of various American types. While passing a Fifth Avenue jewelry store the daughter calls his attention to a rough looking man who stands gazing at the diamonds displayed in the window. As the artist finishes the sketch his daughter accidentally drops a sketch of herself; the rough looking man picks it up and in handing it to the girl leaves his dirty thumb print upon it. Later the artist leaves the sketch book on a park bench.

The reporter, wandering in the park and discouraged by lack of news, reads a heading in a newspaper of a great diamond robbery and wishes he were lucky enough to locate the criminal. He finds the sketch book, sees the name and address of the owner on the inside and returns it to him. He asks for a sketch in return and selects the one of the daughter upon which is the dirty thumb print. In glancing over a newspaper which he has been reading, the artist recognizes the name of the jeweler who was robbed as the one in front of whose store he sketched the rough character. He tells the reporter of the incident and shows him a sketch of the man and also shows him the man's thumb print. The reporter's news gathering propensity immediately begins to assert itself and he proceeds to the Rogues' Gallery to find out who the original of the sketch is.

Later, in looking over the scene of the crime he finds a thumb print on a bit of broken glass in the jeweler's smashed window. He learns of the haunts frequented by the man he suspects and by some clever detective work secures another print of his thumb. The three prints prove conclusive evidence and the criminal is arrested. The reporter gives his paper a "scoop" which reinstates him in the favor of the city editor and the closing scene shows him in high favor with the artist's pretty daughter.

THE ESCAPE FROM BONDAGE (July 26.)—This is the first of a series of stories concerning a girl called Mary and it shows her first adventure at the age of a few weeks when she is brought in a basket and secretly left in the store of one Billy Peart. The note which accompanies her, promises Billy that if he provides for her and finally sees her married to some village boy, a thousand dollars will be sent to him in addition to the five hundred which is left with the child. Of course the note is unsigned and of course Mary's parentage is therefore in doubt.

After this prologue the story takes up this action: Mary is eighteen years of age and Billy has made up his mind that it is about time to fulfill the suggestion of the note and marry her to some village chap. He finds a young country lad, Tuck Wintergreen, who shows a decided preference for the girl and invites him to go ahead and win her, promising his own influence as backing for his suit. But Mary has become a dreamer and is no mind to marry. She has made a friend of an old fisherman and sails with him in his boat, listening to tales of the great world.

On one eventful day a magnificent yacht anchors in the harbor and Mary hears of the life of people who own such boats. The old fisherman, gives her a twenty dollar pocket piece of his, telling her to keep it until the time comes when she goes forth to see the great world and that it will help her on her way. When she returns to the ice cream parlor kept by Billy Peart, she finds the yacht people to be served with ice cream and while admiring their smart yachting suits and good breeding, she thinks of the twenty dollar gold piece. Billy Peart sees her fondling it and takes it from her, the result is a quarrel which drives the yacht folks away from the store and sends Mary, hot for revenge, to the sitting room up stairs. There she remembers seeing Billy lock something in a drawer and in her frenzy she tugs at the drawer until the front, which has not been firmly glued, comes off and she finds herself in possession of a roll of money and a note. The note which she reads, makes her realize that she does not belong to Billy Peart and that she has a right to flee from the life of the little country store. She defies Billy and runs to the wharf where she begs the old fisherman to take her to the mainland. When Billy follows her, her staunch friend holds him on the pier while Mary sails away with the boat to freedom and the future which will be told in some other stories.

We are introduced in this film to a number of fascinating personalities and Mary is surely destined to be a national character. The special cast plays the story with distinction and the photographic and scenic effects are exceptionally beautiful.

VITAGRAPH

ROCK OF AGES (July 20.)—Talented as a sculptress, Madeline Bates, a young widow, carves a cross which she afterwards erects on the seashore in memory of her husband, who was lost at sea. Madeline lives with her old father in a small fishing village on the coast of Maine. One day, while resting on the monument, a celebrated artist visits her home and recognizing her ability, induces her to go to the city and study art under his tuition. She accepts his offer and becomes famous. Among her acquaintances is a married man, who pays marked attentions to her, regardless of her indifference to his advances. Another woman, jealous of Madeline, writes her father that his daughter is compromising herself with other men.

Madeline's father hastens from his home and calls on her. At the same time, her insistent wooer happens to be in the studio. The old man excitedly comes to the conclusion that the reports he received are true. He will not listen to her explanations and returns to his home, forever disowning her. Later, she goes back to her native village and devotes her life and means to helping the sick and poor. While nursing a sick child she contracts a fever and one night, in a delirium she wanders in her nightrobe, her hair streaming in the wind, and visits the cross she erected in memory of her husband. Sinking to her knees at the foot of it, she clings to it, in remembrance of the one she loved most. In this position she reproduces a living picture of "The Rock of Ages." The rising waters of the ocean dash around her. She dies upon the cross, crowned with Eternal life.

WANTED A SISTER (July 22.)—In the college play, Tom, and his room-mate, "Bunch," take prominent and successful parts, Tom as the hero and "Bunch" as the heroine, in which he is an excellent female impersonator. The day after the performance, "Bunch" makes an engagement to take a real chorus girl to dinner. Unexpectedly his mother comes to college to visit him and he makes Tom take the girl. He reluctantly consents, as he is engaged to Evelyn Marshall. While Tom and the chorus girl are dining in the restaurant, Evelyn comes in with a party of friends. She is astonished, and exceedingly vexed when Tom's companion pats him under the chin. Evelyn makes her presence known to Tom and breaks their engagement. He tells her that the young lady is his sister and he would like to have her call at her room the next day and see her.

Tom hurries to his room and tells "Bunch" the mess he has got him in, and that he will have to help him out of it by impersonating his sister, using the same costume as he used in the play the night before. "Bunch" agrees and succeeds in carrying out his part of the contract until Tom places him in the box couch to give him a chance to talk to Evelyn alone. While Evelyn and Tom are sitting on the couch, "Bunch" succeeds in releasing himself from his imprisonment, and rushes from the house, where he is arrested for masquerading in woman's attire. He induces the policeman to go to his room and get Tom's identification, which Tom tantalizingly refuses to give, until he sees the joke has gone far enough. The policeman smilingly withdraws. Tom and "Bunch" explain matters to Evelyn and she consents to forgive Tom, and reaccepts her engagement ring.

LUBIN

WON AT HIGH TIDE (Aug. 19).—George Jones loves Sally Brown, but Old Brown who is a sufferer from the gout obects to their marriage. Old Brown has to be wheeled around in an invalid chair by an attendant, this attendant is wise to the love affair between the two and aids it all he can, several times in spite of the care of the attendant who attracts the old man's attention whenever George appears on the scene, and the watchfulness of Sally the old man catches George and Sally spooning behind his back. George and his sweetheart then resolve on a desperate plan to bring the father to terms; they meet the attendant and George bribes him to quit the job. George then disguises himself with a mustache and applies for the position, which he gets. This gives Sally and her lover a great deal of time together as she always accompanies her father on his little rides. One morning George wheels the old man down to the water edge where he leaves him reading a newspaper while he and Sally seek a secluded spot to spoon. The tide rises upon the old man without his taking notice of it and when he sees it he roars for help. George takes advantage then of this opportunity and rushes to him and pulling off the false mustache asks for his daughter's hand as a reward for getting him out of his predicament. The old man sternly refuses and George leaves him there to his fate and returns to Sally who has been watching the progress he makes on the beach. The old man is getting deeper and deeper in the water on account of the rising tide and roars louder and louder. George again goes to his side. He again asks the old man for Sally and to save himself, the father gives his consent. George pulls him out of the water and the picture ends in the happy union of the young couple.

On the same reel:

THE HOBO CLUB.—It happens one balmy day in June, a dozen of the clan of the "Four Hundred Brotherhood of the Road" reached the town of Philadelphia, and after viewing the surroundings and the kindly faces of the people decide to hold one of their most important meetings. The Secretary balanced the books, in which it is discovered that some members are short from one to three cents dues. The usual reprimand is administered and each member is sent on his way to procure the necessary funds to keep in vogue the old custom of refreshments after the meetings. After many trials the clan return and between all the members the necessary amount of ten cents is counted into the treasurer's hands, who handed it to the commissary department. At this moment the old trusty tin kettle is brought into play and sent on its merry way to bring back amber liquid. But the fact that by such constant use a hole had been worn in the bottom is overlooked and a trail of the precious beer was soon along the street. The disgust of all the members on the return of the kettle is indescribable. The blame for the great loss is placed with the commissary who tries to explain, but is handled very roughly and placed beyond the portals of the great brotherhood 400 of the road.

THE CONVALESCENT (Aug. 21).—Henry Devereux, a young New York millionaire, is informed by his physician that he has consumption and is sent out to California as a guest-patient to a medical friend of the doctor. Devereux is installed in the home of the physician. There he meets besides the doctor's daughter Alicia, a young man named Holden, who is engaged to Alicia. On one oc-

No. 1000—A MOTIOGRAPH

How Motiograph Character Has Succeeded in Bringing Sales Into the Thousands

The success of the 1912 MODEL MOTIOGRAPH in the last year has been nothing more than the buying public's appreciation of real worth and value in moving picture machines.

One MOTIOGRAPH has sold another; and that, in turn, another and another; and so on until sales have multiplied into the thousands.

Please keep before you, in your study of the MOTIOGRAPH, **three thoughts:**

1st—Every part of the MOTIOGRAPH machine is made in our own factory.

2nd—Only the very highest class of material is good enough.

3rd—The importance of both parts and material in determining value efficiency, economy of up-keep and length of service.

Wm. M. Brown, Sec'y and Treas. of the Solvay Theatre, N. Y., writes us June 14, 1912:

"Kindly send catalog for your 1912 model machine. I expect to open a new house ——— and would have a MOTIOGRAPH by all means. Have run this 1910 Model one year and this is first parts I have had to buy."

———Manufactured by———

THE ENTERPRISE OPTICAL MFG. COMPANY, 568 W. Randolph St., Chicago, Ill.

For Sale by Live Dealers Everywhere.

casion Holden saves Devereux's life and the two young men become warm friends. Holden goes on a prospecting trip and in his absence Devereux's malady becomes worse and he is forced to take to bed. Believing himself dying, Devereux explains to the doctor the terms of his father's will whereby if he, Devereux, dies unmarried, the entire fortune passes as a memorial to the birthplace of the elder Devereux; and he wishes Holden, his preserver, rather than his father's birthplace, should inherit his fortune. To this end he proposes a formal marriage to be solemnized between himself and Alicia, so that through her, as his widow and as Holden's future wife, he may leave legally to Holden, his vast fortune. Dr. Chambers consents, and a marriage between Devereux and Alicia takes place. Then, to the dismay of both, Devereux recovers. Holden, on his return from his trip, makes haste to call on Alicia, not having been told of her marriage. Coming upon her unawares, he playfully seizes her and is about to kiss her when she pushes him off, telling him of her marriage and showing him her wedding ring. Holden is naturally amazed and hitter. Finding, however, that the girl still loves him, he proposes that she elope with him on the Overland leaving that afternoon. After much pleading, and on Holden's threat to kill himself, she consents. On her way down, as she starts to go to the station to meet Holden, she passes Devereux's bedroom door. It stands open. Entering she takes off her wedding ring and places it on his desk. In doing so she sees a note addressed to her. She opens and reads:

"Goodbye and God bless you. I loved you. Off to New York to settle my estate on you and to kill myself. Make that noble fellow happy. It is my wish. Your husband."

In a flash Alicia realizes the noble self-abnegation of Devereux and the selfishness of Holden. Her attitude changes. The girl hurries to the station and passes Holden at the entrance without seeing him. On the departure platform, when Holden hurries up at the last moment before the train starts, searching for Alicia, he finds her in Devereux's arms.

Free moving picture shows are to be given in the Montreal Parks, the Board of Control granting permission for the carrying out of the scheme to a large delegation which waited on them. The plans will be quickly matured, and it is expected that the first show will be put on July 15th.

* * * *

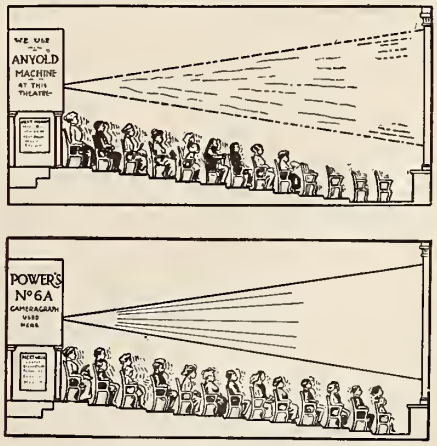
Seven moving picture houses in the downtown districts of St. Paul have been inspected by members of the special investigating committee appointed by Mayor Keller to look into conditions of minor show houses. In practically every case minor violations were found, either in regard to ventilation or the rules about ventilation.

W. D. Nevils, Dallas, Tex., who has been engaged in the moving picture business in this city for the past seven years, and who now owns the Palace, Candy and Nickelodeon theatres, has just completed negotiations whereby he will open what he says will be the most elegant and elaborate moving picture theatre south of Chicago. Plans are now in the hands of architects and will be turned over to the contractors in a few days. The new theatre, which will be known as "The Washington," will be located at 1613-1615 Elm street.

I have ordered a pipe organ through the Will A. Watkin Company which will cost me $10,000, says Mr. Nevils, and my monumental designs and staff work alone will run into the thousands. M. D. Singleton will be manager.

POWER'S CAMERAGRAPH No. 6A

MEANS A FULL HOUSE



Have you ever noticed that the first three or four rows in a pboto-play theatre are very often unoccupied? Do you know why? Because imperfect projection is especially apparent when close to the screen—especially trying on the eyes.

POWER'S CAMERAGRAPH has always heen noted for its perfect projection. Our new 6A with larger lamp house, more adjustable arc lamp, carrying capacity of 100 amp., and stand made entirely of iron with 14" magazine built in, bas placed **POWER'S** on a higher plane of excellence than ever before. Also, our patent loop setter will automatically reset the lower loop without stopping.

A POWER'S NO. 6A MEANS NO MORE DARK SCREENS AND INTERRUPTED PICTURES. IT MEANS A FULL HOUSE RIGHT UP TO THE SCREEN ALL THE TIME.

Catalogue gives full details.

NICHOLAS POWER COMPANY, 90 Gold Street, NEW YORK

For fifteen years the leading makers of motion picture machines.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
May 29—The Optician's Dream (Com.)	
June 14—If I Were King (Com.)	
June 14—Italian Lakes	
June 22—The Maniac	
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 17—The Airman	
July 17—The Legend of the Chrysanthemum	

AMERICAN

July 10—The Fall of Blackhawk (2 reels) (Hist.)	2000
July 11—The Vanishing Race (Dr.)	1000
July 15—The Fatal Mirror (Dr.)	1000
July 17—In the Nick of Time (Dr.)	1000
July 22—Indian Jealousy	
July 24—How He Made Good	
July 25—The Canyon Dweller (Dr.)	
July 29—It Pays to Wait (W. Dr.)	
Aug. 1—A Life for a Kiss	
Aug. 5—The Meddlers	
Aug. 8—The Girl and the Gun	

BISON

June 29—The Colonel's Peril	
July 2—The Sheriff of Stony Butte (Dr.)	
July 6—The Restoration (Dr.)	
July 16—The Sheriff's Mysterious Aide (Dr.)	
July 9—Reconciled (Dr.)	
July 13—Just in Time (Dr.)	
July 3—His Nemesis	
July 16—Snowhall and His Pal	
July 16—The Sheriff's Mysterious Aide (Dr.)	
July 20—Dare Devil Dick (Dr.)	
Julq 23—The Little Rancher	

CHAMPION

June 12—A Western Child's Heroism	950
July 1—Pat's Breeches	
July 1—Little Old New York	
July 8—The Gypsy Bride	
July 15—The Call of the West	
July 15—Foraging on the Enemy	

COMET

July 6—A Heroine of Pioneer Days	1000
July 8—The Intercollegiate Regatta, Poughkeepsie	975
July 13—Lights and Shadows of Old Kentucky	1000
July 15—Reggy Breaks the College Rules	1000
July 20—Her Indian Guardian (W. Dr.)	1000
July 22—Reformed by Strategy (Com.)	1000
July 29—Reconciled at Reno (Com.)	1000

ECLAIR

July 14—Across the Caucasus	
July 16—The Dreamers	
July 18—That Loving Man	
July 21—Rizzio	
July 23—The Governor's Daughter	
July 25—The Double Cross	
July 28—The Lady Barrister	
Aug. 6—Because of Bohhie	
Aug. 8—Boys Again	
Aug. 11—The Foster Sister	

GREAT NORTHERN

July 6—The Two Sisters (Dr.)	
July 6—Copper Industry In Spain (Edu.)	
July 13—Circumstantial Evidence (Dr.)	694
July 13—Moving Pictures (Com.)	305
July 20—Almost a Tragedy (Dr.)	666
July 20—Uncle Reuben Goes to Town (Com.)	332
July 27—Don't Go on the Spree (Com.)	876
Aug. 3—The King's Power (2 reels) (Dr.)	2000

GAUMONT

	Feet
July 9—A Tenacious Hubhy	
July 11—The Silent Castle	
July 16—Love's Surest Proof	
July 18—Lion's Revenge	
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—The Romance of the Palm Garden	
Aug. 6—Androclus and the Lion	
Aug. 8—A Phantom of the Night	
Aug. 13—Dream Driven	
July 23—The Silent Castle	
July 25—Love's Floral Trihute	
Aug. 15—Their Lives for Gold	
Aug. 20—Her Supreme Sacrifice	
Aug. 22—Graziella, The Gipsy	
Aug. 27—The Story of Chopin	

GEM

June 25—The Reason	
July 2—The Medal of Honor	
July 9—Under Two Flags (2 reels)	
July 23—Bread Cast Upon the Waters	

IMP

July 8—The Parson and the Medicine Man	
July 11—Caught in a Flash	
July 13—The Wrong Weigh	
July 13—In and Around Chicago, Ill	
July 15—Hearts in Conflict	
July 18—Winning the Latonia Derhy	
July 20—The Foreign Invasion	
July 20—Building a Church in a Day	
July 22—The Traitor's Fate	
July 25—The Heart of a Gipsy	
July 27—A Case of Dynamite	
July 27—Love's Diary	

ITALIA

Feb. 17—The Italian Army in Tripoli	
Feh. 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	
July 6—A Woman's Duplicity (Dr.)	
July 20—Magical Hat	
July 20—An Eventful Day	

LUX
By Prieur.

June 28—By the Cliffs of Etretat (Sc.)	259
July 5—The Empty Holster (Dr.)	860
July 12—Spiffkin's New Job (Com.)	567
July 12—Ponto's Little Joke (Com.)	393
July 19—Stones that Rebound (Dr.)	970
July 26—Mr. X and the Unfortunate Heiress (Dr.)	967

NESTOR FILM COMPANY

July 8—The Flower of the Forest	
July 10—A Gentleman of Fortune	
July 12—Young Wild West Cornered hy Apaches	
July 15—The Trifler (Dr.)	
July 17—Fur and Feathers (Com.)	
July 19—Young Wild West Trapping a Tricky Hustler (Dr.)	
July 22—The Ranchman's Remedy	
July 24—The Little Moonshiner	
July 26—Young Wild West's Prairie Pursuit	

POWERS' PICTURE PLAYS

June 26—Their Day's Work	
June 26—The Helping Hand	
July 3—The Coming Generation	
July 5—Mates and Mis-Mates	
July 10—Tangled	
July 17—Getting Even	
July 24—Bahy Sherlock	
July 26—His Madonna	

RELIANCE

	Feet
July 20—Love Me, Love My Dog	
July 24—The True Love	
July 27—The Soldier Baby	
July 31—Where There Is Soap There Is Hope	
Aug. 3—The Wood Nymph	
Aug. 7—Phillip Steele (2 reels)	
Aug. 10—The Two Fathers	

REPUBLIC

July 2—Evil Be to Him Who Evil Thinks	
July 6—The Girl in the Auto	
July 15—The All-Seeing Eye	
July 22—The Octoroon's Sacrifice	
July 29—A House Top Romance	
July 29—Evolution of a Duck Egg	

REX

July 18—The Hidden Light	
July 21—When Love Rules	
July 25—The Hand of Mystery	
July 28—Through Memory Blank	

SOLAX

July 17—Slippery Jim	
July 19—The Four Flush Actor	
July 24—Broken Oaths	
July 26—The Requital	
July 31—Bottles	
Aug. 2—Buddy and His Dog	

THANHOUSER COMPANY.

July 14—The Finger of Scorn	
July 16—Vengeance Is Mine	
July 19—Story of "The Ranchman and the Hungry Bird"	
July 21—Only a Miller's Daughter	
July 23—The Portrait of the Lady Anne	
July 26—The Merchant of Venice	
July 28—Cousins	
July 30—Treasure Trove	
Aug. 2—A New Cure for Divorces	

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Jan. 1—The Thunderholt (Dr.)	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

July 2—The Flat Upstairs	
July 2—The Burglar Alarm Mat	
July 7—The Cook Came Back	
July 9—Father's Bust	
July 9—The Widower's Widow	
July 14—Father's Bust	
July 14—The Widower's Widow	
July 16—In Her Brother's Defense (Dr.)	
July 21—The Alibi Club (Com.)	
July 23—The New Clerk (Dr.)	

MILANO

July 13—The Wolf's Prey (Dr.)	
July 20—The Triumph of Love (Myth.)	

SHAMROCK

May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTOR

July 12—In Swift Waters (Dr.)	
July 19—The Players (Dr.)	

VICTORGRAPH

June 4—The Outlaw's Sister	
June 11—In the Clutches of the Loan	
June 14—Not Like Other Girls (Com.)	

The Bioscope

The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

SUBSCRIPTION, $2.00 A YEAR. SAMPLE COPY MAILED FREE.

85, Shaftesbury Ave., London, W., England

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN

BERLIN SW 68 Fruchstr. Berlin O. 17.

Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,

PUBLISHED FORTNIGHTLY.

28 Large Pages. Eight Shillings per annum.

Editor-Proprietor: Prof. GUALTIERO I. FABBRI,

la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)

"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.

Best advertising medium in North Europe.

Subscription 6 shillings.

Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

In writing to advertisers please mention "MOVING PICTURE NEWS"

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 27—The School Teacher and the Waif (Com. Dr.)	
July 1—Man's Lust for Gold (Dr.)	
July 4—One Round O'Brien (Com.)	
July 4—Trying to Fool Uncle (Com.)	
July 8—An Indian Summer (Dr.)	
July 11—Man's Genesis (Com.)	
July 15—The Speed Demon (Com.)	
July 15—His Own Fault (Com.)	
July 18—Heaven Avenges (Dr.)	
July 22—The Sands of Dee (Dr.)	
July 25—The Would Be Shriner (Com.)	
July 25—Willie Becomes an Artist (Com.)	

CINES
C. Kleine

July 2—A Violin and a Pipe (Com.)	
July 2—Jenkins Sneezes (Com.)	
July 6—In Wrong (Com.)	1000
July 9—Lear Learns to Dance (Com.)	400
July 9—The Gay Deceivers (Com.)	595
July 13—For Her Father's Sake (Dr.)	1000
July 16—Disowned (Dr.)	1020
July 20—The Part the Servant Played (Dr.)	995
July 23—A Daughter's Diplomacy (Com. Dr.)	900
July 27—Too Many Sweethearts (Com.)	1000
July 30—The Inventor's Secret (Dr.)	1090
Aug. 3—Law and the Man (Dr.)	640
Aug 3—Carthage and Sidi-Bu-Said (Sc.)	
Aug. 6—The Little Orphan (Dr.)	903
Aug. 10—The Danger Line (Dr.)	1067

EDISON

June 26—Pennsylvania State Police, Troop "B"	500
June 26—The Wooden Indian (Com.)	500
June 28—Master and Pupil (Dr.)	1000
June 29—The Father (Dr.)	1000
July 2—The Close of the American Revolution	1000
July 3—Partners for Life (Com. Dr.)	1000
July 5—The Workman's Lesson (Dr.)	1000
July 6—How the Boys Fought the Indians (Com.)	700
July 6—An Intelligent Camera (Com.)	300
July 9—After Many Days (Dr.)	1000
July 10—The Artist's Joke (Com.)	1000
July 12—For Valour (Dr.)	1000
July 13—Picturesque Darjeeling, India (Sc.)	300
July 13—Madame de Mode (Com.)	700
July 16—Nerves and the Man (Dr.)	1000
July 17—Revenge is Sweet (Com.)	600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)	400
July 19—The Necklace of Crushed Rose Leaves	1000
July 20—The Little Artist of the Market (Dr.)	1000
July 23—The Sketch with the Thumb Print (Dr.)	1000
July 24—The Grouch (Com. Dr.)	985
July 26—The Escape from Bondage (Dr.)	1000
July 27—The Relief of Lucknow (Hist. Dr.)	1000
July 30—More Precious Than Gold (Dr.)	1000
July 31—When She Was About Sixteen (Com.)	1000

ESSANAY FILM CO.

June 29—Broncho Billy and the Indian Maid (Dr.)	1000
July 4—White Roses (Dr.)	1000
July 5—The Butterfly Net (Com.)	1000
July 6—Broncho Billy's Narrow Escape (Dr)	1000
July 9—Signal Lights (Dr.)	1000
July 11—Pa Trubell's Troubles (Com.)	1000
July 12—Down Jayville Way (Com.)	1000
July 13—A Story of Montana (Dr.)	1000
July 16—The Smuggler's Daughter (Dr.)	1000
July 18—Cupid's Quartette (Com.)	1000
July 19—Hearts of Men (Dr.)	1000
July 20—A Wife of the Hills (Dr.)	1000
July 23—The Understudy	
July 25—Mr. Tibbs' Cinderella	
July 26—Twins	
July 27—A Moonshiner's Heart	

LUBIN

Aug. 1—The Two Gun Sermon (Dr.)	
Aug. 2—Housecleaning (Com.)	
Aug. 2—Man Wanted (Com.)	
Aug. 3—The Detective's Conscience (Dr.)	
Aug. 5—A Prize Package	
Aug. 7—The Sand Storm	
Aug. 8—Buster in Nodland	
Aug. 8—A Double Courtship	
Aug. 9—A Fly Time	
Aug. 10—The Missing Finger	
Aug. 12—The Minister and the Outlaw	
Aug. 14—The Stubbornness of Youth	
Aug 15—Baseball Industry	
Aug. 16—The Hindoo's Charm	
Aug. 17—The Deputy's Peril	
Aug. 19—The Hobo Club (Com.)	
Aug. 19—Won at High Tide (Com.)	
Aug. 21—The Convalescent (Dr.)	
Aug. 22—The New Ranch Foreman (Dr.)	
Aug. 23—Work in a U. S. Arsenal (Edu.)	
Aug. 23—A Water Fight (Com.)	
Aug. 24—The Government Test (Dr.)	
Aug. 26—The Deceivers (Dr.)	
Aug. 28—The Burnt Cork (Com.)	
Aug. 29—For the Love of a Girl (Dr.)	
Aug. 30—Pinned (Com.)	
Aug. 30—The Overworked Bookkeeper (Com.)	
Aug. 31—The Sheriff's Prisoner (Dr.)	

G. MELIES

July 4—The Cowboy Kid (Dr.)	1000
July 11—The Man Inside (Dr.)	1000
July 18—The Lesson (Dr.)	
July 18—A Cowboy's Proposal (Com.)	
July 25—A String of Beads (Dr.)	1000
Aug. 1—The Will of Destiny	
Aug. 8—The Ranger's Girls	

PATHE FRERES

July 18—The Brave Little Indian (Dr.)	
July 19—The End of Robespierre (Hist. Dr.)	
July 20—The Half-Breed Foster Sister (Dr.)	
July 22—Pathe's Weekly No. 30	
July 23—Jane Seymour and Henry VIII of England (Hist. Dr.)	
July 24—His Second Love (W. Dr.)	
July 25—The Redman's Friendship (Dr.)	
July 26—A Bold Game (Dr.)	
July 26—Over Monaco in a Hydro-Aeroplane (Travel)	
July 27—For the Sake of the Papoose (Dr.)	
July 29—Pathe's Weekly No. 31	
July 29—Don Juan and Charles V. (Dr.)	
July 30—The Martyrs (Dr.)	
July 31—Anona's Baptism (Dr.)	
Aug. 1—In God's Care (W. Dr.)	
Aug. 1—A Little Trip in the Colorado Mountains (Travel)	
Aug. 2—The Lightning Paper Hanger	
Aug. 2—Havana, Its Streets, Buildings and Fortresses (Travel)	
Aug. 3—Memories (Dr.)	

KALEM CO.

	Feet
July 1—The Girl Bandits' Hoodoo (Com.)	1000
July 3—The Filibusterers (Dr.)	1000
July 5—Winning a Widow (Dr.)	1000
July 8—The Organ Grinder (Dr.)	
July 8—Nile Hippopotamus (Edu.)	
July 10—The Bugler of Battery B (Dr.)	875
July 10—Hungry Hank's Hallucination (Com.)	125
July 12—Saved by Telephone (Dr.)	
July 12—A Pet of the Cairo Zoo (Edu.)	
July 15—The Lair of the Wolf (Dr.)	1000
July 17—The Suffragette Sheriff (Com.)	1000
July 19—A Prisoner of the Harem (Dr.)	
July 19—Egyptian Sports (Sporting)	
July 22—The Thief (Dr.)	1000
July 24—Fantasca, The Gipsy (Dr.)	1000
July 29—A Political Kidnapping (Dr.)	1000

SELIG

June 28—Murray, the Masher (Com.)	1000
July 1—The Lake of Dreams (Dr.)	1000
July 2—The Cat and the Canary (Com. Dr.)	1000
July 4—The Last Dance (Dr.)	1000
July 5—Baby Betty (Dr.)	1000
July 8—Under Suspicion (Dr.)	1000
July 9—The Vow of Ysobel (Dr.)	
July 11—His Masterpiece (Dr.)	1000
July 12—A Mail Order Hypnotist (Com.)	
July 12—The Los Angeles Police Department (Top.)	
July 15—The Pennant Puzzle (Com.)	1000
July 16—The Girl and the Cowboy (Dr.)	1000
July 18—The Polo Substitute (Sporting)	1000
July 19—A Day Off (Com.)	1000
July 22—On the Trail of the Germs (Edu.)	1000
July 23—The Double Cross (Dr.)	1000
July 25—The Miller of Burgundy (Dr.)	1000
July 26—A Wartime Romance (Dr.)	
July 26—In Maorland (Edu.)	

URBAN ECLIPSE
G. Kleine

July 3—Scenes in Somerset (Sc.)	
July 10—A Mysterious Case (Dr.)	1000
July 17—The Grandmother (Dr.)	1050
July 24—Billy's Nightmare (Com.)	485
July 24—The French Army in Action (Mil.)	505
July 31—The Trials of a Playwright (Com. Dr.)	1,000
Aug. 7—The Joker's Mistake (Com.)	390
Aug. 7—From Sion to Champery, Switzerland (Travel)	220
Aug. 7—A Quiet Boarding House (Com.)	390

VITAGRAPH

July 8—Fate's Awful Jest	500
July 9—The Curse of the Lake	1000
July 10—A Bunch of Violets	1000
July 12—The Foster Child	1000
July 13—Aunty's Romance	1000
July 15—Conscience, or "The Chamber of Horrors"	1000
July 16—A Persistent Lover (Com.)	400
July 16—A Lively Affair (Com.)	650
July 17—The Redemption of Red Rube (Dr.)	1000
July 19—Honor Thy Father (Dr.)	1000
July 20—Rock of Ages (Dr.)	1000
July 22—Wanted a Sister	1000
July 23—The Adventure of the Thumb Print	1000
July 24—Martha's Rebellion	1000
July 26—The Barrier That Was Burned	1000
July 27—The Light of St. Bernard	1000
July 29—The Miracle	1000
July 30—A Juvenile Love Affair	1000
July 31—The Adventure of a Retired Army Colonel	1000

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

MAKE YOUR OWN SLIDES

WITHOUT AID OF PHOTOGRAPHY

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.

MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

EXHIBITORS

WHY NOT HAVE A LOCAL MOVING PICTURE MADE?

Cost is low. A sure money-getter. We make 'em. Film titles. Any length. 3 Feet for 25c.

M. P. Machinery bought and sold. Cameras loaned. Announcement slides. "Best yet." 25c each, colored. Send for Sample.

Advertising Slides and Films made to order.

LECTURE SETS. ANY SUBJECT.
Plain, $2.00; Colored, $3.00 per dozen.

SPECIAL—Dante's Inferno, 12 Slides, colored, with Lecture and Posters—$3.00

GUNBY BROS.
199 Third Ave., New York. Dept. B.

MAKE YOUR OWN FILMS!

Every Exhibitor Can Do It.
Write Us To Show You How.

SPECIAL EVENT FILM CO.
248 West 35th Street, New York.

We Buy, Sell and Exchange Moving Picture Cameras, Printers, Perforators.

THEATRE FURNISHINGS.

Opera and folding chairs of all kinds, moving picture machines, flaming arc lamps, pianos, electric fans and other fixtures. Some slightly used goods on hand occasionally.

SAM LEARS,
509 Chestnut St. St. Louis, Mo.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERB ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

PATENTS

promptly obtained **OR NO FEE.** Trade-Marks, Caveats, Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*

H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

Mackie-Flammer, Inc.

THEATRE BROKERS
Dealing in High Class Theatres
COMMERCIAL TRUST BUILDING,
1451 BROADWAY, NEW YORK.

ROLL TICKETS

LARGEST FACTORY IN THE WORLD

50,000— $5.90
100,000— 8.75
200,000— 16.00

CARTER TICKET CO.
DANVERS, MASS.

THE MOVING PICTURE NEWS for one year and the ART OF SCENARIO WRITING, by William Lord Wright for $2.00.

ROSS LENSES

For Projection Machines and Cinematograph Cameras
Ross Zeiss Tessar Lenses, F 3.5
No. 1—2-inch Focus in Focussing Mount
No. 1a—3-inch Focus in Focussing Mount
Send for our Catalogue of Cinematograph Lenses

GEORGE MURPHY, INC.,
57 East Ninth Street, New York

HIGH ART FEATURES

We release one every ten days in two and three-reel productions.

Write us for our list and synopsis.

NEW YORK FILM CO.,
12 Union Sq., New York City.

David's War With Absalom

1,500 Feet. Ready for shipment May 10. Three styles lithographs.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

HARD MAPLE

FOLDING CHAIRS

$6.00 per doz. Quick Delivery

Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK

MONDAY, JULY 22

IMP	NESTOR	CHAMPION
"A Traitor's Fate"	"The Ranchman's Remedy"	"The Call of the West"

TUESDAY, JULY 23

GEM	BISON	ECLAIR
"Bread Cast Upon the Waters"	"The Little Rancher"	"The Governor's Daughter"

WEDNESDAY, JULY 24

POWERS	NESTOR	THE ANIMATED WEEKLY
"Baby Sherlock" 'The American Olympic Victors'	"The Little Moonshiner"	

THURSDAY, JULY 25

REX	IMP	ECLAIR
"The Hand of Mystery"	"Heart of a Gypsy"	"The Double Cross"

FRIDAY, JULY 26

VICTOR	POWERS	NESTOR
"Not Like Other Girls" (Two-reel feature)	"His Madonna"	"Young Wild West's Prairie Pursuit"

SATURDAY, JULY 27

BISON	IMP	MILANO
"The White Saviour"	"Love's Diary" "Case of Dynamite"	"Blind Man's Sacrifice" (Two-reel feature)

SUNDAY, JULY 28

REX	ECLAIR
"Through Memory Blank"	"The Lady Barrister" "Life in Bulgaria"

THE EXHIBITOR'S PROGRAM

1, 3 and 8 SHEET LITHOS

THEIR LIVES FOR GOLD

2 REELS — THURSDAY, AUG. 15

Here's the Hugest Sensation of the Season, barring none. Even more exciting than Attacked by a Lion, a film which every exhibitor in the country has eagerly booked and re-booked in his show houses. Don't miss it. Watch the next few issues of this publication for criticism and review. They'll tell you it's a knock-out.

The Exhibitors will surely get **THEIR** Just Deserts in real profit and thereby enjoy their **LIVES** Forever if they avail themselves of this wonderful opportunity and start kicking **FOR** the most thrilling sensation ever filmed. To run it in your theatre means that you shall be rewarded with real **GOLD**

TUESDAY, JULY 30—Two Reels

The PRISON on the CLIFF

Two Styles, One Sheet Lithos
One Style, Three Sheet Lithos

THURSDAY, AUGUST 8

THE PHANTOM OF THE NIGHT

THURS., AUG. 1

A ROMANCE OF THE PALM GARDEN

Scene from DREAM-DRIVEN

TUESDAY, AUG. 13

ANDROCLUS AND THE LION

Another Lion, Hand-Colored

TUESDAY, AUGUST 6

DREAM-DRIVEN

TUESDAY, AUGUST 20

HER SUPREME SACRIFICE

THURSDAY, AUGUST 22

GRAZIELLA, The Gypsy

Gaumont

Gaumont

GAUMONT CO., Flushing, N. Y.
FILM SUPPLY CO. OF AMERICA, Distributors.

WATCH OUT! OPEN YOUR ORBS!

Another big coming Gaumont two-reel hand-colored masterpiece is slated for Tuesday, Sept. 3rd. Mr. Exhibitor, don't miss this gazabo entitled

The Refugee's Casket

A MONSTROUS WINNER—HUGE AND SUPERB PUBLICITY GALORE WILL ACCOMPANY IT.

1 sheet lithos—3 sheets—still pictures—heralds—photo layouts—stupendous advertising of multifold variety.

JUL 31 1912

MOVING PICTURE NEWS

VOLUME VI
No. 4

JULY 27
1912

LIBRARY
PERIODICAL

PRICE
TEN
CENTS

Scene from
"THE EQUINE SPY"
Solax (2 Reels) released August 23rd.

THE

THANHOUSER

THREE-A-WEEK

TUESDAY, AUG. 27, "Lucille" in two reels

TUESDAY, AUG. 27, "Lucille" in two reels

2 Kinds of One-Sheets, and a Three-Sheet AT YOUR EXCHANGE

"Lucille"

IN 2 REELS—TUESDAY, AUGUST 27

A De Luxe Adaptation of Owen Meredith's Poem

Illustrated Heralds from HENNEGAN & CO. CINCINNATI OHIO

A Timely Story of the NEW YORK POLICE DEPARTMENT showing 10,000 New York Policemen

(One of the New SUNDAY RELEASES, Out SUNDAY, AUG. 4)

One of the Honor Squad

While the country is agog over the "crooked" policeman and his connivance at gambling and murder, we spring this story of the Honest Copper, the one who attains the Honor Squad. Take your mind off Police Corruption and think, for a change, of Police Heroism. This picture points the way.

RELEASED TUESDAY, AUGUST 6

BABY HANDS

This is our best "story of the sea" since "The Higher Law," than which it is 50 per cent better. A female flirt likes the brawny looks of a simple sailorman and attempts to lure him from his wife and baby. He is about to fly with her when Fate, the perfect card-player, lays the Baby Hands on the table of his life and calls the game off.

RELEASED FRIDAY, AUGUST 9

OLD DR. JUDD

He was a wise enough doctor and of great renown in his certain neighborhood but here was a case that he never could have treated. For there was only one surgeon in all the wide world who could as much as diagnose it, and he was Head House Surgeon of the Hospital of Hearts—Daniel Cupid. HIS treatment saved the patient! A delicious story, with much trick work.

Thanhouser Co., New Rochelle, N. Y.

Send me FREE July Featureframe. I am / am not getting "The Thanhouser News."

Name .....

Address .....

Exchange .....

Charles Reade's Great Story

Coming! "PUT YOURSELF IN HIS PLACE" **In 2 Reels**

"UNDINE," After the Famous Riverside Classic

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company Agents for U. S. and Canada

GETTING 3 T C 3 A WEEK?

Don't Be Misled!!

By tricksters who offer our films for use in your theatre, claiming to be our agents.

SUCH FILMS ARE DUPES

unless you get them from one of the following

AUTHORIZED EXCHANGES

ANTI-TRUST FILM CO.,
128 West Lake Street, Chicago, Ill.
FILM SUPPLY CO. OF OREGON,
385 Adler St., Portland, Oregon.
BUCKEYE LAKE SHORE FILM CO.,
422 North High Street, Columbus, Ohio.
GOLDEN GATE FILM EXCHANGE,
Los Angeles, Cal.
GOLDEN GATE FILM EXCHANGE,
166 Golden Gate Avenue, San Francisco, Cal.
CANADIAN FILM EXCHANGE,
Calgary, Alberta, Canada.
MUTUAL FILM EXCHANGE,
Traction Terminal Bldg., Indianapolis Ind.
MUTUAL FILM CORPORATION,
32 Boylston Street, Boston, Mass.
CANADIAN FILM EXCHANGE,
32 Queens Street, East, Toronto, Canada.
GAUMONT COMPANY,
4 Queen Street, East, Toronto, Ontario, Canada.
H. & H. FILM SERVICE COMPANY,
98 Jackson Boulevard, Chicago, Ill.
H. & H. FILM SERVICE COMPANY,
Des Moines, Iowa.
CONTINENTAL FILM EXCHANGE,
902 Filbert Street, Philadelphia, Pa.
LAKE SHORE FILM EXCHANGE,
106 Prospect Avenue, Cleveland, Ohio.
MUTUAL FILM EXCHANGE,
Memphis, Tenn.
MAJESTIC FILM SERVICE,
216 North Fifth Avenue, Chicago, Ill.
MUTUAL FILM CORPORATION,
Toledo, Ohio.
MUTUAL FILM CORPORATION,
422 Ninth Street, N. W., Washington, D. C.
MUTUAL FILM CORPORATION,
81 Marietta Street, Atlanta, Ga.
MUTUAL FILM CORPORATION,
729 Maison Blanche Bldg., New Orleans, La.
MUTUAL FILM CORPORATION,
1509½ Main Street, Dallas, Texas.
MUTUAL FILM EXCHANGE,
Denver, Colo.
MUTUAL FILM CORPORATION,
97 Woodward Avenue, Detroit, Mich.
PITTSBURGH PHOTOPLAY COMPANY,
415 Ferry Street, Pittsburgh, Pa.
PROGRESSIVE FILM EXCHANGE,
1517 Farnam Street, Omaha, Nebraska.
SWANSON CRAWFORD FILM COMPANY,
723 Century Building, St. Louis, Mo.
VICTOR FILM SERVICE,
39 Church Street, Buffalo, N. Y.
WESTERN FILM EXCHANGE,
145 West 45th Street, New York City.
WESTERN FILM EXCHANGE,
15 West 10th Street, Kansas City, Missouri.
WESTERN FILM EXCHANGE,
307 Enterprise Building, Milwaukee, Wis.

WE ARE SOLE DISTRIBUTORS OF

MONDAY—AMERICAN, COMET, ALL STAR
TUESDAY—THANHOUSER, MAJESTIC, GAUMONT
WEDNESDAY—RELIANCE, SOLAX, AMERICAN, GAUMONT WEEKLY
THURSDAY—AMERICAN, ALL STAR, GAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NORTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

Address all communications

133-135 West 44th St., New York

"DEMAND THAT UNIVERSAL PROGRAM"

MONDAY, JULY 29

IMP
"Reunited by the Sea"

NESTOR
"The Undoing of Slim Bill"

CHAMPION
"The Poisoners"

TUESDAY, JULY 30

GEM
"Back to Her Own"

BISON
"An Even Break"

ECLAIR
"A Brother's Jealousy"

WEDNESDAY, JULY 31

POWERS
"In the Sowing"
"The Rose Festival"

NESTOR
"The Obligation"

THE ANIMATED WEEKLY

THURSDAY, AUGUST 1

REX
"The Lash of Fate"

IMP
"Adrift"

ECLAIR
"Running For Congress"

FRIDAY, AUGUST 2

VICTOR
"Taking a Chance"

POWERS
"Dora"

NESTOR
"Young Wild West's Washing Gold"

SATURDAY, AUGUST 3

BISON
"His Partner's Share"

IMP
"The Cure That Failed"
"In and Around Chicago"

MILANO
"The Battle of Two Palms"
(Two Reel Feature)

SUNDAY, AUGUST 4

REX
"The Hour of Peril"

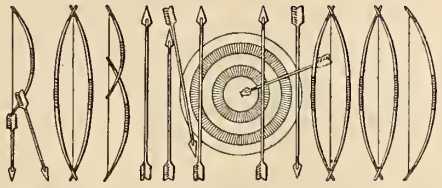
ECLAIR
"The Price of Blood"
"Beautiful Vintage Time"

Universal Film Manufacturing Co., 1 Union Square New York

ECLAIR

THREE REELS
of
LOVE, ROMANCE, COMEDY *and* ADVENTURE

The Finality of Perfectly Finished Production



A Quintessence of Rarest Photographic Qualities

FILMS of QUALITY

RELEASED THURSDAY, AUGUST 22nd

Nine out of ten persons who pass your Theatre know the story of ROBIN HOOD—eight of those nine will want to see the play—and seven of those eight will make it a point to see it.

WORTH BOOKING, ISN'T IT?

TUESDAY, JULY 30th	THURSDAY, AUGUST 1st	SUNDAY, AUGUST 4th
"A BROTHER'S JEALOUSY"	"RUNNING FOR CONGRESS"	"THE PRICE OF BLOOD" and "THE BEAUTIFUL VINTAGE TIME"
A drama with a moral	Clean, cleverly conceived comedy	

ECLAIR FILM CO., 225 West 42d Street, New York City

NEWSPAPERS ARE GIVING COLUMNS OF SPACE EVERY DAY TO

THE PANAMA CANAL

THE MARVEL OF THE AGE

The Greatest Engineering Feat Ever Undertaken, the Construction In All Its Details, Including Scenes Along the Canal Zone, and

A BIRD'S-EYE VIEW TAKEN WHEN AVIATOR DE GIERS FLEW OVER PANAMA

Shown in Two Reels of Motion Picture Film

WRITE IMMEDIATELY FOR STATE RIGHTS AND SPECIAL EXHIBITIONS

AVIATION FILM SALES COMPANY
Sole Distributors
Suite 711 203 BROADWAY
NEW YORK CITY

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"A MASTERPIECE—FULL OF ACTION—SENSATIONAL"
SAY THE CRITICS

The Equine Spy

TWO REELS

Featuring in striking military story the most intelligent horse in the world. The horse that can light bonfires, steal papers and ammunition, fetch water and carry messages.

DON A THOROUGHBRED WORTH **$10,000**

THE HORSE THAT DOES EVERYTHING BUT TALK

RELEASED FRIDAY, AUGUST 23rd

ADVERTISING MATTER INCLUDES:

One Sheets—Three Sheets—Special Lobby Displays—Magnets—cuts and other special dope.

OTHER REGULAR FEATURES

RELEASED WEDNESDAY, AUGUST 7th

TWO LITTLE RANGERS

A spirited story of the West, dealing with the adventures of two little girls, the daughters of a postmaster, who track down a desperate criminal and get him only after setting fire to the desperado's shack and burning him alive. Sensational and thrilling.

RELEASED FRIDAY, AUGUST 9th

THE PINK GARTERS

One of those comedies for which the Solax Company is famous. All star comedy cast. The story concerns a summer girl and her adventures in Luna Park, Coney Island. Showing Shoot-the-chutes, Toboggan slides, Frankfurters Festival and other sights. A delightful summer comedy.

COMING

Wednesday, August 14—THE BLOOD STAIN (Melodrama)
Friday, August 16th—THE STRIKE (Problem Play)

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

© CL.B257173

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **July 27, 1912** **Number 4**

THE EXHIBITORS CONVENTION AT CHICAGO

Are you going to Chicago? If not, why not? Chicago, of the week commencing August 12th, will be the Mecca of all filmdom in the United States. Everybody who is anybody will be there. Manufacturers, exchange men, machine manufacturers, will be there in person to put their claims before the exhibitors. Prominent exhibitors all over the country, the best men of their States who have been selected as delegates, will be there, and from the deliberations of this assembly much good to the whole industry will follow. The keenest, brightest intellects from the ranks of exhibitors will there decide a policy that will be far-reaching and of great value to cinematography at large, and we urge every one of our readers, whether delegate or alternate or visitor, to be present if he possibly can, and if it is within the length of cable tow to be at the La Salle Hotel during this week. Put the date in your notebook, mark it with a red mark on your calendar, and whatever you miss—vacation, mountain streams or anything else—don't, whatever you do, miss Chicago. Boost Chicago and boost M. A. Neff, the Wellington of the moving picture exhibitor.

THE SPECIAL FEATURE FILM

IN referring again to this subject we do it with a strong feeling in the righteousness of our cause. Our editorial has been quoted in many of the provincial papers, and we trust that good results will accrue from our opening up the subject, and to show our readers that we are not alone in our work we give the following, clipped from the Lincoln (Neb.) Journal:

> The tendency of motion picture production toward the feature type of subjects of two, three or four reels has been frequently noted in these columns, and the warning was early uttered against the publication of inferior material miscalled under this class. It was pointed out that motion pictures had, from the first, increased in length only and solely because they had so improved in interest and artistic quality that the public had gradually become willing to accept them. This had reference to the growth of films from the short lengths to the full reel. It was argued, therefore, that the multiple reel pictures must show still greater improvement if they were to be expected to attract and hold public attention, and the fear was expressed that too many manufacturers and importers were not alive to this necessity.
>
> Present conditions more than justify the early apprehension. The success of a few notable subjects of considerable length, and more particularly the splendid results attained with a great many full reel pictures during the past two or three years, paved the way for feature films with their greater advertising possibilities, and the demand thus created among exhibitors has been followed by a flood of inconsequential and, in some cases, positively worthless trash, that if issued alone as the only example of so-called feature pictures would inevitably retard the popularity of all motion pictures to a dangerous degree. Many exhibitors, without discriminating carefully, have taken the trash for exhibition in the expectation of increasing their business, only to be disappointed and to form an unfavorable opinion about all feature subjects generally. Thus the reputation of this important class of films has been injured, though not irretrievably. The feature films of merit may be expected to survive and win their way, while the worthless offerings must eventually be forced into the oblivion they deserve.

We trust other journals will follow the attitude as above outlined by the Journal. It is not a very pleasant subject, because we are putting ourselves in direct antagonism with those who make a specialty of feature films. We have no desire to curtail the sale of really good subjects, such as those subjects which will elevate and do real good work to the public at large. We might instance in this paragraph "The Pilgrim's Progress," "The

Life of Christ," "The Life of John Bunyan," "The Travels of Christ," "Travels in Our Own Country" and several others that are now being brought out by well-known highly esteemed producers. Pictures we would question are the Carnegie so-called Educational Committee's Alaskan trip. That this is a good film we admit, and great credit must be given to Ludwig E. Erb, of the Crystal Film Company, for the admirable manner in which he intensified and reduced under and overexposed negatives and made a very creditable picture from it. The great trouble with this picture is that it drags out torture too long, especially the swimming of the Polar bear and her cub and the dragging of animals through the water. This, cut down to about half, would make an admirable reel. The one great question we are asking is, Why does Andrew Carnegie allow his name to be used in an educational film which has to be exploited in the manner it is by selling State rights, instead of being given, like his libraries, free of all cost to educational institutions? We have written Andrew Carnegie asking what authority he gives for the use of his name, and on receipt of his reply we will have something more to say. We want all provincial newspapers to copy the following and to tell all their readers to be very cautious concerning the holding of their money and investing in wildcat schemes. The desire on the part of the State rights people culminates in sending out a fairy with a fairy story who borrows a diamond stud and a diamond ring and a roll (whether stage money or genuine is hard to define); whether to some out-of-the-way village—say in Connecticut—and advertises in the local paper somewhat as follows:

"Partner Wanted—To boost State rights on ——— Film. Capital needed only $3,000. Five hundred per cent. can be made on the money. Apply to advertiser at such and such hotel,"—generally the best in the village, where the fairy exploits everybody around and is hail-fellow-well-met.

Some poor farmer who has laid aside his three thousand or four thousand dollars bites at the bait, goes in to see the fairy who holds out such wonderful visions before his gaze, and the confidence trick is played over again. Three thousand dollars cash is put down to make the eyes of the poor farmer glisten. He reluctantly takes out his roll and gives it to the fairy, and State rights are assigned. The fairy gets $500 of this for his trouble. The poor farmer gets $3,000 worth of experience and no dividends on his outlay. This confidence game has been played too often and must now stop. The State rights proposition of $6,000 or $7,000 or $20,000 is a thing of the past, and we want every editor to quote and requote this article until every man who has money to invest knows the true story of the State rights proposition. We have stopped several promising investments like this, but it is so hard to reach individuals that we want the public at large to become advised of this scheme to fleece the unwary from their hard-earned savings. We will have more to say of this proposition, with facts, in our next issue.

KINEMACOLOR—HEADLINER IN VAUDEVILLE

It will no doubt interest our readers immensely to learn that Kinemacolor is to be presented for one week at New York's highest-class vaudeville house, Hammerstein's, as the headliner. As an illustration of the position Kinemacolor takes, it is to occupy the tip-top position on the bill, and the way it will be featured we might compare with such artists as Vesta Victoria, Eva Tanguay, Harry Lauder and other variety stars. For this one week it takes the position of the star cast. The particular films to be shown at Hammerstein's, commencing July 29th, may be taken as the following: "The King and Queen Arrive at Bombay in the Durbar," "Preparing for the Calcutta Pageant with Pageant Procession." We must point out to our readers that Kinemacolor is in no sense and in no wise to be treated as an ordinary moving picture as a finish of the vaudeville act, but is made the special attraction and feature of the week.

It is already rumored in vaudeville circles that this act is being paid the highest salary ever known in vaudeville for a twenty-five-minute performance. While on this subject we may say that two nights during the past week we have been favored with a private exhibition of pictures shortly to be released to the public. We want specially to mention the dramatic picture made in America under the able directorship of Mr. Miles, who is well known to motion picture fans. The picture is unique and excellent in every detail as a first attempt of this well-known director, and we predict wonderful possibilities for the American subjects produced by the Kinemacolor Studio of New York. They are sparing no pains, money or time in bringing before the public of America some of the most excellent pictures it is possible to procure. We want to make another prediction after what we have seen, and that is, after the public has seen the effects of these beautiful, natural-color dramas, that they will go crazy for color pictures. The demand will be so great that many manufacturers of black and white pictures will seek a license from the Kinemacolor Company to manufacture in their studios subjects that they are bringing out to be produced in natural colors. While black and white photography will not go out of existence, the effects obtained by Kinemacolor will in a very short while supercede what is being now produced. We predict a phenomenal success, and we feel assured that under the able management of Mr. Brock a complete revolution of the picture industry will take place in the immediate future.

FIRST MOVING PICTURE FILM IN AMERICA, 1873

William Dietrechson, of New York and Newark, who was employed by E. H. Anthony as chemical man and expert, was a photographer in Newark, very prominent and a well-known figure in the days of the Civil War. Was an original inventor. Among his inventions were artificial ice, by ammonia process; a railway gate; breech-loading, self-ejecting shotgun; zinc etching for process and line work; dry plate (bromo silver emulsion), the formulæ in use to-day by one of our leading dry-plate manufacturers; also the first user of emulsionized paper, especially prepared and made translucent. This was made in long strips with pictures and drawn through a lantern or stereopticon, giving an intermittent motion. This inventor also made a camera to take the pictures as well as the projector for the same.

Poor beggar! Poor inventor! His body lies to-day in Potter's Field.

What is the use of inventive genius allied with drink?

THE HISTORY OF THE CINEMATOGRAPH

An extremely interesting sketch of the historical development of cinematography was recently given by Liesegang before the Gesellschaft fur Geschichte der Naturwissenschaften. An Englishman, Dr. Fitton, in 1825 first invented the Thaumatrope. Prof. Stampfer in 1833 mentioned the fact that the pictures must be moved by steps, and further gave indications as to the use of stroboscopic images, which foreshadowed the present moving picture show. The wonder wheel was described under the name of Dædelum by Horner in the January issue of the Edinburgh Philosophical Magazine, and this was patented in 1852 by Duboscq, in 1860 by Desvigne and 1867 by Lincoln. The first to use a series of negatives which were moved in the camera was the famous physiologist Marey, and he showed his results before the Paris

Academie des Sciences October 15, 1888. But a description of a somewhat similar arrangement was given by Wallace Gold Levison before the Brooklyn Academy of Photography on June 13, 1888, and in describing his process Levison stated that the apparatus could be so altered as to take a negative band of any desired length, and showed a drawing of such a camera. A complete report is to be found in the Brooklyn Daily Eagle of June 14, 1888. The reporter showed photographs of Levison's plate apparatus as well as three pictures prepared with it and the scheme of the camera with the negative bands.

THE COMING NATIONAL CONVENTION

By J. M. Bradlet

The coming national convention seems to promise us a repetition of the Republican convention of Chicago or of the Democratic convention at Baltimore. As in the two political conventions, powerful outside interests are at work against the harmony of the Exhibitors L. of A.

In the issue of July 20th of the M. P. World, Mr. H. F. Hoffman gives a very clever view on the present situation in claiming that Mr. M. A. Neff is the right man in the right place, and this sentiment is well shared by all the exhibitors using common sense. We know what Mr. Neff did for the exhibitor; he was the only man able to get the boys together and to keep them there. The League of to-day is a powerful organization that can accomplish much work, and it is imperative that the interests of the exhibitors should not be jeopardized by trying to remove Mr. Neff as the head of the League, to put in his place a less active man. We know what Mr. Neff has done, we know what he can do, and it would be a grave mistake to make a change at this time. The League, still young, needs hard workers to get the remaining States into line.

All intelligent exhibitors eager to safeguard their interests will agree that we have to face other elements:

We have a class of indifferent exhibitors, those who did not believe in organization, who refused to help the movement by their presence, work or financial assistance, and who to-day, realizing the importance of the League, have one ambition—to occupy the chairs of the men who had the nerve, the courage and the will power to work for the good cause and rob these good and faithful exhibitors of the glory justly their due. This is human nature. We have men always willing to preen themselves with the feathers of the heroes.

The licensed manufacturers do not take very kindly to such an organization, and these are the most dangerous enemies because they do not work openly, but work from under. While they seem to accept the League, are willing to donate money for the entertainments, are willing to entertain the visitors, they have men at work to undermine the strength of the League. In other words, all their gifts have a string. They will recognize the League, but the League must obey orders.

We cannot blame the manufacturers, as the League is talking of spoiling their graft game. "The Coming of Columbus" was a good picture, but it was not worth an extra $50 per day without reduction on the regular service not used while showing the special films. We do not suppose that the General Film Company asked an extra $50 per day to show us big palm leaves growing at the ends of wires, to show us some modern American suspenders on the back of supposed Spanish sailors of the fifteenth century, etc While these supposed fine special releases are getting very numerous, the regular releases are suffering so much in quality that an exhibitor cannot find enough good films to make his weekly program, and is consequently forced to take some of the special releases at an extra cost, without any reduction for the films of his regular service that he cannot use. This graft, because it is a graft, should be stopped and the League can stop it, provided the League is strong and harmonious and not under the instructions of the licensed manufacturers.

Mr. Neff is not a man to sell the League to please certain manufacturers, and, as his active and progressive policy is too well known, his downfall is desired by certain persons who would like to put in his place a more indifferent and less active man.

The M. P. World has always acted on the impulse of the moment. The New York office thought that the article of Mr. Hoffman was great dope, and it is, but Chicago has another view. Mr. Hoffman, in claiming that Mr. Neff is the right man in the right place, has displeased the gentlemen who meet at the Union Cafe with the Chicago editor of the M. P. World, and the articles of Mr. Hoffman is killing their pet idea of placing someone else at the head of the League.

The Chicago editor of the M. P. World is inconsistent. He claims that a trade paper should not dabble in politics, and he blames the New York office for violating such etiquette. On the other hand, he has started a campaign to defeat the re-election of Mr. Neff.

The great drawback on the part of the exhibitor in general is his indifference and his willingness to allow the others do the fighting, and unless we have at the head of the League a man able to keep up the good spirit, a man able to enthuse even the indifferent ones, the League will go down.

I don't know what took place at the meeting of the Indiana exhibitors of December, 1911, but in January, 1912, although no longer with the M. P. World, the late Mr. Chalmers urged me to go on the road, to visit the exhibitors of Indiana and Ohio and to take in the convention of Indianapolis, February, 1912. Mr. Neff was notified to this effect, and I had several personal messages from Mr. Chalmers for different members of the League.

When the great Dayton convention was on sight, Mr. Chalmers asked me what he should do, and I told him that, while his presence was sufficient, I advised him not to bring anyone from Chicago, as I had good reasons to fear some troubles. Mr. Chalmers fully agreed with me, but great was my surprise to see his Chicago man. I don't know and never will know why Mr. Chalmers had changed his mind, as he died before I had a chance to talk to him.

Was I right or was I wrong to fear some trouble? I claim that I was right, as the insult to Mr. Neff was more than I had anticipated. The Chicago editor insulted Mr. Neff in the lobby of the Algonquin Hotel in the presence of over 100 persons. The insult was uncalled for, but was the result of a mind looking for a chance to injure Mr. Neff's character and to produce a theatrical coup. Mr. Neff did not refuse the notes of the meeting, but, on the contrary, he had promised them, but it was none of his fault if he could not give them at the time of the insult, as the stenographer had failed to deliver them on time.

We cannot blame the men who have made fortunes by dictating their own will to the exhibitors to feel somewhat shaky at the work accomplished by the League. Some 15 months ago Mr. Chalmers told me that I had a wrong view, because a high manufacturer had told him that they did not fear a League. "No, we do not object to a league," said this high manufacturer. "This is not the first time that they try to get together. Let them form an association; they will drink, be merry and disband." This manufacturer made a mighty poor guess. The League has not disbanded, but has increased, has done some good work and is getting in shape to do still more efficient work. The League is here to stay and must be recognized. The League can work in harmony with the other interests for the mutual good of the industry, and let us hope so for the future of cinematography.

GAUMONT LOBBY PHOTOGRAPHS

Two styles of photographs of the Gaumont Stock Company, one in sepia and one in black and white, have been prepared by the Gaumont Company for the exhibitor's lobby. There are half a dozen different pictures, which comprise a complete gallery, consisting of Suzanne Grandais, Yvette Andreyor, Rene Carl, Mr. Navarre, Bebe and Mr. Manson. These are the principal actresses and actors that have performed for this eminent French concern. They are selling a complete gallery for the nominal sum of 60 cents, a price which the exhibitors will recognize as extremely reasonable. There is no reason why the lobby of every Independent theatre should not contain a complete set of the Gaumont Stock Company.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

WISCONSIN BRANCH OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA MEET AT MILWAUKEE

The Convention of the Wisconsin Branch of the Motion Picture Exhibitors' League of America opened at Milwaukee on Friday, July 19, was called to order at 2 p. m. by M. A. Neff, the National President, who addressed the meeting.

Following Mr. Neff's address came the appointment of various committees for the efficacious handling of the business of the organization. A thirteen-mile trip by automobile to the noted resort, Donges Bay, was taken. The merry party, after satisfying their appetites to the full at the sumptuous banquet prepared for them, at which jollity reigned supreme from beginning to end, visited the vaudeville and picture theatres in the vicinity, returning to Milwaukee at as late an hour as propriety would allow in automobiles that sped the faster for the mirth of their burdens.

Saturday's meeting opened at 10 a. m. with an address by Mr. Neff. After the preliminary business of the meeting had been attended to the following delegates and alternates were elected to attend the coming convention at Chicago: Ray Cummings, Madison, Wis.; Neil Duffy, Appleton, Wis., and Max Weisfeldt, Plymouth, Wis. Alternates: Mrs. F. S. McNamara, Milwaukee; W. E. Smith, Fond du Lac, and Jacob Moelke.

Several new names were added to the membership list and 50 membership certificates were taken. Harmony and enthusiasm attended every moment of the convention, which was in every respect a success. A large delegation of members is expected to be present at the Chicago convention in August.

Just before the convention opened an incident occurred which must indeed have been gratifying to Mr. Neff, the national president. One of the members had arranged to give him a surprise and had secured from Toledo about one hundred buttons, and when Mr. Neff entered the convention hall each one had pinned across his Wisconsin badge a button whose inscription read: "M. A. Neff for President of the M. P. E. L. of America."

Moving pictures of the convention were taken by Gaumont and Kleine camera men. A parade which was to have taken place was obliged to be called off owing to the downpour of rain, much to the disappointment of both visitors and camera men.

M. P. E. ASSOCIATION OF GREATER NEW YORK COMING BALL

The Motion Picture Exhibitors Association of Greater New York have appointed a committee, consisting of Mr. A. Coleman, chairman; Mr. Harold W. Rosenthal, secretary, and Mr. Grant W. Anson, treasurer, to boost their coming ball, which will take place on Thursday, November 14, 1912, at Palm Garden.

Those that were present at the last ball will remember the successful affair. We may casually state that an invitation has been accepted by Mr. Maurice Costello, and Miss Alice Joyce to lead the march on that auspicious occasion.

FILM SUPPLY CO. CHARTER SPECIAL TRAIN FOR CONVENTION

The Film Supply Co. of America have chartered a special train to convey members, adherents and invited guests to the big event at Chicago, namely, the Convention of the Motion Picture Exhibitors' League of America, to be held in that city August 12 to 17.

There will doubtless be a gala time aboard the special, boarded with congenial spirits, and the soul of mirth let loose among them.

Representing the Film Supply Company will be Mr. C. J. Hite, Mr. H. R. Raner and Mr. Geo. A. Magie.

The manufacturers will be represented as follows: Mr. Daniel W. McKinney, for Great Northern; Mr. and Mrs. Cobb, for Reliance; Mr. Hiernand, for Lux; Mr. Gray, for Comet; Mr. A. K. Greenland, for Gaumont, and Mr. Edwin Thanhouser, for the company of that name.

The press representatives expected to accompany the party are Messrs. Farnam and McArdle, of the Telegraph; Mr. Hoff of the Moving Picture World, and Alfred H. Saunders of the Moving Picture News.

MOTION PICTURE EXHIBITORS ASSOCIATION OF GREATER NEW YORK

Local No. 2, of the New York State Branch of the Motion Picture Exhibitors League of America, was launched with a charter membership of forty Friday, July 19th, at the New Kenmore Hotel, Albany.

Albany, Troy, Schenectady, Watervliet, Amsterdam, Saugerties and Cohoes were represented.

The work of organization was perfected by State President Samuel H. Trigger and National Vice-President Sidney Ascher, who arrived in Albany Thursday evening and visited every picture house in the city, later going to Troy, where an informal meeting of exhibitors was held.

At 11 a. m. Friday exhibitors from all of the cities above mentioned gathered at the New Kenmore Hotel, and Mr. Trigger opened the meeting with an address on the advantages of organization. He then introduced Mr. Ascher, who pointed out the benefit that had accrued to the New York City exhibitors since they had been operating as a body.

It is gratifying to note that on the call from Chairman Trigger for members, every man in the room enrolled his name. After the permanent organization had been effected, the following officers were elected: President, Geo. F. Wright, Albany; first vice-president, E. O. Weinberg, Troy; second vice-president, L. C. Smith, Schenectady; treasurer, J. C. Rosenthal, Troy; secretary, J. E. Weidman, Albany.

After the officers had been installed the hustling spirit of Local No. 2 was evidenced by the fact that the ball progress was immediately started rolling, and resolutions on more liberal Sunday laws and recommending the amending of the Penal Code to permit the admission of minors to moving picture theatres during certain hours unaccompanied were introduced.

Mr. T. A. Keppler, counsel for the New York Motion Picture Exhibitors Association, made an address, as did all of the newly elected officers as well as many of the members, and Local No. 2 bids well to be a factor in the National League.

A meeting for electing a delegate and making preparation for attending the Chicago convention has been called for an early date.

Copy of Night Telegram

Moving Picture News,
30 West 13th St., New York.

Utica, Syracuse and Rochester thoroughly organized. Practically every exhibitor in each city joined the League. Everybody enthusiastic for organization. Before returning I will organize Buffalo, Elmira and Binghamton, thereby effecting a State organization.

H. W. ROSENTHAL,
State Secretary.

HAPPY MOMENTS IN THANHOUSER FILMS.

Thanhouser pictures not only make the spectator smile, but even get a smile from the players themselves. Take the latest issues of the Three-a-week for easy example. There is the picture of "Cousins," released Sunday, July 28, in which two little girls who are related, as the title implies, decide to change places. They bear a wonderful resemblance to each other. So wonderful, indeed, that even their parents are kept guessing as to their exact identity when the children are together and dressed alike. One is a farmer's daughter and the other a stage magician's daughter. The latter assists her father while the farmer's child merely assists around the house. Both think a transfer in positions would be highly diverting. In the accompanying view you catch them

talking the matter over, and the prospect for an interesting time makes them smile. As a matter of fact, the plan doesn't work out at all well. The magician's daughter makes a horrible mess of her new household duties and the farm girl finds she is a poor stage assistant to the delight of a large audience.

The smiling bonneted girl in the next "happy moment" (from "Treasure Trove," Tuesday, July 30) is the sister of the little chap who has discovered a gold mine. The tiny, lucky brother has just brought her news of his great find, but she continues at her simple duties around the old homestead, the only change in her caused by her good fortune being the happy smile that glows

from her face. She doesn't know that the mine was "planted" by a wealthy man who had courted her unsuccessfully. Even with his suit rejected, the rich man still loves her, and with her life happiness in view, buries a small fortune and then contrives that the little brother locate the burial place.

The next scene from "A New Cure for Divorce," released Friday, August 2, doesn't especially feature a smile, but as a matter of fact it follows one. The man has just told his wife a yarn that has caused her to laugh, and then has told her that the story had no foundation in truth, whereupon she makes a wry face, and

wants to know why he must tell "fibs." In fact, the pair don't get along well together at all, and a little later contemplate a divorce, when a wise relative shows up with a new cure that is the excuse for the alluring title.

Philadelphia, Pa.—Work was begun on the Broadway Theatre on west side of Broad street north of Snyder avenue, for Gardner, Hopkins & Milgram.

Oakland, Calif.—Adjoining Castle Hall on Twenty-Third avenue will be constructed a moving picture theatre.

Cincinnati, O.—The moving picture show at 306 W. Fifth avenue is being remodeled.

Dexter, Maine.—The new Park Theatre on Main street under the management of Haines and Wyman opened its doors to the public.

Woonsocket, R. I.—Zenon G. Dauston has bought the lease of the Bijou Theatre.

Rochester, N. Y.—Permit has been granted for the erection of a concrete moving picture theatre at the corner of Jefferson avenue and Whittlesey street.

"ADRIFT"
Imp release, August 1st.

A PROPHET WITHOUT HONOR

By Virginia West

Adapted from Rex Release

WHY is it we can never recognize a great man when he is born among us? Truly "a prophet is not without honor save in his own country.' '

In a certain small town some time ago there was born and grew to manhood a wonderfully beautiful male child. He was never like other children, always being gentle and quiet and liking to be alone.

The boy's parents died when he was not yet grown and left him enough money to live on so that he was enabled to work at anything he chose, regardless of whether it brought him a living.

The boy's name was like any other boy's name might have been—just John Stone.

When the boy had become a man and had possession of all his inherited property, he was looked upon favorably by many young girls of the town. But the parents of the girls shook their heads, and said he would never amount to anything. One girl, however, believing that he was the only young man who could support her so that she would not have to work, made her own plans. And he, being so childlike and trustful, believed that she loved him. So they were married.

No sooner were the two young people married than the wife began to try to change her husband. She tried to change his dress, which was free and comfortable. She tried to alter his habits of walking alone and of playing his flute out in the woods. Everything he most loved she tried to make him give up.

But he only looked at her gently and shook his head. The habits she would uproot were of the spirit and not of the mind. He was a law unto himself and he must do as he wished.

As the years passed the wife threw off her disguise more and more. Realizing that she had gained all that she could by it, she became her own shrewish self.

Consequently the husband was more and more away from home. He was always meek and gentle with his wife, but whenever he could he would take his flute and wander over the hills and along the roads through the woods, among the birds and wood creatures and the simple country folk he loved.

The wife was not alone discussing her husband with her neighbors. He was a great trial to her, she said. She had tried to get him to go to church with her. She never failed to go to church—never—but he wouldn't put on a stiff shirt and collar, and of course he couldn't sit in God's house in those limp shirts he liked to wear. "And besides," she said, "he's always got a lot of talking he wants to do away from home. I guess he knows nobody would listen to him here. I'm sure I wouldn't. He never has anything interesting to say."

"Well, I'm sorry for you, Mrs. Stone. You have a great cross to bear, but I'm sure you do your duty," said a next door neighbor.

Mrs. Stone sighed. "Yes," she said. "I do my duty. I always see that his meals are on time if he doesn't come to eat. And I always have his clothes mended. And I go to church and pray for him. I never miss a Sunday nor a prayer meeting nor a missionary society meeting. I don't see what more a dutiful wife could do."

"Nothing, I'm sure, Mrs. Stone, and I do think you have an ungrateful husband."

"Thank you," said Mrs. Stone, "but I mustn't let you speak ill of him, though I do have a great deal to bear."

"Yes, you are a great sufferer, I know."

"Thank you, Mrs. White."

Practically the same conversation took place from day to day with some neighbor on one side or another.

And then, of course, Mrs. Stone's very best friends always told her what the different persons of the town were saying about her husband. According to them, he was everything from shiftless and good-for-nothing to insane.

But through all this John Stone went his own way. He had found the work God sent him here to do and he was content.

Many people of the farms and villages had come to know him, and to love him. Many a christening or wedding or laying away of the dead awaited the coming of John Stone.

Many a broken heart was soothed and many a misunderstanding adjusted by a word from this man.

One evening as he strolled along just after sundown he heard a great volume of oaths pouring from the lips of a boy. He listened a moment to get the exact location of the sound. Then he stepped through the bushes and stood before the boy. He was alone.

"At what are you swearing?" asked John Stone.

"This blamed gate. She won't open," replied the boy.

He looked up and caught the look of gentle reproof in the man's eyes.

"Well, she won't," he said sullenly, hanging his head.

"Do you think swearing at the gate will make it open?" asked John Stone, quietly.

"Do you?" when the boy did not answer.

The boy shook his head.

"Then why do you swear? The gate can't help it because it won't open."

"'Cause I had to."

"I don't think you had to. How do you feel now, after swearing like that?"

The boy hesitated a moment and then looked up into the man's eyes. "I feel durn mean," he said.

The man smiled. "I'm glad you do. Now I'll tell you what you do to feel better. You tell the gate you're sorry you swore at it and promise to mend it to-morrow. Don't you think that would be right?"

The boy grinned. "It seems kinda silly, but I guess 'tain't no sillier'n swear at her."

"No, I don't think so," said the man, with a smile in his eyes.

"All right," said the boy, drawing a long breath. "Gate, I'm sorry I swore at you. I'll fix your hinge to-morrow—there."

"Do you feel better now?"

"You bet," cried the boy, his eyes shining. "Say, Mister, won't you come in an' have some supper?"

John Stone smiled and thanked the boy, but turned back to the road.

At twilight he came to a little glade, cool and green, by the side of a little stream. Here he seated himself.

He had not been there very long when he heard voices on the otner side of a huge oak tree that he was near. First a woman's voice and then a man's, but he could not distinguish the words. He arose so that they might know they were being overheard. But the voices did not cease; instead they became louder and louder.

John Stone soon realized that it was a quarrel and when finally the words reached him he knew that both persons were young and that they were lovers.

Lovers! What a wonderful word. Lovers, and in June. But the words that they were saying made the tears come into the gentleman's eyes.

Quickly, instinctively knowing that he was doing the right thing, he stepped to the other side of the oak tree. Putting a hand on an arm of each one of the quarrelling couple he stood looking at them with tears in his eyes.

"Don't," he said, his voice deep with emotion. "Don't."

The lovers did not question who he was, nor what right he had to speak to them. They lowered their eyes.

Long and searchingly John looked at them, and then he said to the young man: "You love her?"

"Yes," he said, "Oh, yes."

"And you?" asked John, turning to the girl, "You love him?"

"I love him," she said tremulously.

"Then why do you waste time in harsh words? Look," he said, pointing through the trees, "look,the moon is just rising. See how she casts soft shadows on the water. And listen. Do you hear the whippoorwill calling to his mate? And there, a night-moth has just brushed your face. He, too, is searching for his mate." He paused.

"Do you smell the wild grape bloom? They are all for love and youth and you have both. You may always love and have each other, but this great night in this great June you will never have again. Think of that. How terrible to look back upon this night and say: "Nature made all things perfect for our love and we took them not, but quarrelled."

The girl was silently weeping and the man stood with downcast eyes.

"The night is young. Will you waste it all?" asked John Stone.

"No, no," cried the lovers, and as the wandering man turned to look back from the road there was but one shadow beneath the old oak where before there had been two.

So along the road he wandered, happy in the knowledge of the happiness he had brought about.

John Stone knew his power, but in his humbleness he said, as the Master of old: "Of myself I can do nothing."

On this particular night he had just turned into a by-way when suddenly he knew that someone was near him. Again it was a man and a woman, but older than the others.

"You must come; you promised," said the man firmly.

"No, no. Think of my babies. I know I promised, but that was in a moment when I was not myself. Release me from my promise," pleaded the woman.

The man seized her roughly in his arms. "I love you," he said passionately, "and I want you. You must come."

"Don't, don't," begged the woman. "You know what a power you have over me. Please, please let me go back."

"No, you must come," was what the man answered.

"Do you want to possess a woman's body when her mind and soul are with another man?"

The man and woman started.

"Who said that?" he asked.

"I don't know," answered the woman, "but it sounded like an angel's voice.

"It is only a plain man," said John Stone, "but I can see into the hearts of you both. Man, leave the woman to her family. She does not love you. The appeal you make to her is only to her body. Her soul you cannot touch. You desire only her body and you will tire of that and there will be misery for you both. Leave her alone."

So sweet and loving were the tones of the speaker's voice that even the man listened. When John had stopped speaking he turned with a muffled curse and strode down the lane.

The woman knelt by John Stone and kissed his hand. "I thank you, whoever you are. Oh, I thank you more than I can ever show. God bless you."

"Mother," called a baby voice. Gently she was raised to her feet and turned toward the house. "Good night," said John. "You have shown me your gratitude."

And the woman sped up the path as one returning home after a long absence.

John Stone smiled to himself. Three adventures in three hours—three opportunities to do good. God was very kind to him.

And so his life went on. Sometimes he stayed at home for days at a time and sometimes he was away for days. Sometimes he stayed away at night and sometimes in the daytime. Just whatever seemed to him to be right, he did.

The people through the country loved him so, and had such faith in him that they asked him to talk to them on Sunday afternoons. This he did gladly, and always they went away greatly helped.

One afternoon when he was giving one of these informal talks to a crowd in an open grove, he saw at the edge of the crowd a strange face and one he knew to be from among a different class of people than those around him.

After John had finished his talk the strange man came up to him.

"My good Sir," he said, "will you please tell me your name? I have never heard such a wonderful talk in my life, and I've heard a good many."

"My name is John Stone. I'm glad you liked my talk."

"I am Dr. James Lane, of the Reform Church at Alderson. We are having special meetings this next week. Will you come and talk to the people?"

"Why, I am not a minister," said John, "I only talk to these people because they want me to."

"Surely that is reason enough," replied the minister enthusiastically. "No matter what you are, I want you to come over and talk to my people just as you talked to these. Will you come?"

"Yes, I will come."

So it came about that John Stone went to Alderson to talk to a strange congregation. He prepared nothing beforehand. He only said what was in his heart. He recalled to them the simple teachings of Jesus and told them not to put obscure meanings to what he said, but to take the simple statement as it was.

He brought home to them the sins common to any community—gossip, idleness, thoughtlessness, evil-mindedness, lack of love—these and other things he touched on so gently, so truly, so searchingly that he seemed to be speaking to every heart individually.

Night after night he spoke and many were the souls that were comforted.

After the meetings were over and John Stone had returned to his home, Dr. Lane wrote to the minister of that town and advised him to hold meetings also and ask John to speak.

The minister was astonished beyond speech at first, but such was his faith in Dr. Lane that he went to John Stone's home.

"Will you come?" he was asked after having read Dr. Lane's letter.

"Will the people here care to hear me?" asked John. "They do not think I have anything to give them, although I have always been ready to give them all I have."

When the people asked who was to address the meetings, nobody seemed to know. Not even Mrs. Stone knew.

On the night of the opening meeting a large crowd assembled. After the opening prayer and hymn the minister simply said: "One whom you all know and yet do not know will address us to-night."

There was a deathlike hush over the church. When John arose and stood before them a look of horror passed over the faces of the congregation.

John seemed not to know it. With a look of tender love he stood gazing into the eyes of the people. Over his face spread a radiance that seemed not of this earth.

"Oh, my people," he said in a tender, passionate voice, "I have so longed to be of service to you. I am only a man among you, but God has given me the power to see and the power to serve. Let me love you as a mother does her babe. That is all I ask."

In this way he spoke to them for a while and then he spoke of love, of what it means and how divine it is, and how all-healing. "Love will cure all ills," he said, "and without love nothing is well."

So great was the truth of his words and so deep the sincerity, and so all-reaching the sympathy that even those hardened people wept.

After the meeting was over the congregation left the church in absolute silence, not one stopping to speak.

The old minister looked at John anxiously. John read his thoughts and answered: "Do not fear, it is well. But they are a proud people and we must give them time. If I may, I will go home with you. Even my wife is best alone to-night."

The minister gladly took John home.

Before they said good-night the minister said: "I have not believed in you either; can you forgive me?"

And John Stone answered: "There is nothing to forgive. I am only a plain man who has found the work God has given him. You did not understand, that is all."

Port Jervis, N. Y.—The Airdrome has opened.

Rye Beach, N. Y.—The Rye Beach Theatre has been sold to Fred R. Tyrrell, of Harrison.

Wilmington, Del.—The Red Moon Moving Picture Theatre, at 411 Market street, has reopened.

Lafayette, Ind.—The Lyric Theater is being remodeled.

NOTES OF THE WEEK

A new camera for photographing the aurora borealis has just been constructed for Prof. Carl Stormer, of the Christiania University. The apparatus will be used to measure the relative brightness of the northern lights at different periods, and to enable a cinematograph reproduction of the phenomenon to be made afterward. The pictures are to be taken at night, and will consequently require a long exposure, which will extend from 2½ to 8 minutes each. It is expected that the result will prove of the greatest scientific value.

* * * *

The great Consistory Hall of the Vatican, the scene of last year's historical pageant for the investiture of the new cardinals, was strangely transformed recently when a moving picture show was held for the Pope's benefit, of the recent dedication of the Campanile at Venice.

The first moving picture show held in the Vatican is the outcome of the Pope's strong yearning to see once more the scenes so familiar to him. It was a strictly family affair, the guests being limited to the Pope's three sisters, his nephew and a party of intimate friends from Venice, with whom Pius X had formerly been associated in his work. Some of them had taken part in the ceremony and were able to fill in descriptive details which the Pope listened to eagerly as the films succeeded each other.

At the close the Pope expressed regret that no phonograph record had been kept of that portion of the liturgy, which he had specially prepared for the chants composed by Perosi, the celebrated director of the Sistine Choir. The Pope asked for a repetition of the films, but was reminded that they could not be finished by the closing hour of the Vatican. "Then that settles it," he remarked, and punctually to the time, the guests left, the great bronze doors of the Vatican closed for the night.

* * * *

The Board of Park Commissioners, Denver, Col., have authorized bids to be submitted on furnishing moving pictures for six or eight of the public playgrounds. Moving pictures heretofore have been confined to City Park, and the commissioners propose to have pictures of an educational character shown every evening in the playgrounds. If they prove satisfactory in those in which they are first placed, they will be given in every public playground in the city.

* * * *

Boston is to have the first church in America with a roof garden. It will be built on the site of the Clarendon Baptist Church, at Clarendon and Montgomery streets.

The roof of the church will be flat and the conventional steeple will be omitted. The roof will have crenelated borders and steel girders, making it a safe place for children to play. Services will be held there in the summer time when weather permits.

Moving pictures will be utilized to increase the interest in Bible study.

* * * *

The following, gleaned by the New York Evening World, is interesting:

"A new use for moving pictures has been discovered by the French Army.

"At a recent shooting practice a big, specially prepared screen was set up at one end of the parade ground. At the other end, some hundred yards away, stood a company of soldiers with rifles.

"At a given signal cinematograph operators projected on the screen an extended moving view representing a regiment of riflemen creeping forward in open order over broken country, protecting themselves behind trees and rocks from the enemy's fire. When the advancing figures on the screen reached a point where they assumed the size of real men seen at a hundred yards, these phantom soldiers suddenly sprang into full view and seemed to charge furiously upon their living opponents.

"At this moment came the order to fire. The real soldiers took aim, kneeling or lying down, and received the charge with a steady fusillade.

"The effects of their fire were, of course, perfectly recorded on the screen. The results as showing range, accuracy, speed, etc., are said to have been in the highest degree successful.

"Man has already welcomed the 'movies' among his amusements. He is beginning to put them to more serious use in 'preserving' weddings, document signings and like spectacles in private and public life. But, as with other inventions, he will never feel he has put them to the highest use until they serve him in war!

"However, here's a chance for a new kind of war. Why not settle the whole thing with 'movies'? When we fight another nation let us send them 'movies' of our armies and forts and ships and things to shoot at, and they in return can send us 'movies' of themselves which we will perforate. Then we will exchange 'fillums,' count up the holes, and the best score wins."

MANUFACTURERS' NOTES

Articles of incorporation of the Film Exchange Corporation were filed through the local office of the United States Corporation Company of New York City July 6th.

The capital of the company is $2,500,000 and the charter authorizes the company to carry on the business of the film exchange and to stage and produce plays and theatrical productions of all kinds.

It is understood that a majority of the important film manufacturers and producers are behind the company.

* * * *

The Detroit Universal Film Company, capitalized at $20,000, has been organized by Detroit men to supply the hundreds of film theatres in Detroit and the state with films and film accessories. Frank Drew is president; J. A. Fitzgerald, vice-president; Arthur Blankmeyler, secretary and Charles Wesch, treasurer. W. J. Campbell and Sam Levey hold stock. An office has been opened at 87 Woodward avenue.

* * * *

The Chicago Motion Picture Exhibitors' League convention will be held in August, beginning on the first Tuesday of that month, and it is expected that thousands of exhibitors from all parts of the United States and Canada will attend. Two special trains will be run from the East, one to start from New York and run via Philadelphia, Baltimore, Washington, Huntington, W. Va.; Cincinnati, and Indianapolis. The other will start from Albany and run via New York, Buffalo, Erie, and thence to Cleveland. Exhibitors from Pittsburgh and Youngstown, O., will join the Albany train at Cleveland and proceed to Sandusky, Toledo, and South Bend to Chicago. These trains will be solid Pullmans and will be equipped with every convenience and comfort.

Big preparations are being made for the entertainment of the visitors in Chicago. Headquarters will be at the La Salle Hotel, where two large halls will be at the disposal of the exhibitors. The entire eighteenth floor of the hotel will be devoted to those who wish to make exhibits. Headquarters of the local committee has been established on the third floor of the Orpheum Theatre building.

M. A. Neff, president of the League, will make a trip East in the interest of the Motion Picture Exhibitors' League of America for the purpose of organizing state organizations and promoting the interests of the Chicago state convention.

The following is the Chicago executive committee on arrangements: W. J. Sweeney, chairman; R. R. Levy, C. L. Hull, C. C. Whelan, C. A. Anderson, S. I. Levin, I. Natkin, C. Abrams, F. Schaeffer, J. A. Olcock, H. A. Hill.

* * * *

The St. Louis Star has this amusing bit:

"Now, what do you think of that?" inquired Sergt. Thomas Callahan, father of thirteen children, as he responded to tapping inside a moving picture show place at Sixth and Franklin avenue last night, opened the door and liberated a seven-year-old boy.

The sergeant was speaking to one of his patrolmen, but there was kindness in his voice because of his own precious ones at home. Then he stopped to question the weeping lad. The boy was Bennie Schwartz, whose parents live at 2219 Carr street. Bennie got hold of a nickel and wandered down to the picture place. He paid his way in, saw one complete performance, and then hid under the seat for the next. This he saw through and then under the bench he went to get his money's worth

once more. But this time the show house closed up. Bennie waited and while he waited slumber came to him. It was about midnight when he awoke. Frightened, he went to the door in front. He cried out and pounded until Sergeant Callahan happened along, heard him and released him. Bennie was sent home.

* * * *

An Ohio exhibitor has applied for a patent on a refrigerated fresh air apparatus which he thinks will solve the problem of the stuffy theatre and, incidentally, make him a fortune. If our friend would invent anything to offset the hot air so abundant around certain of the studios, winter or summer, he will earn the gratitude of many.

* * * *

With a capital stock of $10,000, the Tulsa Film & Supply Company opened for business in the Robinson Arcade, Third and Main streets, Tulsa, Okla., on July 8th. They are reported to have had on their lists at the time of opening over thirty motion picture houses in Oklahoma and adjoining states.

DON, THE WONDERFUL HORSE, ATE FILM

Solax Wasted 1,800 Feet of Film Taking "The Equine Spy"

The production of the two-thousand-foot masterpiece, "The Equine Spy," was successfully consummated after a total waste of eighteen hundred feet of negative. This waste was not due to any oversight or the lack of efficiency of the director in charge or the bone-headedness of the camera man. A combination of unavoidable accidents or, rather, incidents, caused the waste to stretch to such extraordinary lengths. While it is true that the producer worked with the most intelligent animal in the world, it is also true that intelligent animals, like some intelligent persons, will sometimes misunderstand and thus cause waste and trouble. As, for instance, Don, who plays the title role in "The Equine Spy," was told to fetch a tin pail. Instead he stretched forth his sinuous neck, opened his jaws and tried to swallow Darwin Karr's head. It is certain this intelligent animal didn't mean this as a reflection on Karr—for Darwin's head is not as empty as a tin pail—any intelligent horse with the horse sense of Don would know this. At any rate, this incident was registered at the cost of a hundred or more feet of film and some odd pennies for this linotype history.

Don wasted some more film through a steadfast opinion that Fannie Simpton was excess baggage and so refused to let her mount him. He also mistook a "super's" red crop of hair for a bonfire and imagined Harvey's left hand was a biscuit, and gave George Paxton a joy ride which George thought would end with his poor remains on a slab in the morgue. Billy Quirk also got a taste of Don's "high spirit" by almost having his pedal extremities flattened by Don's hoofs with as much nicety and exactitude as with the modern steamroller.

But Don can afford to live in high spirits and eat up a manufacturer's raw stock. His earning capacity is $500 a week, or more than $20,000 a vaudeville year. Compared to the earning capacity of human beings, Don can earn more than a Supreme Court Judge—honest or otherwise—a bank president, an insurance collector, or a trolley car conductor (where they haven't pay-as-you-enter cars). Don can even challenge the opulent taxi chauffeur or a Waldorf waiter. The film that Don wasted could have been wound around him and completely covered him and served as a protection against rain or snow. Why, you could almost have ribboned the Eiffel Tower or London Bridge with the eighteen hundred feet of good negative that extravagant Don converted into "leader."

But final results tell the tale. Only an inveterate grouch of a manufacturer would grumble at the mere waste of even ten thousand feet of negative after an exhibition on the screen of compelling and dominating Don, delightfully going through his capers with almost human intelligence. Really, Don is a horse with a personality. He is as endearing and delectable as a remarkable child. He steals papers and lights bonfires with more than animal instinct or training. He does things with a natural grace that is seemingly born to him.

"THE TWO FATHERS"
Reliance, August 10th.

Anna Lehr Paul Scardon Mabel Trunnelle

MEMBERS OF "MAJESTIC" STOCK COMPANY

WILLIAM LORD WRIGHT'S PAGE

Some of the elderly gentlemen with expansive white waistcoats and heavy golden watch fobs, who claim to control theatrical affairs, have been getting their heads together and they find that the day of the $1.50 seat for inferior companies in rural districts is over. Great discovery!

"This here 'farmer element' must be catered to; they have the money and we'll give it to 'em cheap," said one dignitary.

The others attending that momentous confab nodded their heads solemnly.

"Give 'em moving pictures and make the price five cents to one and all," exclaimed the most courageous, and immediately plans were discussed for the launching of stock companies. Smaller communities are to be given four and five reel films showing practically all of the big theatrical successes of Broadway, and with the genuine stars. The trap is to be sprung this Fall and is intended as a surprise party to the other film producers who are charged with making rapid inroads in regular theatrical finances.

According to our friend, Archie Bell, in the mad rush to be in on the game, everything is being "cinched" for the pictures. The representative of a big film concern said the other day that his firm is contracting for moving picture rights for as many popular novels as possible in addition to plays. Actors and actresses of note have quietly consented to pose and their names have been attached to contracts. Arrangements have been made for pictures that will not be shown for at least ten years. It is to be war to the knife between the Frohmans et al and the regular film producers.

Now all these facts are supposed secrets, but nothing is too good to keep from Moving Picture News readers, and when we assert that within a year such stars as Blanche Bates, Otis Skinner, Maude Adams and the rest of the "legitimates," backed by the Theatrical Syndicates, will probably be competing in the smaller communities for popular favor along with Arthur Johnson, Florence Lawrence, Costello, Anderson, Marion Leonard and the rest of the film favorites, we are not drawing the long bow. Many of the regular film concerns have "sniffed a mouse" and there is a general scramble to improve the film plots and stories. Magazine publishers are being contracted with for moving picture rights to their stories both past and present. McClure's, Street & Smith, Frank Tousey and others have already entered into negotiations with film producers who wish exclusive rights to their output.

Nor is this all. Orders have been issued by some of the leading film manufacturers to corral the popular authors themselves before the Theatrical Syndicate gets to them. Such writers of fiction as Richard Harding Davis, George Hibbard, George Randolph Chester, Morris, Owen Johnson, Jack London and others have been approached by pictureplay editors with propositions. One is that the star writers furnish themes to the film editor. If the plot or idea is acceptable it will be rewritten in the studio, the author to retain his literary rights. In other words, he can sell an idea to a film producer, receive $50 for it and the use of his name, perhaps, and then rework his plot into a magazine yarn. It is said that many of the fictionists are taking kindly to the idea.

That the Theatrical Syndicate is cognizant of the maneuver of certain film manufacturers to corral the literary output is shown by the fact that a counter movement has been put forward, and Brand Whitlock et al have contracted with the Shuberts and others to furnish dramas which may first be tried on Broadway but in any event will be filmed with a star cast and released for the various inland theatres for five and ten cents admission. The magazine and book publishers are also aware of what is going forward. McClure's Magazine, on its title page, reserves all dramatic rights to stories published, giving prominence to "moving picture rights."

The decks are being cleared in readiness for bitter warfare, for the Theatrical Syndicate proposes to fight fire with fire, metaphorically speaking.

The Theatrical Powers were long in seeing the light. They have held to the tradition that people had always paid $1.50 to visit the theatre and would always be willing to do so. Then they saw their high-priced theatres losing the old-time clientele, excepting on those occasions when big names and big productions were offered. A quiet scouting expedition into the country proved to these Powers that educated and refined people preferred to see Sarah Bernhardt, Nat C. Goodwin and Taliaferro in the moving pictures to "Ned No One" in the regular theatre; that these people, former patrons of "legitimate" theatres, liked to pay five and ten cents admission rather than the $1.50 and $2 scale in these days of high cost of living.

So the conservatives have conceded that the moving pictures have come to stay and the Powers of the "legitimate stage" propose to monopolize this branch of the amusement industry, if possible. They have theatres and the sympathy of many theatre managers in small communities, they say, and they propose to throw every resource at their command into the game including high-priced stars, new plays, literary talent, and will have the backing of the theatrical journals and theatrical magazines in the coming campaign. Talent alone will be recognized and the prominent actor who is unable to pose in the pictures may be relegated to the rear. It is said that the regular theatrical productions will be offered as before on Broadway and in the larger inland cities, and then the identical productions will be filmed for smaller cities and towns to be in competition with the regular moving picture theatre. Other than this, as above stated, other plays will be produced for regular releases.

Daniel Frohman has for years stood for what is best and biggest. He has become the managing director of a $25,000 company to produce moving pictures. He says that these pictures "will be shown in hundreds of towns too small to induce visits from great actors and great productions." Bell says that Frohman has arranged for Sarah Bernhardt's pictures in her latest production, "Queen Elizabeth," with James O'Neill in "Monte Cristo," with James K. Hackett in "The Prisoner of Zenda," and many others. And Frohman's company is one among a half dozen to be controlled by the Theatrical Powers. Everyone with a big name and a big production is to be filmed.

The more far-sighted film manufacturers now in the field and who, starting modestly a few years ago, have built up the popularity of the moving picture and have labored hard for the uplift and refinement of the industry, do not propose to have the fruits of their labor snatched from them. They have been busy. Not only have they been preparing for the storm but they have been making inroads among the regular stars. Many actors and actresses of note have been engaged for studio work within the past few months, and more will be contracted with. Goodwin, Bunny, Bernhardt, Nat Wills, and others have been on the payrolls, and it is whispered that such stars as Eddie Foy, et al., may join licensed or independent picture forces when the fight waxes warm. Early this Spring Carl Laemmle issued what might be called an ultimatum to the Theatrical Powers in an interview granted the writer and Mr. R. P. Stoddard, of the Cleveland Leader, at the Ohio Exhibitors' League Convention at Dayton. He stated that the film manufacturers wished for no trouble with the Theatrical Syndicate; that he believed the pictures fostered new patrons for the other branch of the amusement enterprises; and he attributed the cause of bad business to too many theatres and conditions other than the moving picture show. At that time he told Mr. Stoddard and the writer, in confidence, the names of several theatrical stars who could be engaged for moving picture work by the Imp

Films Company at any time. Other concerns have just as many irons in the fire.

From information gathered from divers authoritative sources, we believe that the Big Battle is impending. When the storm is over it will probably leave an open market. And those film manufacturers, either licensed or independent, so-called, who have won the favor of the great moving picture audiences through painstaking productions, will continue to do business as before. And to quote Archie Bell, the smile in it all is that the people whom New Yorkers have called the "boobs" are now the dictators and express a willingness to spend only dimes instead of dollars, but demand the best theatrical entertainment that is going for their money.

HELPING THE MOVING PICTURE SHOWS TO HELP THE TOWN

Making Education Entertaining and Securing Entertaining Education Co-operation with the Shows So That They Can Help More. Substituting "Boosts" for "Kicks"

Moving picture shows, at least most of them, are run to make money. To make money they must show the pictures the people will pay money to see, and then they must have the people to come and pay and see.

Films illustrating health, civic, education and other special topics will be shown when there are enough people to see them.

Thus is it partly up to the school people, the church people, the health people, the commercial club people, and all the other people who wish entertainment to be more than merely entertaining, and those who wish the entertainment of the moving picture shows to carry some lessons for the betterment of people and city conditions.

Any club, society, league, school, committee, or individual can make a start.

Send a note to the moving picture show manager. Call upon him. Invite him to a conference. Either way, or all of them, may be followed.

At least let him know that you are interested and that you stand ready to co-operate in any reasonable fashion. Of course his house, his attendants, and his pictures must be above reproach. That condition is fundamental. See also that every reasonable effort is made to have the highest type of machine, that the machine is properly mounted, and that it is expertly or carefully operated, with the films in good order so that eyes of children will not suffer unduly.

Ask him how you and your associates can help him. Ask him what he can offer to help you.

You can offer to work for the reasonable support of your constituency. You will ask him for early information as to what films he will offer covering any of the kind of subjects you are interested in. You will from time to time give him the addresses of a few people or groups of people to whom he can send announcements. You will yourselves agree to send information bulletins to interested groups telling of the special films you wish to have emphasized and supported.

Then you will plan thoughtfully how best to get people to go to these selected shows. Try to secure a modest fund for stenographic work, postage, some printing, etc. If you can afford a small advertisement in the papers it would be useful as an official advertisement, in addition to mention that will almost surely be given you as a matter of news. Try to do this work in the name of some organization, possibly as the "motion picture committee" of the club, society, men's brotherhood, etc. But you can have a "committee" without it belonging to any society or any other body.

Of course you will remember that you actually are not helping to "boom" the moving pictures as a "business." You are trying to get from the moving picture all possible good for your community. The moving picture is here. Let's use it.

For a plan of campaign, or for special information, or for help in any difficulty, address E. G. Routzahn, Bureau of Civic Co-operation, Hyde Park, Chicago.

A LUBIN SMOKER

A jolly little smoker took place at the Lubin Plant, Philadelphia, Wednesday. The Lubin Company has a baseball team who think they are somebody and they invited the Athletics who played that day in the city. Aside from the executives of the firm, reporters and special friends, there were about forty of the baseball fraternity. The guests were entertained with a moving picture show for about two hours and then a cold collation and cooling beverages were served in the plant restaurant. Speeches, jolly talks, songs and other smoker pastimes kept the party busy until midnight and automobiles cleared the grounds. The directors of the jamboree were Ira Lowry, Charles Goldsmith, Joe Smiley, Lawrence McCloskey and Will Kerry and they filled the bill.

Miss Jean "Billie" Acker and Catherine Tower are now on a vacation at Long Island. Miss Tower has been engaged for leading role in the coming New York production "Within the Law." Little "Billie" will return to her post with the Lubin Home Stock Company at Philadelphia. She has had offers for stock, but is satisfied with moving picture work and just loves the studio.

MOVING PICTURE TAX

Toronto (Ont.) Globe

The incidence of taxation is well illustrated in the results which have followed increases in the tax on moving-picture proprietors and operators. It is an indirect tax to be paid by the patrons of these entertainments. The notion that there is something mysterious about taxation, and that the inventor of a new tax is a benefactor, has a strong hold. Many fancy, with more or less definiteness, that the levier of taxation makes something out of nothing. This has a strong influence in sustaining obstructive tariffs. The delusion with which Sir James Whitney is obsessed, that a people's ability to pay taxation is increased by increasing the number of things taxed, is among the confusing influences.

The natural effect of the tax on moving pictures has been a reduction of about sixty in the number of proprietors taking out licenses. This will provide for the shifting of the tax to the public without any increase in the charge for admission. The reduction in the number will cause greater crowding in those remaining. This will be necessary to financially recoup those continuing in the business for the higher license fees they are made to contribute. The patrons will find less accommodation than heretofore. Additional seats will be crowded in, and the room will be materially curtailed. In spite of laws providing for aisles, exits and seating room, the crowding will be effected. Less competition will make managers less accommodating. Not only in the treatment accorded patrons, but in the actual standard of the entertainment furnished will the tax be collected from patrons. The films in use will not be changed so frequently, and there will be less need of maintaining a high average of quality. All these changes will go to make up the contribution of the public to the tax on moving pictures.

The situation is interesting as showing the certainty of the burden of taxation. The stupid notion that foreigners can be made to pay our taxes by levying on ourselves when we buy their goods or sell them ours is responsible for many wasteful and burdensome obstructions. Whether we levy import taxation or export taxation we must pay it ourselves, and bear an additional loss through the obstructive interruption of exchanges. Such taxation also imposes many burdens when yielding no revenue. The trade prevented yields no income, however great the loss entailed. The moving-picture show suppressed, for example, pays no tax, though the suppression may be a disappointment and deprivation to a large number of would-be patrons.

New Haven, Conn.—M. T. Slepack, of 29 Church street, received a permit for alterations of his present building into a moving picture theatre.

Rochester, N. Y.—Another moving picture show will be built in North street, between Grove and Achille streets, at an estimated cost of $12,000.

DETROIT CENSORS FIND IMMORAL FILMS AND PUT THEM OUT OF COMMISSION

In their report to Captain Burtis Garardin of the Central division, Theatre Censors Baker and Potter declared that there seems to be an epidemic of bad pictures which is the cause of the surprisingly large amount of film condemned, 23,628 feet.

"Wild Rose of the Hills" was condemned as immoral, and melodramatic "A Lucky Fright" suffered amputation of 20 feet, in which a child was choked. "Sheriff Outwitted" was condemned for ridiculing law and order. "The Bull Fight" was condemned as gruesome. "Tale of a Rubber Boot" showed a girl doing the "bear dance" and robbing a drunken man, and 40 feet of film was cut off. "Her Father, the Sheriff" was bad and totally condemned. They cut 120 feet out of the "Garden of Allah" showing a torture scene and a suggestive dance. "The Easiest Way" was totally condemned as immoral, as was also "Sin's Wager," 1,000 feet. "Young Wild West" was again put out of business for 2,000 feet.

Pictures of suicides, hangings, nude men in bathing, and too much gun play furnished the rest of the eliminations, a record amount.

Boyertown, Pa.—J. William Schaefer will build the first moving picture theatre here.

Whitestone, Long Island, N. Y.—A new moving picture show will open here within a few days.

Bay City, Texas.—Manager Korn, of the Grand Opera House, has let the contract for the erection of an airdrome, where he will exhibit his picture shows for the summer.

Two Killed in $100,000 Exchange Fire in Albany

Two men were killed and more than $100,000 damage caused by explosion and fire Thursday night in the storage room of the General Film Company, an agency for moving picture films, in North Pearl street. The victims were Abraham Lieberman and Iver Strafford, employes of the company.

Strafford made a gallant attempt to save his life. With his clothing in flames he crept slowly over a window sill on the fourth floor, and make a feeble attempt to extinguish the blaze that was burning his garments. He then grasped a shutter and swung from it until he was forced to release his grip, falling to the ground. He was removed to the hospital, where he died.

Lieberman, in an attempt to reach the elevator, plunged into an open well and fell to his death.

The flames were confined to the storage room. The cause of the explosion is unknown. The loss is partly covered by insurance.

Richmond, Va.—R. C. Broaddus has purchased the Victoria Theatre.

Cleveland, O.—The new Gordon Theatre at Detroit avenue has been opened.

Zanesville, O.—John Smith and Frederick Drake are now in control of the Weller Theatre.

New York, N. Y.—Plans have been filed for a moving picture show at 112 and 114 West 105th street, by William H. Heddendorf.

Reading, Pa.—Julius G. Hansen changed his cigar factory at the southwest corner of Tenth and Spring streets into a moving picture theatre called the Gem.

THIEVES ENTER PLANT OF NOVELTY SLIDE COMPANY

Evidently in Search of Valuable Olympic Negatives

Some time between Sunday night and Monday morning last, the premises of the Novelty Slide Company, at 20 East 14th street, New York, were broken into by burglars, resulting in quite a loss.

Some of the missing articles are as follows: One Bausch & Lomb (Zeiss Tessar) lens, Series I. C., No. 881,656; one Bausch & Lomb 5 x 8 lens; one Hall 5 x 7 camera; one dozen plate holders; a quantity of raw material and plates; several stereopticon lenses and a quantity of postage stamps.

That the thieves had some definite object in mind and were looking for some particular article is evidenced by the very careful search they made. Every desk and every drawer was emptied on the floor, the art and coloring departments were rummaged through and the several dark rooms were turned topsy turvy.

A peculiar feature of this robbery was the fact that the large stock of slides remained intact. The negatives, however, were very much upset and had been well looked over. In fact, considerable time must have been consumed in examining these.

The Novelty Slide Company had just secured the exclusive and authentic scenes of the 1912 Olympic Games through their special representative at Stockholm. These negatives are considered very valuable, and it is the opinion of Joseph F. Coufal, the general manager of the company, that these plates were the principal object of the burglary. Fortunately, the Olympic negatives had been locked in the safe, into which the thieves did not gain access.

Business was not suspended or orders delayed, but new apparatus was immediately installed and within one hour after the discovery of the crime, everything was in smooth running order.

Secret Service men have the matter in hand, and an early solution and recovery is hoped for. In the meantime, should any of the above articles be offered for sale to the readers of this column, the Novelty Slide Company will greatly appreciate being notified, either by phone, 3092 Stuyvesant, or by wire.

JACK BINNS VS. VITAGRAPH CO.

Jack Binns, who, it will be remembered, was employed as a wireless telegrapher on the steamship Republic at the time it collided with the steamer Florida, whereby the lives of the passengers, numbering about 1,700 were endangered, but were ultimately saved by means of wireless messages sent out to other ships by him, and who for his gallantry received the commendation of many nations and of the press of the world, brings suit in Binns vs. Vitagraph Co., of America, 132 New York Supplement, 237, to recover damages. Defendant, engaged in manufacturing and selling films for moving pictures, immediately after the collision of the Republic, made certain films entitled "C. Q. D., or Saved by Wireless," etc., which were alleged to represent that the various pictures were photographs of Binns, while in fact the films were made by an actor who represented him. In this action Binns contends that the pictures made him appear ridiculous, and were a reflection upon him, for they showed him fiercely puffing a cigarette during the crisis, and that one film exhibited him in a ridiculous posture, smiling and smoking a cigarette, and winking and making grimaces for the amusement of the spectators. Binns claims that as a result of these pictures, and the inference which would be drawn therefrom, that he had commercialized his fame, thus accidentally received, he was greatly disturbed in mind and his feelings injured. The result of the litigation was a verdict for Binns of $12,500, whereupon an order was made setting aside the verdict and granting a new trial unless Binns stipulated to reduce the verdict to $2,500. The supreme court, appellate division, of New York, in the above-entitled action holds that since the civil rights law authorizes a recovery of exemplary damages for the unlawful use of the name or picture of a living person, the verdict allowing $12,500 is not excessive. The order is reversed and the verdict reinstated.

THE GAUMONT WEEKLY

The Gaumont Company has notified the trade that after the issue of July 24 it will cease to manufacture the Animated Weekly. As it is well known, the Gaumont Company has been producing this film for the past five months, although the Animated Weekly has been issued by the Motion Picture Distributing & Sales Company. The Gaumont Company will continue to release its Gaumont Weekly each Wednesday and has arranged to produce many decided improvements over any other motion picture weekly now on the market. The Gaumont operators are this week covering the Cadillaqua celebration in Detroit and the military maneuvers in Canada. Last week its operators photographed the Selkirk centennial at Winnipeg and Joaquin Miller's home life at Oakland, California. A number of additional camera operators have just been engaged by the Gaumont Weekly, so that its battery of camera men is now the most complete in America. As most of the trade is aware, the Gaumont Weekly is issued in conjunction with the Gaumont Weekly films of Paris and London, with whom it exchanges negatives. By this means, practically every section of the world is covered, a condition with which only one other weekly success fully competes. The fact that any other manufacturer attempting to issue a topical film is limited almost entirely to locate American events has prevented any widespread effort in this direction and this has left the field almost entirely to those film producers maintaining camera corps in all parts of the world.

NEW INVENTIONS

Reported Especially for the Moving Picture News by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street Northwest, Washington, D. C.—A Complete Copy of Any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on receipt of ten cents. Persons Ordering Copies Must Give Number of Patent.

1,031,750. Moving Picture Projecting Machine. O. T. Weiser, Philadelphia, Pa. Assignor to Siegmund Lubin, Philadelphia, Pa.

1,031,786. Developing Camera. S. D. Hajjar, Lawrence, Mass.

1,031,820. Photographic Printing Machine. Eberhard Schneider, New York, N. Y.

1,031,857. Automatic Exhibition Mechanism. R. E. Lippincott, Worcester, Mass. Assignor to C. H. Burleigh, Worcester, Mass.

1,031,863. Sign-Flasher. S. A. Palmer, San Diego, Cal.

1,031,879. G. W. Smith and W. B. Thomas, Columbus, Ohio.

1,031,906. Printing Machine. C. A. Blodgett, Hicksville, O. Assignor to F. W. Jeffries, Hicksville, O.

1,031,961. Photographic Printing Frame. F. E. Phillips, Sioux Falls, S. D.

1,032,260. Time Exposure Meter. E. M. Woodworth, Lacolle, Que., Can.

1,032,297. Photographic Shutter. Jules Richard, Paris, France.

1,032,048. Portable Flashlight Apparatus. North Dowling, Philadelphia, Pa.

1,032,065. Condenser Cell for Cinematograph and Optical Lanterns. Leo Kamm, London, Eng.

1,032,098. Mazagine Camera. Tony Zabrocki, Winona, Minn.

1,032,172. Process for Reducing the Size of Pictures on Cinematograph Films and of Projecting such Pictures to their Normal Proportions. Ernest Zollinger, Turin, Italy.

1,032,614. Camera-Stand. C. C. Lamb, Joliet, Ill. Assignor to W. M. McEwen, Chicago, Ill.

1,032,615. Flash-Light Apparatus. E. P. Lehmann, Brandenburg-on-the-Havel, Ger.

1,032,648. Envelope for Photographic Films or Plates. J. W. Berwick, Brooklyn, N. Y.

1,032,728. Portable Dark Room. A. V. Baikay, Budapest, Austria-Hungary.

1,032,798. Transparency-Holder for Picture Machines. W. A. Zimmerman, St. Louis, Mo.

1,032,839. Photographic-Print-Drying Frame. Chas. Kemler, Chicago, Ill.

1,032,867. Film-Camera. F. M. Steadman and H. W. Hales, Ridgewood, N. J.

For Those Who Worry O'er Plots and Plays

A Consistent Improvement

Epes Winthrop Sargent, well-known author and picture-play expert, in a recent letter tells us his views on the condition of scripts:

"You will find the answer to the alleged poor grade of scripts in the studios and in the numerous advertisements which exploit the fact that literary skill is not required of the pictureplaywright and that the pay is generous. It is not that the grade of scripts has fallen off or that there is a smaller number of good scripts written. There has been a steady and consistent improvement in scripts in the last three years, a growth well balanced and most promising, but meantime the percentage of production of the half-baked script has increased out of all proportion to the whole. As nearly as I can figure there are now between thirty and forty schools, colleges, bureaus, associations, or whatever they elect to call themselves, where three years ago there were none. Courses are offered for sums ranging from $30 to $2, and even less, and I have yet to find a single enterprise of this sort that is headed by a practical man, or which includes a practical man in its personnel. The blind blindly lead the blind, turning out 'graduates' by the score, who in turn produce from five to twenty manuscripts each before they realize that they are not qualified to write. These flood the mail with their products, and the editor, who does not stop to study the matter, declares that the average of scripts is lower than it was a year or so ago. In one sense he is correct. The average is undeniably poorer, in that there are fewer practical scripts in each hundred submitted, but it cannot be denied that there are more really good scripts offered for sale to-day than a year ago. Three years ago there were not fifty persons outside the studio who could write a script that did not call for complete revision by the editor or producer. I question whether there were that many. I am more inclined to place the number at twenty-five. To-day there are some two or three hundred writers who can turn out good grade scripts in which the ideas are properly displayed with a due regard for technical development. For the greater part these are the men in the second flight of magazine fiction; not the stars but the men who can write good stories for the 15-cent magazines and sell occasionally to the better grade publishers. They have found that it would pay them to study camera limitations, studio conditions, censorship rules, and styles of productions, and they have. But opposed to these are several thousand men and women of all grades of intelligence, who have taken some course and, with this provision, have sent their stories broadcast, and it is these who hold down the average. There are perhaps thirty themes—standard plots—that every beginner, it would seem, has to write before good work can be done. These come to the studio week in and week out, and as soon as the obvious themes have been exhausted by one writer, another steps into his place. The editors, seeing the same themes week in and week out, declare there is no originality and are prone to send back all submissions and turn to a few favored friends for material. These are they who raise the cry that the business is going backward. Since the moveable types were invented there have been rolled manuscripts. Since the days of Guttenberg there has been copy written on both sides of the paper. No typewriter can abolish the pen-written script, and so long as this world is populated there will exist criminals who will write on onion-skin paper with a soft lead pencil and escape the horrible death they merit. These things all existed before pictureplays, were invented—they will last as long as life shall last, but there is growing up a class of pictureplay writers so small that it is lost in the mass of correspondence-school-incubated incompetents who outnumber them a hundred to one. What is needed is not the payment of several hundred dollars for a script from Richard Harding Davis, but a willingness on the part of the manufacturer to pay $50 for a decent script instead of making over some reel of five years ago or using a studio-produced script because it costs nothing. When editors edit and do nothing but edit; when producers produce and do nothing but produce; when players play and confine their efforts to playing; when the open market gives the exchange and the exhibitor the right to choose between studio spawned junk and original themes, and when the conduct of spurious schools and the publication of lying advertisements that coax the butcher from his block and Bridget from the range is made a misdemeanor, then will the golden days of the pictureplay have dawned. But so long as out of one hundred scripts produced not thirty are purchased in the open market, there will be no incentive to many men who can write to make a serious business of the game. In spite of the handicap there is a steady, irresistible increase in quality. It is up to the complaining editors to appreciate this quality and reward persistence and honest effort."

Encouraging to Authors

Mr. Sargent's above statements should prove encouraging to those authors who are devoting time and study to pictureplaywriting. He finds a consistent improvement and at least two hundred accomplished writers where three years ago there were about twenty-five. This is something gained. Mr. Sargent's assertions regarding studio conditions are also true, and we agree with him that when producers stick to producing; when Mr. Baywindow of the Doorknob concern devotes his entire attention to his acting and kindly permits those who can write to devote their entire attention to writing, there will be more meritorious work all around. The open market is something we have long advocated, and as for the mushroom "correspondence schools," they are gladsomely succeeding in keeping the prices down for the efficient few who have learned their business, not through mail-order houses, but keeping their noses to the typewriter keys and taking a course under Grandma Experience. Fifty dollars is little enough for an original working script, but there are few in the game to-day that average $50 a script no matter how good their output.

Perseverance Conquers

A friend sent us a "correspondence course for script writers" to look over before he started a fire with it. It is one of the later courses and some one of our many friends had neglected to send us pages from the "lessons" accompanied with a cry of despair. We get an average of three wails to high heaven daily from "students" who have been "stung." The usual sample scenarios which can be obtained from Lubin, Imp, Essanay, et al., for a few stamps composed most of the course, but there was one admonition the professor handed out to his victims that was worth the price of one lesson, at least. It was this: "Don't give up. If your first scripts come back keep at it." It is good advice, school or no school. Perseverance in script writing, as in other pursuits, conquers all things. If at first you don't succeed, try, try again. Maybe your first three or four scripts are just the preliminary training you need. Keep studying and thinking over that idea to the exclusion of all else. Look at it from every angle, try and imagine what you would do in this or that situation; let the technique care for itself, you stick to that story and develop it logically and rapidly; remember you are not telling a magazine story but are writing a pictureplay. What is worth doing is worth doing well, and so, if you enter the script writing profession, give it a thorough tryout and put your very best into your efforts.

Naming Your Script

A good original title for a script is everything. It gives a decided polish to the whole and shows to the

editor that care, thought and originality can be expected when he glances through the pages. It is not generally known how Kipling chose the title "The Light That Failed" for the book that helped to make him famous. He had almost decided to call the novel "The Failure," although he was somewhat dissatisfied with this rather prosaic title. One evening as he was sitting in his study reading by lamplight, the light went down suddenly, when Kipling exclaimed:

"By Jove, I've got it! 'The Light That Failed!'"

A good title to a pictureplay often comes by like inspiration. It should be attractive, appealing and, at the same time, terse. Don't write such stereotyped titles as "A Woman's Jealousy," "Revenge Is Sweet," "The Convict's Remorse," etc. Try and get the soul of your story into your pictureplay title. Of course, the editor can rewrite the title, but if the editor has to revise too much, your script may be returned to you. Not enough attention is being paid to pictureplay titles by many producers. See that your pictureplay goes out bearing an apropriate and thoughtful name.

The Sub-Title

While on the subject of titles let us touch for a moment on the question of sub-titles. There are too many writers at present who spend time rigging up what they believe to be snappy sub-titles that could well be utilized in changing scenic action in order to eliminate the sub-titles altogether. The best pictureplays are those that tell the whole story without the use of a single sub-title. Make your sub-titles as few and far between as possible; make 'em short; and if you make your play clear, natural and real, you will have no need of shooting your script into shreds with sub-titles. We sometimes think that the beginner should abolish the use of sub-titles altogether for we have seen so many plots that have been ruined by attempts at technique. Technique is all right when the author gets further along, but, in the beginning, the author had better throw his heart and mind into his story rather than to fuss about sub-titles. An editor can furnish the sub-titles, if needed, but he cannot furnish originality to the pictureplaywright. We saw a script the other day the writer of which stated that he was afraid that he had not enough sub-titles. He had a half-dozen and there were only two needed in the entire script. He had spoiled a big story with sub-titles!

Miss Van Buskirk Busy

Miss Christine Van Buskirk, assistant to Giles R. Warren, editor of the Victor Film Company, has been unusually busy the past few weeks looking after the affairs of the department during Mr. Warren's absence at Asbury Park, N. J. Mr. Warren suffered a breakdown through overwork but expects to be at his desk within a short time. Miss Van Buskirk has made rapid strides in the profession since she joined the Powers script department a year ago. She has already made many warm friends among writers and others. She is a prepossessing young lady, energetic and full of business ability. Editor Warren says he is fortunate in having her as an assistant, and Miss Van Buskirk says she is fortunate in having the advantages of instruction under such a versatile editor as Mr. Warren. Miss Van Buskirk is meeting with success as a pictureplaywright and is taking many burdens from off the shoulders of Mr. Warren. She is a comer in every sense of the word, and we predict a bright future for her in the moving picture world.

WM. LORD WRIGHT.

Parkesburg, Pa.—Adam Spangler has bought out a moving picture show.

Mount Pleasant, N. Y.—W. J. Miller has sold the Bijou Theatre to M. J. Brower, of Schenectady.

New York, N. Y.—A nickelette will be built at 169th street, West of Fox street, by A. Mancus, 44 West 125th street.

Richmond, Va.—Spiegel Motion Slide Company. Geo. B. Hutchings, president; J. F. Tilley, vice-president, Washington, D. C.; F. L. Middleton, secretary, Washington, D. C.

A FEW WORDS ON FILM MERITS

Lux

"The Mysterious Mr. X. and the Unfortunate Heiress" is one of the best of the recent Lux offerings. It is unique in that the hero neither courts, kisses nor marries the heroine. The photography is good.

* * * *

American

"The Canyon Dwellers," for release July 25, is strong in dramatic interest. The story is unusual in that the "neglected woman" fights for the life of the sweetheart of the woman for whom she has been thrown aside. Miss Bush has succeeded in making this big role of the neglected woman stand out well.

* * * *

Majestic

"The New Clerk," Majestic release for Tuesday, July 23, is a cleverly thought out story of a dramatic trend, well produced. The ease with which the Majestic players handle the production is commendable.

* * * *

Reliance

"The True Love" is another conquest for Gertrude Robinson. She plays her part as the poor little girl of the slums to her place in the mansions of the man who befriends her and whom she afterwards learns to love with an ease and simplicity of manner that is refreshing. In one scene of this picture a pretty innovation consists in the portrayal of a nest of young birds in the bough of a tree.

* * * *

Thanhouser

"Lady Anne," for July 23, is a winner. That such words as "creepy" and "gooseflesh" were heard flitting in awed whispers about the projector's room is a fact that tells more forcibly the deep impression made by the picture on its audience. The story opens in the year 1770, when the beautiful Lady Anne, played in a charming manner by Miss Flo Lobadie, in a jealous fit throws over her lover, who goes away to the war and is killed. She marries another and a child is born. From here we are transported to the year 1912, when a descendant of the Lady Anne is entertaining Much the same happening occurs, and the spirit of the Lady Anne steps from its frame, and so on.

* * * *

Thanhouser

"A New Cure for Divorce," for August 2, is good. The Nobel cure for the desire for separation in the newly married pair, who have quarreled over so small a matter as learning to swim, which the young bride refuses to do, is the exhibition of a moving picture of their wedding which was taken unawares to them.

"Cousins," for July 28, is an amusing and unusual bit, in which the two central figures, both children "as like as two peas," change places, the country cousin finding her Waterloo in trying to take her city cousin's place on the stage.

"Treasure Trove," July 30, intermingles heart interest with childhood dreams. The "Thanhouser Kid" more than fulfills what could be expected of a child in this production, and when the banker, out on his vacation in the country, drops the bags of gold into the hole dug in the ground by the child with its little shovel, where he is seeking for hidden treasures, and the child's eyes grow wide with antonishment and pleasure, we are satisfied with the dreams we, too, have woven in childhood.

* * * *

Solax

"The Requital," for July 26, is one of their best. Darwin Karr has played his part of the poor young husband well, and has continued his work with the part of the convict equally well. The Solax actors have done this production justice.

* * * *

Majestic

"The Mighty Hunter" is a good bit of comedy. The character of the "Mighty Hunter," who kills a calf, shoots a man's hat off, is kicked and beaten in consequence, and finally buys in a curio shop the "wonderful trophy" which he sends home to his wife, saying he has been almost gored to death in his desperate attempt to secure it, is splendidly played. This is a scream.

THEIR LIVES FOR GOLD

It is absolutely astonishing to note the perils to which the motion picture actor subjects himself, and apparently not under protest either. "Their Lives for Gold," from the Gaumont Company, is a startling example of this. It is seldom that so many hairbreadth escapes occur in the course of one picture.

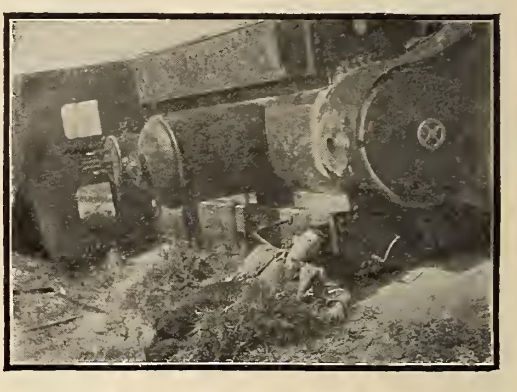
This production is a thrilling "Western," remarkable in incident, excellent in photography—the photography peculiar to the Gaumont Company—and superb in action and conception. The story is one full up with the fire of adventure, sensational without being offensive, and is one of the liveliest "Westerns" that has been shown in some time. There is a leap from a signal station to the top of an express train, such as makes one wonder what valuable bait must really have been offered the dare-devil

actor who performed the feat in order to coerce him into risking his life. And, again, there is the actual derailing of the engine with one of the actors on it. The locomotive is seen plunging down the embankment and the man rolling out. And perhaps most vivid and realistic of all is the dynamiting of the building in which the leaders in the play give up "their lives for gold."

This production is in two reels, and the story is of a race between two young fellows, formerly comrades, for a gold claim of which they were told, and to which they had been directed by an old miner on his death bed. The young men, as in many another instance, become bitter enemies over the question of who shall arrive first at the claim, for, according to the American law, the man who first sets foot on the ground and files his location notice is the man who has the right to its hidden

treasures. The one pursues the other, placing obstacles in each other's way whenever possible, not barring attempts to kill. The conclusion shows the two men lying dead, the one having set the fuse to dynamite the building in which he is hiding as the other approaches. Sure of certain death if he meets his foe, he determines to kill both.

"Their Lives for Gold," released August 15, is certainly a thriller, and should prove one of the best sellers on the market.



ENTERPRISE OPTICAL COMPANY, CHICAGO

We are asked by the Enterprise Optical Manufacturing Company to call attention to another new Motiograph improvement for the 1912 Model Motiograph, consisting of a heavier balance wheel, for use on their latest model machines.

There are six parts necessary to the successful use of the heavier balance wheel. So that all users of the 1912 model may take advantage of this new improvement, the Enterprise Optical Manufacturing Company is making a special offer on the six parts of a minimum sum, further details of which will be found in their advertisement contained in this issue.

If any further information is desired, we suggest that you write direct to the Enterprise Optical Manufacturing Company, whose address will be found in their advertisement.

AMERICAN FILM MANUFACTURING COMPANY

One hundred persons, including Producer Emerson, two camera men, property men, stage carpenters, etc., left on Saturday, July 20, for Starved Rock, Ill., on a special train over the Rock Island. This was the big company employed by the American Film Manufacturing Company to produce a series of historical two-reel subjects on the famous ground. The company will all be camped on the great rock by special permission of the State of Illinois. The story of Marquette, Joliet, La Salle and Tonty is the first big subject to occupy Producer Emerson's mind. This will be followed by "The Battle of New Orleans," a spectacular production, centering around the life of Andrew Jackson. A number of 1,000-foot Westerns and several additional two-reelers is expected to be the result of the company's stay on historic ground.

HOW THE AMERICAN SOLVED THE CAMERA PROBLEM

In establishing three big companies at Chicago the American found itself beset by that puzzling question of where to secure competent camera men. This was effectually settled, so far as Producer Emerson's company was concerned, by the voluntary application of Jack Gill, assistant factory superintendent and well known in the technical departments of Eastern houses. It was not known that Mr. Gill numbered the camera among his other accomplishments, and Producer Emerson is now congratulating himself on having obtained one of the really few camera men worth while.

Manufacturers' Synopses of Films

AMERICAN

THE CANYON DWELLER (July 25).—James Dickson, miner, worked with his pals at placer mining. He fell in love with Jessie Berger but Jessie never cared for Jim. Her lack of affection was more than replaced, however, by the worship of Marjie Brannon, who loved Jim with all her heart. Marjie had often pleaded with Jessie not to encourage Jim and Jessie had promised faithfully.

One day Bob Wentworth joined the camp and it was love at first sight between him and Jessie, much to Marjie's delight. Bob seized Jessie at the stream one day and had carried her over before them all, much to the disgust of Jim and the amusement of the others. Charlie Berger, Jessie's brother, a close pal of Jim's, did not like the newcomer and told his father so. Old man Berger, therefore, kept a close eye on his daughter and several times, when catching her in Bob's company, threatened Bob and securely locked up his daughter. Marjie, meantime, watched developments and lost no opportunity to throw the couple together.

Berger and his son decided that they must make way with Bob, so, in company with Jim and several rough characters, they hunted for him through the hills. Jessie, hearing through Marjie of her lover's peril, hurried to him and together they fled. A battle followed when the two factions met in the mountain passes. Marjie, with gun in hand, watched the combat carefully, and when one husky miner drew deliberate aim at Bob, she shot him dead in his tracks. Rushing around the face of a giant boulder, Bob and Jessie came face to face with Jim. He had the drop on Bob, and with an evil laugh, slowly raised his revolver, taking aim at Bob's heart. Marjie saw him, a horrible fear seized her, and then, mastering her emotion she pointed the gun at Jim and fired the fatal shot, which robbed her of all future happiness but gave a corresponding joy to her two friends.

IT PAYS TO WAIT (July 29).—Old Ben Hoover with his wife and two pretty daughters managed to eke out a precarious livelihood raking alfalfa and helping generally on the big ranch. John Rich, foreman, had long made love to Mabel but she did not return his affection. A day came when Rich went to her parents. They readily gave consent, thinking it a fine match for their daughter.

Out of the prairie rode a handsome young man, dressed in fashionable riding garments and mounted on an expensive, sleek-looking mare. He dismounted in the bushes and hastily changed his clothes, appearing before the foreman as a day worker in quest of labor. Rich eyed him carefully and finally handed him a rake. The young man proved a poor workman, however, for he soon found Mabel's company much too enticing for heavy work. On the way home that night he made love to her and found a not unwilling listener. Rich also called, and finding but little comfort in Mabel's unresponsive mood attempted to kiss her by force. Just then the newcomer stepped in and an inspiring fight followed. The following morning Rich peremptorily discharged father, mother and the two sisters while the newcomer leaned on his rake and blandly smiled. Then Rich turned to him. The newcomer with a well-aimed blow laid Rich on his back in the alfalfa, and turning to the other workers, quietly drew a card from his pocket. Rich rose from the grass in time to hear the name of the ranch owner and to discover that he had been kicked about by that very person.

Later the newcomer called on the old folks and formally asked the hand of their daughter. The old man refused to hear him at first, believing him the cause of their trouble but when his magic name was whispered in the old fellow's ear, a transformation took place, and, you can easily imagine, there was but little trouble in convincing the girl that the time to marry had come.

COMET

RECONCILED AT RENO (July 29).—For action, humor of the wholesome sort and interest this engrossing film is in a class by itself. There is not seemingly a dull period and attention is held from start to finish. The theme is novel and the treatment is out of the ordinary. Mr. and Mrs. James Wilson and Mr. and Mrs. Frank Jones are two families who have never felt that they would like to be separated from each other for a moment. They alternate in dining at each other's home and at the opening of the tale we find them making merry over an appetizing and enjoyable dinner. The husbands suddenly elect to play cards and the wives are peeved over what they term uncalled for neglect. "I know how to make them pay some attention to us," says Mrs. Wilson. "How is that?" returned Mrs. J. "You make love to my husband and I will make love to yours." They agreed and the plot is carried out forthwith. Of course such schemes go awry as have thousands and thousands before since the world began. Whether it was Mr. Wilson whose love making took too ardent turn to suit his wife, or whether Mr. Jones' attentions to Mrs. Wilson were misconstrued as too realistic to meet with the standard of decorum practiced by Mr. Wilson is neither here nor there. Suffice to say the innocent plot caused a heap of trouble and strained the former friendly relations existing between the families and winding up for solution in the divorce court at Reno. Many complications ensue before the quartet are reconciled. Mr. Jones secures a position as barber and Mr. Wilson comes to the former's place of business to get shaved. Mr. Jones recognized Mr. W. and wonders whether he should not put him out of the way with a slash across the throat or by cutting off one of his ears. Just as he is about to put the idea into execution a gleam of recognition flashes over the minds of both and the result is that they have a mix-up all over the place. When matters become too unhealthy for all concerned Mrs. Wilson confesses to the plot and a reconciliation follows. The picture has the advantage of capable interpretation. The cast includes such well known players as Mark Sullivan, Eddie Garvey, Mabel Miller, Clara Stanton and the regular Comet Company.

IMP

REUNITED BY THE SEA (July 29).—Joe Layton and Jim Coburn are hard working fishermen in the little village of Rayton, where pretty little Emily Dobson is the belle. Joe and Jim are pals until love for Emily enters the heart of each.

One day their fishing smack is overturned in a storm and both seek refuge in a desert island, where they build and share a rude hut. For days no sail is sighted. For days the thoughts of each wanders to the little girl at home who realizes that she loves Joe Layton the better of the two. Her heart yearns for a sight of her sweetheart but two weeks pass and no sign of either of her friends.

One day Jim is wandering along the shore of the island when he sights a vessel. The temptation comes to him to hoard the ship and leave Joe behind, thus returning to his home and marrying Emily. The fishermen see Jim waving to them, put off a boat to the island and rescue him. Just as they are passing out of sight Joe rushes to the beach, but too late. He realizes his friend has b him and slowly wends his way back to his lonely hut.

Jim woos Emily and is accepted. In the joy of the moment he takes more from the "flowing bowl" than is wise, and falls from his boat into the water. His body is washed ashore on the very island where they were marooned. Joe walking along the shore finds his enemy and the boat. The sea has avenged him. Emily thinks he is a ghost and runs away, but is soon reassured and Happiness is King.

ADRIFT (Aug. 1).—Marion Larkin, a pretty but frivolous girl, is beloved by James Dalton, a ne'er do well son of a lawyer, and Robert Smith, a young broker, who is rapidly making a name and fortune for himself on Wall Street. Marion loves Dalton, but dazzled by Smith's success, she accepts the broker. Just before the wedding a turn of the market reveals the true nature of Marion. She jilts Robert and elopes with Dalton. A few years later we find the pair in poverty and the old adage "Marry in haste and repent at leisure," is holding good in their case. Dalton, a scoundrel at heart, deserts his wife and child. The wife, unable to cope with this new test of fortune, places the child in an orphan asylum and takes the easy road that appeals always to the weak.

Five years later Smith, who has recouped his losses, and is now leading a lonely bachelor life, is advised by his partner to adopt a child, give himself a new interest in life. He does so and chance causes him to unknowingly adopt the child of his former sweetheart. She grows into womanhood and falls in love with her guardian. The mother after years of dissipation, poverty and forgetfulness has the spark of motherhood awakened in her heart and returns to find the daughter she deserted is now the affianced wife of the noble man that she had cared for and deserted as a girl. We then see this weak woman make the sacrifice that only a mother can or ever will make. The picture closes with a moral lesson that cannot help but strike home to the hearts of all who see it. A truly noteworthy pictureplay of the higher order. A clean story capably acted in an appealing environment displaying unusual backgrounds of photographic excellence.

LUX

THE MYSTERIOUS FLOWERS (Aug. 2).—Roger Maclean spends a quiet healthy life on his farm, where dwell also his father and his sister, a charming girl of eighteen summers. He is energetic and skillful and soon transforms his old-fashioned farm into one of the most up-to-date in the countryside.

One day he visits the chateau of a wealthy landowner, who is his neighbor. The landowner proves to be a charming lady, who had lost her husband whilst she was extremely young. Roger conceives a violent passion for her. She shows him some flowers she is trying to cultivate which can only be grown in the Far East. Roger succeeds in cultivating the flowers in his own greenhouse and every day places a bunch secretly in a place where Mrs. Montfort can find them.

One day his sister is visiting the chateau and is insulted by one of the male guests. Roger rushes to the chateau and demands an apology, which is refused. He is removed forcibly by the grooms. Some time later he meets the Countess riding upon one of his private roads. He orders her off and henceforth a peculiar animosity exists between them—thus making it impossible for Mrs. Montfort to conceive who is placing the flowers in their usual spot.

Later Roger stops Mrs. Montfort's runaway horse, he is dangerously hurt, and she escapes uninjured. During his illness Roger refuses to see Mrs Montfort but he arranges with his sister to still place the flowers in their usual spot Roger's sister arranges that the lady shall find out who it really is placing the mysterious flowers in her path daily and thus leads to a happy ending

A RACE FOR LIBERTY (Aug. 8).—Jim Ryder, and his charming little wife Ada, live contentedly until Jim's brother, Joe, is suspected of horse-stealing. Jim becomes mixed up in the affair, and the two brothers slip away from the settlement as quietly as possible, making arrangements with Ada beforehand to join them at a distant town as soon as she can leave without creating suspicion

The two brothers get lost whilst crossing an awful desert. Joe dies of thirst and, after much weary toil, Jim manages to retrace his steps to the settlement. His little wife is glad to see him again and is giving him a drink of water, which he badly needs, when footsteps are heard approaching the cottage. Hastily dropping the cup to the ground, Jim seeks to hide himself. A moment later the Sheriff enters. Suspecting that Ada knows where her husband has taken refuge, the Sheriff frequently visits the cottage in the hope of making her divulge her secret. He notices the fallen cup and his suspicions are aroused. Before he can take action, however, Ada promptly covers him with a revolver and

he soon finds himself bound securely to a chair whilst Ada and her husband are dashing across the plains once again.

Uncertain of the road, Jim dismounts from his horse, about an hour after and proceeds on foot a little way. The sheriff, who has broken his bonds and tracked him up, surprises him and covers him with his revolver. Jim is forced to place the handcuffs upon his own wrists. At the vital moment, Ada appears upon the scene; picking up a stone, she dashes the revolver out of the sheriff's hand, and thus turns the tables. Thus her husband is enabled to cross the State line beyond which the sheriff has no further power. Mounting their horses, he and his brave little wife dash off to freedom.

THE POSTMAN'S ESCAPADE.—Jimmy Jones, the postman, is not satisfied with the speed by which he covers his rounds. As he wants to get done in time to go to the cricket match, he borrows a pair of roller skates from a little boy, and then proceeds upon his rounds. Jimmy has a lively time, but does not feel very much like going to a cricket match when he is done.

POWERS

THE SOWING (July 31).—Baby Harly is given an excellent opportunity to display her cleverness in "In the Sowing," and her acting is little short of marvelous. The little girl and David Wall are the principals. How the outcast, a social pariah, shunned by everyone, leaves his native village to return even more degraded, is converted to Christianity and snatched like a brand from the burning by the simple reminder of the child, makes one of the most beautiful stories ever told. The reminder "God died for you" brings about the transformation. The gentle reproof is a revelation. Latent thoughts are revived and the man sees that all is not lost; that he still retains his manhood and the effect is magical. He is welcomed by his old associates, reclaimed, purified and saved by the grace of God.

And on the same reel:

THE ROSE FESTIVAL.—A scenic film that will be a revelation to those who live remote from the land of flowers. The film is a beautiful picture of a fete day in the West—flower day in which roses are literally banked on the streets and vehicles are covered with roses making grand and imposing spectacles of joyous, happy people glorying in their climate and flowers.

DORA (Aug. 2).—In Dora the Powers Picture Players have produced a classical dramatization of Tennyson's beautiful poem in a forceful and convincing manner, bringing out all the poetical and dramatical qualities of the well known story.

Miss Florence Barker and Mr. Edwin August, the stars of the Powers stock company, appear in the principal roles of Dora and William, ably supported by Charles Manley and Fritzi Brunette, a notable cast and a very capable one. The character Dora is portrayed in an exquisite and well chosen manner while William, the son of Farmer Allen, who is loved by Dora and Mary, has a grasp on the part that makes it true to the conception of the celebrated bard.

In the strong scenes the principals are shown at their best—and the dramatic version is replete with tense moments. In the scene where Farmer Allen discovers that he has been tricked, Mr. Manley is grand and Miss Barker is given an opportunity to display the emotions that bring out the best that is in her.

The plot is strong and unique and when Dora takes the child of the man she loves and the woman who has won him from her and represents to the simple farmer that it is her offspring that the son may be forgiven and his wife and son owned, nothing can be conceived of greater dramatic worth and the incident is touching and will appeal to all of those who love romance and can appreciate the appeal. The story is replete with tense situations and of the sacrifice of Dora, her unselfishness and fortitude, it can be said that nothing more touching has ever been conceived in the way of dramatic attributes.

Miss Barker and Mr. August are to be congratulated on their efforts in playing this drama. The settings are beautiful and chosen with excellent taste and the picture is faultless when viewed from a critical standpoint.

RELIANCE

ORDER IN THE COURT (Aug. 14).—Judge Casey sits on the bench and dispenses Irish and other justice in a way that will bring a laugh to the lips of the most pessimistical person. He has a busy morning of it, and so do the counselors, who find themselves in a wrangle over the Judge's decisions from the very beginning. He has successively a pathetic case where a boy stole bread for his mother; a drunk who came practically in the arms of two policemen; a young shoplifter who sets the hearts of the entire court, including the Judge, in a flutter; and two prize fighters who have been caught in the act of breaking the boxing law. The latter case is of intense interest to Judge Casey, for he prides himself on being a bit of a boxer himself. Upon the promise of acquittal if they will give an exhibition bout in court to determine whether or not they broke the law, the boys have a one-round bout that is excitement from start to finish. At the finish the judge, policemen and lawyers get too close in their interested way and each in turn receives a knockout blow from the boxers, so that the boys are enabled to leave court comparatively unmolested.

On the same reel:

THE OLD SWIMMING HOLE.—This is a subject that will appeal to every boy and man as well as to their sisters and mothers. The story is of a little schoolboy, his love affair with a little school girl, and a fight at the old swimming hole with his rival, the bully. While they are fighting in the water the bully is suddenly seized with cramps and is rescued by the other boy. The mothers get together and compel the constable to put up a sign at the swimming hole that there will be no more swimming allowed. The boys and girls see this sign but pay no attention to it. They get into the water and indulge in a free-for-all swimming and diving contest. The constable arrives in the midst of the fun, but the boys and girls all duck under the water and he passes on, content that his orders have been obeyed. As soon as he is out of sight the children come up from under the water and the scene fades out with all hands enjoying themselves in the old swimming hole.

A MAN AMONG MEN (Aug. 17).—Tom, a lumberman, is in love with Jessie, daughter of the foreman of the camp. Her father objects to the match and there is a quarrel between the men. Jackson, another lumberman, seeing Jessie's father leaving the office on pay night with a large roll of bills, follows him and knocks him prostrate. About this time Tom decides to leave the camp and leaves a note under the door of Jessie's home addressed to her father telling him that Jessie and he alone know the reason for his departure. After his crime, Jackson passes the house and seeing the note he reads it. He has an idea whereby he can place the crime on Tom's shoulders. He places the wallet he stole in Tom's cabin. Later Jessie finds her father's body and rushes to the men to tell them what happened. Tom is missing and this rouses suspicion against him. Led by Jackson the men search Tom's cabin and find the wallet. The men start after Tom and get him. He is led back to camp. The letter is produced. Jackson makes a pretense of opening it but Tom, afraid its contents will be misconstrued, and to get it back unopened, takes the guilt on his shoulders to save Jessie's good name. Tom is condemned to die within the hour. He is led off to be hung. In the meantime Jessie and a woman are working over the supposedly dead man. He recovers consciousness and Jessie rushes out to bring the men back with Tom. Upon learning that the foreman is not dead Jackson hurries to the bedside of the injured man. Tom is exonerated and the truth proved. Consent is given to the marriage of Jessie and Tom. A lone, riderless horse testifies to the accuracy of the men's shots, tries to get away. The men realize the truth and fire after his departing horse.

REPUBLIC

THE OCTOROON'S SACRIFICE (Aug. 5).—There are many and varied tales told of hardships and cruelties of the South before the war. In spite of the nobility of the genuine Southern families, there were many alien slave holders whose treatment of the slaves was anything but laudable.

The beautiful Octoroon was the property of an unscrupulous French adventurer whose son was a typical "chip of the old block." After being accosted time and again with insulting propositions from both father and son, she finally runs away and by a clever ruse evades the bloodhounds and negroes that have been put on her track.

About this time Eveline, a little Southern beauty, in a teasing mood jumps into a row boat to evade the caresses of her sweetheart, Frank Lee. As the boat nears the center of the stream she laughingly waves to her sweetheart on shore and in so doing loses her oars; in an effort to regain the oars, the boat is capsized and the girl is thrown into the stream. The Octoroon, who is hiding in some bushes nearby, sacrifices her chances of freedom by leaping into the water and rescuing the young girl.

Eveline becomes very fond of her and finally persuades her father to buy the Octoroon from her French owner. The young Frenchman when he meets Eveline falls madly in love with her in spite of the fact that the young lady shows her preference for Frank Lee, a handsome young Southerner.

The Frenchman, through his father, manages to almost ruin Eveline's father, and when all honorable methods of love-making have failed to win Eveline, he does not hesitate to threaten her father with ruin unless she accepts him. The Octoroon hears of this and, thinking to save Eveline by sacrificing herself, she makes an appointment with her former master and, during a struggle, the man is thrown over the cliff and is dashed to pieces on the rocks below.

Young Lee is accused of the murder on circumstantial evidence and is locked up in the county jail. In the meantime, the Octoroon, weak and ill from exposure, comes to the hut of a poor "white trash" family—here she learns that young Lee is being held for the murder of the Frenchman and, in spite of her weakened condition and the fear that she might again fall into the hands of her former owner, she braves all dangers and, appering before the authorities, confesses how the young Frenchman came to his death.

Her sacrifice brings happiness to two loving hearts and peace to her before she dies, as the result of her painful experience.

BISON

AN EVEN BREAK (July 30).—Don Carlos, a Mexican gambler, who has been imbibing too freely, falls out with his little sweetheart, Elvira. He becomes fascinated with Maria, a frequenter of the dance halls. Elvira is aware of the fascination of the other girl; she accuses him and he rudely thrusts her aside.

Elvira wanders to a secreted spot, sobbing as if her heart would break, when suddenly Jack Diamond, the exceedingly young and good-looking foreman of the I. X. L. Ranch, discovers Elvira. He sees she is in trouble and a natural bond of sympathy arises between the two. Their conversation is heard by a sneaking hanger-on, who for a mere pittance reports to Don Carlos that his sweetheart is in company with the foreman. In a drunken, jealous rage he overtakes her and is trying to force a confession from her.

In her excitement and fear she accidentally falls over the precipice. Don Carlos, thinking he may be accused of the murder, runs away. Her body is discovered at the foot of the cliff by a ranchman, who reports the fact to Jack Diamond. They immediately go in search of the supposed murderer. Jack Diamond leaves his men, goes alone, and overtakes Don Carlos hiding in the bushes.

On their return to the ranch they become lost on the prairie, and Jack, in a famished condition, can go no further. Don Carlos, in fear and hate, but the better man within him asserting itself, carries the rancher on his back. By accident he comes across a pool of water, where he revives Jack, and for this act Jack sets him free.

Don Carlos then discovers that the man is his rival and a struggle ensues in which Jack gets the worst. The cowboys, who have been vainly searching, get the trail and arrive just in time to save the young rancher's life.

VICTOR

TAKING A CHANCE (Aug. 2).—Captain Mills and his wife, Flo, with their little child, Blanche, are a very happy family. At the post where he is stationed is Lieut. Fuller, who is a constant visitor to the home of the Captain and is madly infatuated with the Captain's wife, but Flo is too happy in her love for her husband to notice the admiring glances bestowed upon her by Fuller. The Captain's sister, Jane, pays a visit to their home and proceeds to make herself objectionable to his wife by interfering with the raising of Blanche. The Captain is called away upon military service. During his absence the sister's action becomes so objectionable to Flo that she is glad to while away the time with Fuller. The sister interrupts the Lieutenant and Flo while she is telling him about her troublesome sister-in-law, who mistakes her earnestness for ad-

miration. She interrupts the tete-a-tete and forbids Fuller coming near the house. In the meantime Flo has discovered that Fuller has a wife who is being neglected by the Lieutenant and tries to bring them together. Fuller having been forbidden the house, writes a note to Flo saying that he must see her alone that night. The note falls into the hands of the sister-in-law, who sends a message to the Captain saying his wife is carrying on dreadfully with the Lieutenant and to come at once. The Captain spurns such slander against his wife, but his jealousy is aroused and he starts for home. The sister sees that the note written by the Lieutenant is delivered to Flo who, after reading it, is greatly shocked, but in it sees a way to bring his neglected wife and Fuller together. She sneaks his wife into her boudoir, dresses her in one of her own gowns and awaits Fuller's coming. The Captain at this moment arrives home and sees the Lieutenant sneaking in through an open window. His sister's story seems to be verified, and he decides to shoot both his wife and Fuller when he catches them together. The Lieutenant sneaks upstairs and enters the boudoir, where he is confronted by his own wife. He is severely lectured by Flo. He leaves the room, followed by his imploring wife, to make amends. They enter the library. The Captain fires, but his aim is deflected by Flo, who has come downstairs. Fuller immediately pulls his pistol, but seeks flight through the open window, followed by his wife. The Captain, when he sees what a fool he has been made by his sister, orders her from the house and seeks forgiveness for having doubted his dear little wife.

GEM

BACK TO HER OWN (July 30).—Zingara, a gipsy woman, to revenge herself on her husband, who has treated her cruelly, leaves the child on the doorstep of a wealthy family, who adopt the child. In the palm of the baby's hand is a birthmark.

Twenty years later, Juditb, the gipsy child, becomes engaged to John North, a nepbew of her foster parents. While out motoring in the country with her foster parents and fiance, they discover a gipsy camp and Judith has her fortune told. When the gipsy woman, who is Zingara, takes Judith's hand, she discovers the birthmark and recognizes her daughter. She does not reveal herself, but tells Judith's fortune, which is that she will come back to her own some day and marry the son of a king.

Pedro, the son of the gipsy king, is attracted by Juditb, and she is impressed by him. A few days later Judith feels the call of the blood and slips away to the country. She again meets her motber and Pedro, and the latter fascinates her more than ever. She returns home and that night Pedro meets her in the garden. Some time later while waiting for him, she has a quarrel with John, who returns to the house. Shortly after Pedro comes and takes her in his arms, just as John appears. Pedro draws his knife and John takes out a pistol, but Judith separates them and John orders Pedro from the place, and takes Judith into the house. Later Pedro returns. Judith is in her room. Pedro throws a pebble against the windows, and she answers it. He persuades her to go away with him. She leaves a note for her foster parents, climbs down the ladder Pedro places against the house, and they go off to the gipsy camp.

CHAMPION

THE POISONERS (July 29).—The Count DeMel bas saved the life of the Count DeBraggart. The latter, though a splendid looking fellow, has shown himself to be an arrant coward. DeMel, however, takes a strong liking to him and invites him to his home. DeMel's wife falls in love with Count DeBraggart, thinking him a fine, heroic specimen of manhood. Madam Jessica, an actress, who was with DeBraggart when DeMel rescued him from the hands of the assassins, discovers the love affair that has grown up between these two, and instantly informs DeMel (the latter having just started on a journey) who returns and surprises his wife in DeBraggart's arms.

The guilty pair are startled by DeMel's reappearance in the scene, but the latter, pretending not to have seen what occurred, gives them re-assurance, to a certain degree.

The Countess, however, decides to poison her husband, slowly but surely, and DeBraggart tacitly agrees in a cowardly and abject way, the Countess, in her blind passion for the man, not perceiving his true character. The Count DeMel now decides on a peculiar revenge.

His faithful old body servant, having been discharged by the Countess, and his friends being denied entrance to his room, he secures the services of a doctor and nurse. Those become his faitbful attendants though the Countess and her paramour seem to be gaining the desired goal in spite of tbe physician and nursing sister.

DeMel is on his last legs, the deadly drug doing its work to their heart's content, when lo!—DeMel suddenly denounces them as "poisoners!" The pair are horrified by the accusation, and DeBraggart shows himself in his true colors, a cringing, cowardly poltroon, putting all the blame on the Countess for the dastardly deed.

Then the sister throws off her robes and stands revealed as the actress Jessica, and tells the true story of DeBraggart's "heroism."

The Countess now comes to regard DeBraggart with the utmost scorn and detestation and turns conscience-stricken to her husband, but too late! He forces her to sign a document that she will wed DeBraggart when he has divorced her, or failing to do so, she will be denounced to the authorities. She finally agrees to do this, though death would almost seem preferable to living now with DeBraggart. And so these two worthies go out together, disgraced, despised and forever wretched.

DeMel now throws off the role he was enacting under the tutoring of his nurse, the actress, and stands forth hale and hearty.

All along he had been pretending to take the poison. The physician—who was really his old servant, "made over" by the actress, and that worthy lady herself aiding bim in his undertaking.

As a result of the devotion of Madam Jessica he takes her in bis arms and offers her his future. Then he turns and blesses the loyal old servitor who helped to save him from "The Poisoners."

NESTOR

THE UNDOING OF SLIM BILL (July 29).—Slim Bill, an outlaw, succeeds in evading Sheriff Allen and his men by climbing up in a tree. As soon as the Sheriff has gone, Slim Bill comes down and hurries away. On another road he sees a man dressed as a parson, but who in reality is "Two-gun Joe" disguised as a parson and for whom there is a big reward offered. He forces Joe to deliver his parson's suit, and also his guns, although Bill is somewhat surprised to see a parson so heavily armed. Joe, now dressed as Slim Bill, goes sorrowfully and angrily on his way, only to be taken by Sheriff Allen and his men and hustled off to jail. Bill in the meanwhile, now a parson to all outward appearances rides off to a hotel and gayly invites the astonished cowboys to have a drink. He remembers himself at the last moment, however, and drinks water. Then he comfortably settles down to a little game of cards, and promptly wins everything in sight, after which he mounts and rides away again. But in the meanwhile, Buck, a half-breed, who from the hushes had watched the exchange of clothes of Slim Bill and Two-gun Joe, hastened to the jail and informed Sheriff Allen that he had arrested the wrong man, so that the Sheriff, taking Joe with him, rode off with his men to find the real outlaw.

Scarcely had Slim Bill ridden away from the Hotel than Sheriff Dunn, who had met Bill there, received a telegram which read as follows:

Sheriff Dunn:—Look out for Joe Bangs, a desperate character, known as "Two-gun Joe." He is disguised as a parson and headed your way. Big reward for his capture. J. B. Hawley.

Sheriff Dunn at once called his men and hurried after Bill, overtaking him and bringing him back to the hotel just as Sheriff Allen arrived with Joe. So instead of getting back his parson's disguise, Joe was handed over to the other sheriff.

THE OBLIGATION (July 31).—Jack, a young miner, reads to his little sister, Fay, a part of a letter he has received from their brother, Frank:

Dear Brother:—I thank you for the money. I may be in the hospital for many months. If it were not for me, you could buy your mining books.

The next morning after Jack had gone to the big mine to work, Fay decides to pick some beautiful wild flowers and to take them to the big house on the hill to sell. The big house belongs to the mine owner, John Barry. When Fay arrives with the flowers Miss Barry promptly buys them, while John Barry takes the child back to her home in his auto, which he passes on his way to the mine. During the day Miss Barry discovers Frank's letter in the basket which contained the flowers, and upon her father's arrival that night, insisted upon taking Jack some mining books which she had selected from their own library. On the following day John Barry promotes Jack. Later when a strike is declared and Jack tries to argue with the angry miners, John Barry misconstrues his good intentions; and when he finds Jack calling upon his daughter, he angrily orders the young man from the house. Little Fay overhears the miners' plan to steal the dynamite from the powder house and blow up the owner's home. She tells her brother, who hastens to the powder house in time to hold the men at bay by declaring he will throw a stick of dynamite at the first man who advances. They leave the powder house only to fire Jack's cabin, and Jack barely reaches the cabin in time to rescue little Fay from the fire. Then he runs to the owner's home, and after an exciting scene with John Barry, succeeds in making the elder man see his fault and thereby secures not only a victory for himself, but his comrades as well.

YOUNG WILD WEST WASHING OUT GOLD (Aug. 2).—Young Wild West on his way to a mining camp saves an old miner from the hands of three bad men, who were trying to rob him. The old miner is very grateful. Wild West and his party camp for the night near the old miner's cabin. The bad men also camp in the vicinity.

Feeling that they have been handled roughly by Wild West, they go over to Wild West's camp to get satisfaction, but tbey get a good trouncing instead.

The old miner overhears the bad men plotting to shoot up the camp of Wild West that night and he hurries to the camp and informs the party, who thank him. The bad men sneak over to Wild West's camp and getting above it start a fusillade which is returned with interest by Wild's party.

The next morning Wild leaves for the nearby town. On crossing a dried up stream Wild discovers gold. They quickly dismount, put up their tents again and start to wash out the gold.

One of the bad men passing, sees Wild West's lucky strike and hurries back to the camp. The leader of the gang has a plan to get the gold and hurries back to town. They hire a few loafers out of the barroom to go back and help them overcome Wild West and his party. They start for the party's camp. But Wild West, who has left the camp to take some samples of gold to town, sees them coming and drawing into the bushes overbears their plans and at once goes for the sheriff. The party washing the gold sees them coming, and knowing their inability to fight the larger force, they run to the old miner's cabin for shelter, and are just in time for the bad men to come up and open fire at them. Suddenly those in the cabin stop firing, for they spy the sheriff and his men led by Young Wild West. The bad men rush toward the cabin, and are caught between two fires. Thoroughly beaten they are captured and led away by the sheriff.

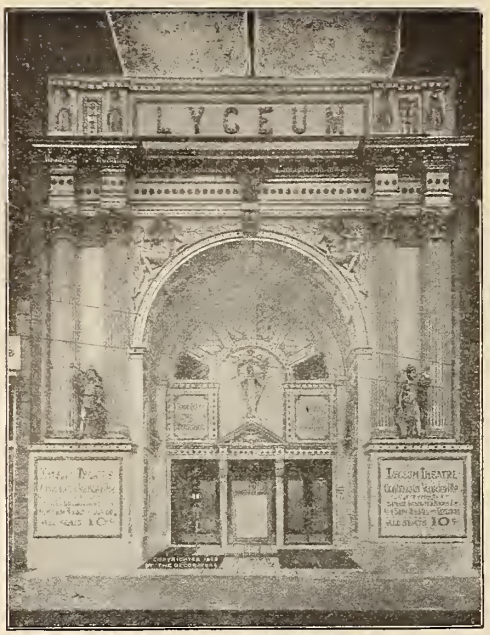
REX

THE LASH OF FATE (Aug. 1).—He wasn't a real father; something was lacking in his parenthood. If he didn't really hate his children, he at least disliked them. But, as if drawn together by their common need of love and sympathy, the two sisters and brother were united by a strong bond of tenderness.

One of the sisters was in love with a reckless young fellow who did drink a little too much. The father forbade her to have much or anything to do with him, but the brother and he were firm friends.

One day while the latter two were sitting in a cafe, drinking and chating, an enemy of the girl's lover began an altercation with him, which speedily developed into a more serious quarrel. The stranger was just about to snatch his gun, when the girl's brother fired his and killed the other. The two escaped. Word reached the old man that his son had committed murder, and he did all he could to assist the sheriff. But the four got together, sent the brother to safety and security and themselves sought the peace which they would never find in the scowls and savage selfishness of their father.

THE HOUR OF PERIL (Aug. 4).—The duty fell upon her. Her blind sister and her



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

two little children were absolutely helpless, and their support fell upon her. She found happiness in caring for them, found a sweet joy in struggling for their daily bread. But one came into their lives who—

Well, he loved her, and perhaps she liked him a little too. He was a drunkard, a brute, if you will; but he loved her, and was filled with all the unsatiated fury of the animal spirit that desires something for its own. He proposed to her, there might have been something in him, his masterful vigor, his tremendous masculinity, his aggressive animalism, that conquered and swayed her; and she was just about to go to his arms when—she remembered. She remembered her sister and nieces and her duty, and sorrowfully she explained all to him and asked him to release her.

He wanted her, and was of that type that will brook no obstacles. So—

A few days later a party was to be given to blind children by a philanthropist, and the two afflicted kiddies were hysterical with delight in contemplation of the joyous time. The drunkard heard of the event, and—poisoned the ice cream. Then in drunken braggadocio, he came to the girl and boasted of what he had done. There was just time enough to fly and warn the children, and she darted a look of surprised hate at the brute, and made to dash from the room. He stopped her, and in tense silence, they struggled. It meant the lives of countless little ones, already deprived of a great deal of life; it meant the saving of misery and anguish indescribable; but to him it meant only the girl; if her little family were destroyed, she would be free to marry him. They struggled, grim determination on one side, drunken desire on the other—and the wholesome strength won. She arrived on the scene just in time to avert the threatened disaster, and the hour of peril was past—as well as the faint gleam of love that had stolen unawares into her heart.

GAUMONT

THE SILENT CASTLE (July 23).—One of the most charming of the Gaumont colored subjects. The subject opens in the drawing room in the house of Paul Auhry, a well-to-do young man, only recently married. Already, however, he begins to feel the restraints of married life irksome; his wife's efforts to interest him are peevishly rejected, and at last she leaves the room and he turns to a book of old legends, but after reading a few pages falls asleep. In his dream he fancies himself transported to the legendary castle of which he has been reading, in which, on the day of the wedding of the beautiful Brunhilde and the man of her choice all in the castle have come under a powerful spell cast by a malevolent sorcerer, and have been struck motionless, in whatever attitude they happen to be, as if petrified. Paul finds the castle exactly as described in the book, the sentries at the doors, the courtiers apparently engaged in conversation on the stairs and in the courtyard of the castle; all are still and silent. At last he penetrates to the cell of the sorcerer, compels the latter to appear before him, and receives from him a ring and a phial of wine which will enable him to wake the beautiful Brunhilde from her slumber.

In the banqueting hall he finds the wedding guests, the bride and bridegroom and retainers motionless. He restores Brunhilde to life by the charm he possesses, and carries her away with him on horseback.

The scene returns to the Aubrey drawing room, and, still sleeping, Aubrey sees the figures of himself and Brunhilde seat themselves opposite him. His wife enters and wakes him. The vision fades and with his own charming partner opposite him, Paul realizes that the real happiness he enjoys is greater than that of his dream.

VITOGRAPH

THE MIRACLE (July 29).—This is a story of ancient Bagdad. A child born to Haroun al Rashid, the Caliph, and his beloved wife, Abbassah, dies shortly after its birth and Ahhassah loses his reason. The Royal Physician, The High Priest, the palace poet and musician, are all consulted, to aid in the restoration of her reason, but all to no purpose.

Mousali, a young and beautiful woman, poverty-stricken, deserted and friendless, sees nothing but starvation for herself and her babe. She prays to the Most High to help her in her distress. She goes to the palace with her babe clasped to her breast, and passing the window on which the Caliph's attendants have placed his dead child, she overhears Ahhassah, its mother, praying and beseeching her God to restore her babe to life, and give her the hope which she had so cherished, to retain the love of her husband. Mousali, with fear and trembling, takes the dead child, and puts her own living one in its place. Dashing away with the lifeless infant, she disappears. Abbassah sees the living babe. She lifts it to her lips and graciously thanks the Deity for giving heed to her supplications. Haroun, entering, sees his wife in the transports of joy, and in her right mind, and soon learns the cause. Dancing girls and musicians are brought into the palace court and general rejoicing takes the place of mourning.

Mousali is found wandering with the dead child and arrested by the palace guards. She tells them her story and they readily recognize the wisdom of keeping silence. They sympathize with the poor woman, and after disposing of the body of the dead child, they bring her to the Caliph and his wife, telling them that they have found a nurse for their infant. Mousali takes her child to her bosom, happy to be near it and radiant in the assurance that its future is provided for.

A JUVENILE LOVE AFFAIR (July 30).—Two little children, who think themselves very much in love with each other, imbued with the ideas of their elders, plan a romantic marriage. Alvin Strong, the boy, confides his intentions to the family's colored servant, Jaspar. Alvin arranges with Jane, his sweetheart, to elope in the usual way, through a window, with the assistance of a ladder. Jaspar, the negro servant, is instructed by Alvin to have the pony hitched to the cart and drive him to Jane's house. He enters into the scheme, greatly enjoying the amusement it affords him. He tries to deport himself with dignity while restraining his laughter, which almost convulses him.

At dusk, he drives his young master to the trysting-place, where Alvin meets his fiancee, and then drives them both hurriedly to the parson's. The good man, entering into the humor of the situation, makes some plausible excuse and the young couple go away greatly disappointed. Not to be daunted, Alvin tells Jaspar to drive him to his cabin, where he induces Jaspar's young son to play the parson and marry them. Jaspar's wife, taking it all as child's play, goes soundly to sleep, while Jaspar peeps through the window and almost laughs himself sick.

The ceremony over, Alvin directs Jaspar to take them to an ice cream parlor. It is now getting rather late for the youngsters and both fall asleep over their refreshments. Alvin's and Jane's parents are distracted when they miss them and immediately start a search for them. Finding them in the restaurant, they lift them tenderly in their arms to their carriage and take them home. Alvin wearily shakes his hand in an effort to be gallant.

Jane, in dreamland, is driven home, and put to hed.

It is very amusing for the youngsters and their elders while it lasts. It ends just where it began, in childhood's happy hours.

THE ADVENTURE OF A RETIRED ARMY COLONEL (July 31).—The last man to suspect of crime is the one who is employed to protect our lives and property. Mr. Morrison occupies a heautiful home in a suhurhan town. Policeman Prior, the night patrolman, is dishonest. He enters Mr. Morrison's home when the family are asleep and rohs it. In the morning the rohhery is discovered. The chief of police is haffled in his efforts to detect the thief. He sends for Lamhert Chase, the detective, who makes an investigation, draws his conclusions, states he is unahle to solve the mystery, and apparently gives it up.

Later he comes hack to town disguised as an army officer and rents a furnished mansion for the season. It is announced in the papers that the military gentleman who has lately hecome a resident of the place is extremely wealthy. To still further impress this point, Chase, in his remarkahle disguise, requests Officer Prior to keep a close watch upon his house, as he is a sound sleeper, and it contains many valuahles. He tips Prior from a well-filled pockethook to confirm his pretensions of wealth.

Two nights later, Prior enters the Colonel's home and makes his way to the library. The room is dark. Flashing his pocket lantern ahout, he sees the Colonel's well-filled pocket hook on the tahle. Chase has heen watching for the officer's visit and the moment he reaches out for the wallet and places it in his pocket, the detective draws his pistol, turns the electric light and holds the thief at hay. He removes his false mustache and goatee, making himself known. With his unengaged hand, he calls up the Chief of Police on the 'phone. When the chief arrives, Prior confesses the Morrison hurglary, and heing taken red-handed, he is unahle to escape the consequences. The handcuffs are placed on his wrists and he is led away hy his chief and fellow officers.

ESSANAY

TWINS (July 26).—Gay Mr. Mullane has a pretty wife and hahy girl, hut is tired with the humdrum domesticity of his home and longs to spread his wings and flutter in the alluring circles of his Bohemian friends. Wifie sees this and on receiving a wire from her twin sister saying she is coming to 'Frisco, she hits on a scheme to teach huhhy a much needed lesson. Gaining his permission to go to 'Frisco and meet Lolita she leaves, only to stop and send hack a wire supposedly coming from Lolita saying she will arrive that evening. Mrs. Mullane now returns home decked out as the real Lolita and captures the hearts of Mullane and his gay friends who start an outrageous flirtation. Mullane is the worst of all, and, never suspecting it to he his real wife, pours forth his love on hended knee and finally gets her to agree to elope that same night. Meanwhile, the friends swamp Mrs. Mullane with flowers and attentions, much to the disgust of Mullane who finally drives them from the house. Again they return with more floral treasures and Mullane is green with jealousy at their attentions when suddenly his hahy girl enters the room with her nurse, recognizes her mother and rushes to her with outstretched arms. Mrs. Mullane manages to keep up the deception hy ignoring the child, but suddenly the real Lolita arrives, greets her sister, and Mullane and his friends are dumhfounded when they realize they have heen making love to his own wife. Mullane hegs for mercy on his knees, hut Mrs. Mullane and her sister sweep from the room, leaving him to his sad reflections while his friends give him the laugh and hasten out for much needed refreshments.

A MOONSHINER'S HEART (July 27).—Old Seth Stevens and his pretty daughter, Vedah, live in their rough hill-shack. Stevens conducts an illicit "still" in an ahandoned shanty, and the "moonshine" whiskey is concealed in loads of hay and sold in the nearhy town. One of the moonshiners is Tom Jackson, who loves Vedah with all the sturdy passion of his hill-born life. Stevens encourages Tom's attentions, hut Vedah declares she does not love the young moonshiner and his heart is hroken in consequence. Meanwhile, word of the "still" trickles out to civilization and the county Sheriff dispatches Ross Chalmers, a young deputy, into the hills in the guise of a wandering artist to run down the moonshiners and destroy the "still." One morning, as Chalmers is tramping the hills, he meets Vedah and speaks with her. The girl is attracted hy his culture and good looks, and in succeeding meetings their friendship ripens into love. Driving to town one morning with a load of whiskey, Tom discovers Chalmers and Vedah in each other's arms. Later, word is hrought to the moonshiners that Chalmers is a revenue officer and Tom instantly takes to the hills with his rifle, locates Chalmers and Vedah and is ahout to savagely shoot the deputy down, when Vedah desperately promises to marry him if he will conduct Chalmers to safety. For a moment Tom hesitates, then lowers his rifle and leads them off down the trail. Coming to the parson's cottage, Tom surprises them all hy calling him out and ordering him to marry Vedah and Chalmers. Realizing what the young moonshiner is sacrificing, Vedah thanks him with tears of gratitude in her hrown eyes and Chalmers wrings his hand warmly. Then, while Tom strides away to the hills stifling the love that cries out within him, Vedah and Chalmers are united in marriage.

G. MELLIES

THE RANGER'S GIRLS (Aug. 8).—The Rancher, notified that cattle thieves were coming his way and fearing the loss of his herd, arms himself and assistant and starts out to round them up. Whilst searching through the mountains they are suddenly attacked hy the thieves who are hiding in amhush. They open fire and the rancher falls from his horse a wounded man. His assistant fearing the worst, retreats and rides home for aid.

Arriving at the ranch he tells the rancher's daughters what had happened. Taught hy their father from their earliest childhood to protect themselves in case of danger from roving had men, they are expert markswomen and so, arming themselves with pistols they rush to the rescue of their injured father.

By skillful riding and careful reconnoitering they surprise and capture the hand and release their father who was ahout to he tortured. The neighhoring ranchers hearing of the capture, turn out to congratulate the girls on their hravery and success, thanking them in the name of the community for ridding the country of so great a pest.

EDISON

THE LORD AND THE PEASANT (Aug. 2).—The story of a tragedy that took place at Glenwood Keep is the latest contrihution of the Edison Company to the Motion Picture world, the theme of which is intensely dramatic and replete with romantic and pathetic episodes. It is hound to hold one's attention and cause deep heart throhs at its close for the tragic fate of the two fond lovers.

In a peasant's cot we find a fair, young maiden who is loved hy an honest, true-hearted peasant lad, while yonder stands the manor of Glenwood with its nohle lord who chanced to pass hy one fair day and there nohle eyes met peasant meekness and love found work a-plenty to do. But maiden thought naught of my lord o' the manor, nor so much as gave him cause to hope that all his castles and lands could win her heart from her true peasant lad who had gone forth in the world to win humhle living for his bride to be.

It was then that Dame Poverty came knocking at the peasant's door and upon her heels crept a fever which held the young sister close within her hreast only waiting for death to knock gently at the humhle cot. And still no word from the loved one in a foreign land! Had he deserted his fond-hearted lassie? Weeks passed hy and still no word nor sign of the one held most dear, and then my lord of Glenwood Keep came suing for her hand. On one side poverty, silence and perhaps death to her heloved sister, on the other riches, honor and life for her who needed it so much. If he would only write, her peasant lad. Little she knew that he lay ill raving with fever in a foreign hospital. And so the hattle of poverty and riches was fought and her heart grew sick. In a few weeks Glenwood Keep had a new mistress in the maid of the peasant cot.

Months later, worn and weary, a peasant hoy wandered hack to his own land to find the idol of his heart close within the gray walls of a rich man's mansion. Silently at night he stole into her chamber and there learned from her lips the sad story of her love and struggle. Ere they could part forever the lord of the manor returned and the peasant hoy gave up his life for the honor of the woman he loved. But ere the sun went down we find the lad and maid clasped at last in each other's arms, the kiss of death upon their hrows.

A tragic tale with tragic ending excellently played and illustrated.

NINTH INTERNATIONAL RED CROSS CONFERENCE, WASHINGTON, D. C., MAY 7TH TO 17TH, 1912 (Aug. 3).—The meeting of the Ninth International Red Cross Conference held at Washington, D. C., is of universal interest from the fact that its tender arms reach around the world of suffering in emhraces of relief for humanity. Delegates from all parts of the world are to he seen upon their arrival at Exhihition Hall. A view of the field exercises of various "first aid detachments," some of them in competition, turns the tide of what would ordinarily he monotonous and tiresome to the keenest of interest. The latest inventions of medical science are all depicted in this film. One in particular, known as the pulmotor, is nothing less than omnipotent in power, having heen known to revive persons hy artificial respiration, one hour after apparent death. This device was purchased for the U. S. Navy.

A scene showing the "Cyclonette" amhulance, the most perfect vehicle of its kind in the world capahle of traveling on any roads is a novel sight to say the least.

The interior views of the Exhihition Hall reveal an accumulation of devices that show the gigantic steps the Red Cross Society is making in rendering practical first aid assistance.

In conclusion, the photography of the picture is all that could he wished.

MARY HAD A LITTLE LAMB (Aug. 3).—Without douht the greatest modern classic that was ever written is the little poem with the above title. From the child who is old enough to talk, to the gray-haired centenarian, who does not know of Mary and that wonderful lamh of hers? Teaching a moral, a lesson of kindness to dumh animals and how the dumh animal shows its gratitude for its care. This is essentially in one sense of the word, a child's film, hut to the older ones it will prove just as interesting in awakening memories of childhood and schooldays.

The clever little child-actress who plays "Mary," hy her sweetness and natural manner, will appeal to you, and will make you think, when seeing her, that it is not a part that is being acted hy a little girl, hut that in reality you are looking at the famous Mary herself.

The little lamh who hears the name of "Sister" was especially trained for this part. Unless one is well acquainted with the manufacture of motion pictures, he will not realize the care and patience that it has taken to make even this short film. It is a gem delightfully refreshing and altogether a novelty.

ECLAIR

THE PRICE OF BLOOD (August 4).—Pretty Maud is well liked hy her mistress, who took her, while quite young, into her service and consequently had almost hrought her up. She is hetrothed to a petty marine officer who has just returned from a long voyage. Proud of him, Maud introduces him to her master and they spend the evening together. Maud's master has remained at his club very late and is followed home hy tramps. In crossing his park, he thinks he hears footsteps following him. He turns several times. Excited, he loads his revolver. He notices a shadow. In his fright he fires. The man falls. He hears a cry from his wife and Maud. It is her lover who has just heen shot. He seems dead. The unfortunate man is in despair. He has the wounded man carried to his home and calls for a doctor. The wound is very serious. The young man has lost a lot of hlood and is very weak. It is necessary a strong man should give him some of his hlood.

The master, who cannot forget his terrihle mistake, even at the cost of his life, will make it good. He is willing to give his hlood to save his victim. Owing to his generous offer, the young marine officer is saved. Maud and her lover will know how to appreciate what the master has done for them.

On the same reel:

THE BEAUTIFUL VINTAGE TIME.—How nice it is during the vintage time! While everyone is husy picking up the golden grapes to fill the hig haskets, the small vintagers hidden hehind the wine stocks pick also, but don't put the grapes in haskets. It must he tasted, it is so delicious. Notwithstanding the day's fatigue, at nighttime the vintagers gather around a big fire and dance to celehrate the harvest.

ECLAIR

RUNNING FOR CONGRESS (Aug. 1).—Old Judge Kent is at last persuaded to run for Congress in the small country town where he lives with his beautiful daughter Dolly. His friends, all of the old-fashioned politician type, are confident that they will get theirs, and they get him to put money into the campaign funds. Dan Dartmouth, a handsome young chap who has been practising law, with poor success but many friends, decides that he, too, will take a chance at it, and so he goes in opposition to the judge. The trouble begins when the Judge starts campaigning. Dolly takes a hand and every time her father starts to deliver a speech through the town, she and Dan show up with a lot of girls and they draw away the listeners from the Judge's speech to the one Dan is making. Dan plays the women folks good, and as a consequence he makes such an impression that when primary voting day comes the women scold and "pick on" their husbands until they agree to vote for Dan, which they do. Dan wins the nomination and he and Dolly go up and ask Dad for his consent. The Judge is furious, until finally Dan asks him: "Well, why not hold the job in the family? You'll be my father-in-law, and I'll have you for boss anyway." The old man consents, and they are happily married.

A BROTHER'S JEALOUSY (July 30).—Why, oh why, does jealousy ever insist on following its own misfounded conclusions? Will it ever learn to justify its suspicions?

In this tale are two brothers, both fishermen. One is married to one of the best little women on earth and they have a little boy. The brother is most fond of the child. His attention to the babe as it rests in its mother's arms is one of the first causes for jealousy on the part of the husband.

A day comes—some action which the husband sees, looks like a kiss to his jealous eyes. He takes his baby child and steals away.

The mother misses the child—down on the beach she finds a baby's wrap which the husband had dropped in his flight. She imagines her baby has been drowned and grief drives her insane. Years pass—the husband returns and discovers his mistake. Through a trick of suggestion the wife's reason is restored and jealousy is lowered to its grave.

SOLAX

TWO LITTLE RANGERS (Aug. 7).—"Wild Bill" Gray is a renegade and a wife-beater. He is about to start on some expedition of crime and his good little wife implores him to stay at home. She receives a beating for her trouble. Jim, a cowboy, rides past the shack, hears Mrs. Gray's screams and interferes and takes Mrs. Gray over to his friend, the postmaster so that she may have a good home. "Wild Bill" plans vengeance.

Paxton, the postmaster, starts for the station with money and gold and is accompanied a short way by Jim. Gray sneaks after them. After going with Paxton a short distance, Jim takes a turn in the road and Paxton rides on alone. Gray closes up on the postmaster, gets the drop on him, but Paxton is quick and there's a hand-to-hand struggle. Bill, however, worsts Paxton and finally sends him over a precipice.

But in falling, Paxton falls into a tree and thus is saved from sure death. In the meanwhile Paxton's horse comes back to his general store. When the riderless horse arrives there is naturally considerable excitement. Gray arrives on the scene and he makes things look pretty black for Jim, the man who was last seen with the postmaster. Jim is placed under arrest—but the boys, as well as the postmaster's young daughters, May and Gladys, do not believe Jim to be guilty. May and Gladys ride the trail and finally find their father. Then lots of things begin to happen.

Gray stoutly asserts his innocence and manufactures evidence incriminating Jim. May and Gladys, the "two little rangers," however, untangle the evidence and their father's story cinches things. When things begin to look pretty black for Gray he retreats to his shack and turns it into a sort of barrack. The girls, however, are determined to get him and after seeing that their volleys of bullets have no effect, discharge a firebrand from a bow. The firebrand sets the shack on fire and Gray perishes in his own tomb.

THE PINK GARTERS (Aug. 9).—No one would have known the deliberate secret that Miss Fluffy Fewclothes was badly in need of a new pair of garters if she hadn't lost the parcel containing them immediately after having made the purchase.

But the secret was let out and at the same time it got innocent Billy in an awful scrape. You see it happened this way: Miss Fewclothes took a day off and went to Coney Island. And she carried with her a parcel containing pink garters. In the crowd at the gate in Luna Park, Fluffy loses her package. Fluffy didn't know it—and what she didn't know didn't worry her. Billy, however, picked up the package and attempted to restore it to its rightful owner.

But Fluffy, who is a wise little girl and also wise in the ways of men, thought she was wise to Billy's little game. So when he approached her with a parcel she gave him a north pole greeting. Billy, however, had the whole day on his hands and so he vows he'd make her take back her package. Well, Billy persistently follows her about—from ferris wheel to shoot-the-chutes, from merry-go-round to the kiss waltz, from the toboggan to the airship and from the frankfurter stands to fire and flames—and even into the surf. Billy tries to give her her pink garters but she rebuffs him. At last she has him arrested—but friends rescue him from a cell and poor Billy vows he'd rather look at elephants than look or have anything to do with pink garters.

MAJESTIC

THE NEW POLICEMAN (July 28).—Jim Brennan is the proudest man in town when he appears in his new uniform and takes his place on a conspicuous corner where his duties as a policeman begin.

Anxious to make good with his captain, he is delighted when a chance comes for an arrest. He proudly leads a small boy to the station house only to find that he has arrested the captain's little son, Tommy. He thinks that he has redeemed himself when he holds up an automobile for speeding, but finds that he has taken the captain's pretty daughter into custody.

The small boys make his life miserable and the pretty girls keep his head in a whirl. As a traffic policeman he finds that his troubles have only begun, and his downfall is complete when, after a long chase, he arrested a man for stealing a ham, which is the man's own property.

Back at his old job on the pipe-laying gang, Brennan views with envy his former comrades in uniform.

THE MIGHTY HUNTER (July 30).—Ambitious to be a mighty hunter, R. Buffington Blink makes elaborate preparations to go deer hunting. His wife and daughter fear for his life and beg him not to indulge in such a dangerous sport. But Blink is determined to show his skill as a hunter and promises to bring home a deer's head to hang over the dining room door.

Mrs. Blink receives a letter from him shortly after his departure telling of a terrific encounter he has had with a large deer and that he has shipped the head and antlers to her as proof of his success. In reality, Blink has a very unhappy trip. He trails a small calf which has strayed away from a neighboring farm, and finally shoots it. The farmer explains that the calf is his property and is not a deer, much to Blink's disgust, especially when he pays a handsome price for the calf.

Undaunted, he renews his efforts to bag big game, and after taking several shots at his guide, who in the distance looks like a deer to Blink, he succeeds in shooting the guide's hat from his head. A fall in the lake from which he is rescued after nearly drowning completes his experiences, and the account he gives his wife and family of his wonderful success makes him a conquering hero in his own home.

THANHOUSER

ONE OF THE HONOR SQUAD (Aug. 4).—A young policeman, detailed on plain clothes duty, had a sweetheart, and they planned to get married as soon as he could save enough money to furnish a home. He was an honest young policeman, and consequently he saved but slowly, and the wedding day seemed far off. When he reported at the station one day the desk lieutenant called his attention to the fact that the French government had offered a $10,000 reward for the capture of one of the Paris auto bandits, who was believed to be hiding in New York. The detective wistfully hoped that he might get the desperado and the reward, and took the newspaper which contained the criminal's picture and record so that he might have something to refer to.

He called upon his sweetheart that evening and showed her the account. Her little sister also looked at the picture and delighted him by telling him that she knew that man and

GUARANTEED—Why POWER'S CAMERAGRAPHS No. 6 and No. 6A are MACHINES TO BE TRUSTED

A guarantee is strong only as the reputation behind it is strong. We are, by long odds, the largest manufacturers of Moving Picture Machines in the world; our reputation is, and always has been, without a flaw.

That the merits of our machines are recognized, is shown by the volume of our business. On April 3rd we sold machine No. 5000, and on July 13th machine No. 6000 was shipped to Clinton Square Theatre, Albany, New York, through the Albany Motion Picture Supply Company, Geo. Wright, Prop.

Our No. 6 mechanism is used on the No. 6A machine. It is backed by the strongest guarantee of any mechanism or machine made, and it proves more than anything else can, our absolute confidence in it.

OUR GUARANTEE

We guarantee the mechanism of every POWER'S CAMERAGRAPH NO. 6 and NO. 6A to be free from defects of workmanship or material, and will replace free of charge within one year from date of sale, every part showing a defect of any character or which becomes worn out in service, provided such part is returned to us, charges prepaid for inspection.

Let us send you bulletin D of our No. 6A machine.

NICHOLAS POWER COMPANY, 90 Gold Street, NEW YORK

For fifteen years the leading makers of motion picture machines.

he lived next door. They were sitting near an air shaft, and suddenly the girl pointed off excitedly, saying, "There he is now." The detective looked, and in the room across the court, the shade being down, he saw the silhouette of a man that answered this description of the desperado, preparing to leave the house.

The detective was strong, fearless and impulsive. Bravely he leaped across the air shaft and climbed into the room, expecting to meet one man. To his surprise there were three. But he tackled them just the same, and when the reserves, summoned by his sweetheart, arrived, the prisoners had been thoroughly subdued.

Revolvers were found upon all of them, and in accordance with the rules of the New York Police Department these weapons with all others confiscated were taken far out to sea and sunk. As an additional reward for his bravery the detective was on the squad assigned to take charge of the deep sea burial. Furthermore, for his bravery he was awarded one of the department decorations, thereby becoming a member of the Honor Squad, a distinction to which every policeman strives to attain. This decoration was conferred upon him at the annual police parade where the mayor and other high officials did him and his associate heroes honor. The cash reward came to time also and the detective married the girl he loved.

BABY HANDS (Aug. 6).—A well-to-do young man imagined he was very much in love with a certain actress. He lavished presents upon her, and expected that shortly they would be married. Much to his surprise and grief, however, he found that she was only mocking him, and in rage and disappointment he forsook his old friends and determined to live a simple life in the country. Being young and impressionable his grief did not last, and meeting a sweet girl in the surroundings he married her and decided he would be happy after all.

Five years later the actress and a party of friends who were on a yachting trip happened to land at the little seashore village which was now the home of the once man-about-town. The actress met her old sweetheart, and the fascination she once exerted was again experienced by him.

At the suggestion of the girl he took her out for a sail on his little boat. She flirted with him and he had no desire to withstand her fascinations. Suddenly, in the midst of one of his impassioned speeches, he experienced a feeling that someone was looking at him. Glancing up he saw his four-year-old daughter, who, unknown to her father, was aboard the boat, gravely regarding him, and evidently not knowing what to say or do.

The actress was pettishly angry because the third party had spoiled her afternoon. The man was humiliated and conscience-stricken. Still under the spell of the fascination the woman exerted, he tried to remove the baby hands that were tightly clasped about his neck, but she clung to him, and he realized that the ties that bound him to his simple life were as tender, yet as firm, as the clasp of the child he loved. Reverently he kissed the little hands and without another word to the woman he turned the boat and put back to shore, the spell of the siren being broken forever.

OLD DR. JUDD (Aug. 9).—Jerry Judd was not a noted specialist, he was just a country doctor, and was called upon to treat all kinds of cases and diseases.

To see the shabby little physician driving wearily about on his rounds, one would never suspect that romance had once entered his life. It was a pitiful little romance at that, for when he called to propose to the girl he was just in time to receive the news of her engagement to another.

Hence it was a great shock to Doctor Judd when the girl's father called to tell him that she was critically ill. He hurried to the house and was shocked to see how badly she looked. Then he felt her pulse, prepared some medicine, and hoped, only hoped, that it would cure her.

Just at this minute, although he had not been summoned, Dr. Dan Cupid entered. He informed his colleague that the patient's illness was due to the fact that the man she loved had been driven from her by her stern father.

"In this case," Dr. Dan Cupid summed up, "I would prescribe a marriage license."

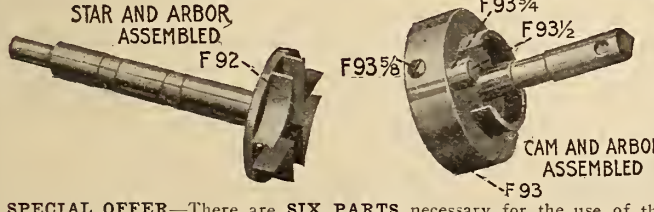
Dr. Judd agreed, but was afraid to broach the subject to the girl's father. He bridged the difficulty in a professional way by announcing that he insisted upon a "consultation." He rushed away but speedily returned with two strange bewhiskered individuals.

The consultation was held, father being banished from the room a few moments. Later he was called in and with joy and astonishment heard that his daughter was "cured." In his happiness at her recovery he did not long object to the fact that the eminent specialist had prescribed and administered—a wedding ring.

"BOYS AGAIN" Eclair release, August 8.

YOUNG WILD WEST WASHING OUT GOLD
Nestor release, August 2d.

Another Motiograph Improvement



HEAVIER BALANCE WHEELS

(ONLY for the 1912 Models)

Just the thing to hold down that Heavy Star and Cam on 1912 Models.

Easily fitted, either by yourself or by your operator. We send you all the parts necessary to make the change.

Your machine runs easier and will last longer with this improvement.

SPECIAL OFFER—There are **SIX PARTS** necessary for the use of this **HEAVIER BALANCE WHEEL**, having a value of Thirteen Dollars. Send us Your order accompanied by Draft, or Money Order, for only **TEN DOLLARS**, and we will send these six parts.

NOTE:—Your order will not be accepted unless accompanied by the number of the Motiograph mechanism for which these parts are wanted.

SEND TEN CENTS, in stamps, for **THE LATEST MOTIOGRAPH HAND BOOK**, which also includes complete instructions for operating and complete parts price list.

THE MOTIOGRAPH IS THE MACHINE OF QUALITY. It has the largest and heaviest ARC LAMP: the best and largest LAMP HOUSE: the most perfect Shutter, and contains more quality than any two machines of other makes. **GET WISE.**

Manufactured by

THE ENTERPRISE OPTICAL MFG. COMPANY, 568 W. Randolph St., Chicago, Ill.

For Sale by Live Dealers Everywhere.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 14—Italian Lakes	
June 22—The Maniac	
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 17—The Airman	
July 17—The Legend of the Chrysanthemum	

AMERICAN

July 11—The Vanishing Race (Dr.)	1000
July 15—The Fatal Mirror (Dr.)	1000
July 17—In the Nick of Time (Dr.)	1000
July 22—Indian Jealousy	
July 24—How He Made Good	
July 25—The Canyon Dweller (Dr.)	
July 29—It Pays to Wait (W. Dr.)	
Aug. 1—A Life for a Kiss	
Aug. 5—The Meddlers	
Aug. 8—The Girl and the Gun	

NEW YORK MOTION PICTURE CO. "101 Bison"

July 2—The Sheriff of Stony Butte (Dr.)	
July 6—The Restoration (Dr.)	
July 16—The Sheriff's Mysterious Aide (Dr.)	
July 3—His Nemesis	
July 16—Snowball and His Pal	
July 30—An Even Break	
Aug. 3—His Partner's Share	

CHAMPION

July 1—Pat's Breeches	
July 1—Little Old New York	
July 8—The Gypsy Bride	
July 15—The Call of the West	
July 15—Foraging on the Enemy	
July 22—The Call of the West	
July 29—The Poisoners	

COMET

July 8—The Intercollegiate Regatta, Poughkeepsie	975
July 13—Lights and Shadows of Old Kentucky	1000
July 15—Reggy Breaks the College Rules	1000
July 20—Her Indian Guardian (W. Dr.)	1000
July 22—Reformed by Strategy (Com.)	1000
July 29—Reconciled at Reno (Com.)	1000
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)	

ECLAIR

July 14—Across the Caucasus	
July 16—The Dreamers	
July 18—That Loving Man	
July 21—Rizzio	
July 23—The Governor's Daughter	
July 25—The Double Cross	
July 28—The Lady Barrister	
July 30—A Brother's Jealousy	
Aug. 1—Running for Congress	
Aug. 4—The Price of Blood	
Aug. 4—Beautiful Vintage Time	
Aug. 6—Because of Bobbie	
Aug. 8—Boys Again	
Aug. 11—The Foster Sister	

GREAT NORTHERN

July 6—The Two Sisters (Dr.)	
July 6—Copper Industry In Spain (Edu.)	
July 13—Circumstantial Evidence (Dr.)	694
July 13—Moving Pictures (Com.)	305
July 20—Almost a Tragedy (Dr.)	666
July 20—Uncle Reuben Goes to Town (Com.)	332
July 27—Don't Go on the Spree (Com.)	876
Aug. 3—The King's Power (2 reels) (Dr.)	2000

GAUMONT

	Feet
July 16—Love's Surest Proof	
July 18—Lion's Revenge	
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—The Romance of the Palm Garden	
Aug. 6—Androclus and the Lion	
Aug. 8—A Phantom of the Night	
Aug. 13—Dream Driven	
July 23—The Silent Castle	
July 25—Love's Floral Tribute	
Aug. 15—Their Lives for Gold	
Aug. 20—Her Supreme Sacrifice	
Aug. 22—Graziella, The Gipsy	
Aug. 27—The Story of Chopin	

GEM

June 25—The Reason	
July 2—The Medal of Honor	
July 9—Under Two Flags (2 reels)	
July 23—Bread Cast Upon the Waters	
July 30—Back to Her Own	

IMP

July 18—Winning the Latonia Derby	
July 20—The Foreign Invasion	
July 20—Building a Church in a Day	
July 22—The Traitor's Fate	
July 25—The Heart of a Gipsy	
July 27—A Case of Dynamite	
July 27—Love's Diary	
July 29—Reunited by the Sea	
Aug. 1—Adrift	
Aug. 3—The Cure that Failed	
Aug. 3—In and Around Chicago	

ITALA

Feb. 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	
July 6—A Woman's Duplicity (Dr.)	
July 20—Magical Hat	
July 20—An Eventful Day	

LUX
By Prieur.

July 12—Spiffkin's New Job (Com.)	567
July 12—Ponto's Little Joke (Com.)	393
July 19—Stones that Rebound (Dr.)	970
July 26—Mr. X and the Unfortunate Heiress (Dr.)	967
Aug. 2—The Mysterious Flowers (Dr.)	983
Aug. 9—A Race for Liberty (W. Dr.)	580
Aug. 9—The Postman's Escapade (Com.)	272

NESTOR FILM COMPANY

July 15—The Trifler (Dr.)	
July 17—Fur and Feathers (Com.)	
July 19—Young Wild West Trapping a Tricky Hustler (Dr.)	
July 22—The Ranchman's Remedy	
July 24—The Little Moonshiner	
July 26—Young Wild West's Prairie Pursuit	
July 29—The Undoing of Slim Bill	
July 31—The Obligation	
Aug. 2—Young Wild West Washing Out Gold	

POWERS' PICTURE PLAYS

July 3—The Coming Generation	
July 5—Mates and Mis-Mates	
July 10—Tangled	
July 17—Getting Even	
July 24—Baby Sherlock	
July 26—His Madonna	
July 31—In the Sowing	
July 31—The Rose Festival	
Aug. 2—Dora	

RELIANCE

	Feet
July 20—Love Me, Love My Dog	
July 24—The True Love	
July 27—The Soldier Baby	
July 31—Where There Is Soap There Is Hope	
Aug. 3—The Wood Nymph	
Aug. 7—Phillip Steele (2 reels)	
Aug. 10—The Two Fathers	
Aug. 14—Order in the Court	
Aug. 17—A Man Among Men	

REPUBLIC

July 15—The All-Seeing Eye	
July 22—The Octoroon's Sacrifice	
July 29—A House Top Romance	
July 29—Evolution of a Duck Egg	
Aug. 5—The Octoroon's Sacrifice	

REX

July 18—The Hidden Light	
July 21—When Love Rules	
July 25—The Hand of Mystery	
July 28—Through Memory Blank	
Aug. 1—The Lash of Fate	
Aug. 4—The Hour of Peril	

SOLAX

July 17—Slippery Jim	
July 19—The Four Flush Actor	
July 24—Broken Oaths	
July 26—The Requital	
July 31—Bottles	
Aug. 2—Buddy and His Dog	
Aug. 7—The Little Rangers	
Aug. 9—The Pink Garters	

THANHOUSER COMPANY.

July 21—Only a Miller's Daughter	
July 23—The Portrait of the Lady Anne	
July 26—The Merchant of Venice	
July 28—Cousins	
July 30—Treasure Trove	
Aug. 2—A New Cure for Divorces	
Aug. 4—Story of "One of the Honor Squad"	
Aug. 5—Baby Hands	
Aug. 9—Old Dr. Judd	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

July 7—The Cook Came Back	
July 9—Father's Bust	
July 9—The Widower's Widow	
July 14—Father's Bust	
July 14—The Widower's Widow	
July 16—In Her Brother's Defense (Dr.)	
July 21—The Alibi Club (Com.)	
July 23—The New Clerk (Dr.)	
July 28—The New Policeman	
July 30—The Mighty Hunter	

MILANO

July 13—The Wolf's Prey (Dr.)	
July 20—The Triumph of Love (Myth.)	
Aug. 3—The Battle of Two Palms	

SHAMROCK

May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTOR

July 12—In Swift Waters (Dr.)	
July 19—The Players (Dr.)	
Aug. 2—Taking a Chance	

The Bioscope

The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

SUBSCRIPTION, $2.00 A YEAR. SAMPLE COPY MAILED FREE.

85, Shaftesbury Ave., London, W., England

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN

BERLIN SW 68 Fruchstr. Berlin O. 17.

Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE

ANIMATED PICTURE BUSINESS,

PUBLISHED FORTNIGHTLY.

28 Large Pages. Eight Shillings per annum.

Editor-Proprietor: Prof. GUALTIERO I. FABBRI,

la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)

"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.

Best advertising medium in North Europe.

Subscription 6 shillings.

Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
July	1—Man's Lust for Gold (Dr.)	
July	4—One Round O'Brien (Com.)	
July	4—Trying to Fool Uncle (Com.)	
July	8—An Indian Summer (Dr.)	
July	11—Man's Genesis (Com.)	
July	15—The Speed Demon (Com.)	
July	15—His Own Fault (Com.)	
July	18—Heaven Avenges (Dr.)	
July	23—The Sands of Dee (Dr.)	
July	25—The Would Be Shriner (Com.)	
July	25—Willie Becomes an Artist (Com.)	
July	29—Black Sheep (Dr.)	
Aug.	1—The Narrow Road (Dr.)	

CINES
C. Kleine

July	2—A Violin and a Pipe (Com.)	
July	2—Jenkins Sneezes (Com.)	
July	6—In Wrong (Com.)	1000
July	9—Lear Learns to Dance (Com.)	400
July	9—The Gay Deceivers (Com.)	595
July	13—For Her Father's Sake (Dr.)	1000
July	16—Disowned (Dr.)	1020
July	20—The Part the Servant Played (Dr.)	995
July	23—A Daughter's Diplomacy (Com. Dr.)	900
July	27—Too Many Sweethearts (Com.)	1000
July	30—The Inventor's Secret (Dr.)	1090
Aug.	3—Law and the Man (Dr.)	640
Aug	3—Cartbage and Sidi-Bu-Said (Sc.)	
Aug.	6—The Little Orphan (Dr.)	903
Aug.	10—The Danger Line (Dr.)	1067

EDISON

July	2—The Close of the American Revolution	1000
July	3—Partners for Life (Com. Dr.)	1000
July	5—The Workman's Lesson (Dr.)	1000
July	6—How the Boys Fought the Indians (Com.)	700
July	6—An Intelligent Camera (Com.)	300
July	9—After Many Days (Dr.)	1000
July	10—The Artist's Joke (Com.)	1000
July	12—For Valour (Dr.)	1000
July	13—Picturesque Darjeeling, India (Sc.)	300
July	13—Madame de Mode (Com.)	700
July	16—Nerves and the Man (Dr.)	1000
July	17—Revenge is Sweet (Com.)	600
July	17—The Maple Sugar Industry at Thompson, Pa. (Ind.)	400
July	19—The Necklace of Crushed Rose Leaves	1000
July	20—The Little Artist of the Market (Dr.)	1000
July	23—The Sketch with the Thumb Print (Dr.)	1000
July	24—The Grouch (Com. Dr.)	985
July	26—The Escape from Bondage (Dr.)	1000
July	27—The Relief of Lucknow (Hist. Dr.)	1000
July	30—More Precious Than Gold (Dr.)	1000
July	31—When She Was About Sixteen (Com.)	1000
Aug.	2—The Lord and the Peasant (Dr.)	1000
Aug.	3—Ninth International Red Cross Conference, Washington, D. C., May 17, 1912	700
Aug.	3—Mary Had a Little Lamb (Com.)	300

ESSANAY FILM CO.

July	6—Broncho Billy's Narrow Escape (Dr)	1000
July	9—Signal Lights (Dr.)	1000
July	11—Pa Trubell's Troubles (Com.)	1000
July	12—Down Jayville Way (Com.)	1000
July	13—A Story of Montana (Dr.)	1000
July	16—The Smuggler's Daughter (Dr.)	1000
July	18—Cupid's Quartette (Com.)	1000
July	19—Hearts of Men (Dr.)	1000
July	20—A Wife of the Hills (Dr.)	1000
July	23—The Understudy	
July	25—Mr. Tibbs' Cinderella	
July	26—Twins	
July	27—A Moonshiner's Heart	
July	30—Broncho Billy's Pal (Dr.)	1000
Aug.	1—Her Hour of Triumph (Dr.)	1000
Aug.	2—The Browns Have Visitors (Com.)	1000
Aug.	3—The Loafer's Mother (Dr.)	1000

LUBIN

Aug.	1—The Two Gun Sermon (Dr.)	
Aug.	2—Hosecleaning (Com.)	
Aug.	2—Man Wanted (Com.)	
Aug.	3—The Detective's Conscience (Dr.)	
Aug.	5—A Prize Package	
Aug.	7—The Sand Storm	
Aug.	8—Buster in Nodland	
Aug.	8—A Double Courtship	
Aug.	9—A Fly Time	
Aug.	10—The Missing Finger	
Aug.	12—The Minister and the Outlaw	
Aug.	14—The Stubbornness of Youth	
Aug	15—Baseball Industry	
Aug.	16—The Hindoo's Charm	
Aug.	17—The Deputy's Peril	
Aug.	19—The Hobo Club (Com.)	
Aug.	19—Won at High Tide (Com.)	
Aug.	21—The Convalescent (Dr.)	
Aug.	22—The New Ranch Foreman (Dr.)	
Aug.	23—Work in a U. S. Arsenal (Edu.)	
Aug.	23—A Water Fight (Com.)	
Aug.	24—The Government Test (Dr.)	
Aug.	26—The Deceivers (Dr.)	
Aug.	28—The Burnt Cork (Com.)	
Aug.	29—For the Love of a Girl (Dr.)	
Aug.	30—Pinned (Com.)	
Aug.	30—The Overworked Bookkeeper (Com.)	
Aug.	31—The Sheriff's Prisoner (Dr.)	

G. MELIES

July	4—The Cowboy Kid (Dr.)	1000
July	11—The Man Inside (Dr.)	1000
July	18—The Lesson (Dr.)	
July	18—A Cowboy's Proposal (Com.)	
July	25—A String of Beads (Dr.)	1000
Aug.	1—The Will of Destiny	
Aug.	8—The Ranger's Girls	

PATHE FRERES

July	18—The Brave Little Indian (Dr.)	
July	19—The End of Robespierre (Hist. Dr.)	
July	20—The Half-Breed Foster Sister (Dr.)	
July	22—Pathe's Weekly No. 30	
July	23—Jane Seymour and Henry VIII of England (Hist. Dr.)	
July	24—His Second Love (W. Dr.)	
July	25—The Redman's Friendship (Dr.)	
July	26—A Bold Game (Dr.)	
July	26—Over Monaco in a Hydro-Aeroplane (Travel)	
July	27—For the Sake of the Papoose (Dr.)	
July	29—Pathe's Weekly No. 31	
July	29—Don Juan and Charles V. (Dr.)	
July	30—The Martyrs (Dr.)	
July	31—Anona's Baptism (Dr.)	
Aug.	1—In God's Care (W. Dr.)	
Aug.	1—A Little Trip in the Colorado Mountains (Travel)	
Aug.	2—The Lightning Paper Hanger	
Aug.	2—Havana, Its Streets, Buildings and Fortresses (Travel)	
Aug.	3—Memories (Dr.)	

KALEM CO.

July	10—The Bugler of Battery B (Dr.)	875
July	10—Hungry Hank's Hallucination (Com.)	125
July	12—Saved by Telephone (Dr.)	
July	12—A Pet of the Cairo Zoo (Edu.)	
July	15—The Lair of the Wolf (Dr.)	1000
July	17—The Suffragette Sheriff (Com.)	1000
July	19—A Prisoner of the Harem (Dr.)	
July	19—Egyptian Sports (Sporting)	
July	22—The Thief (Dr.)	1000
July	24—Fantasca, The Gipsy (Dr.)	1000
July	29—A Political Kidnapping (Dr.)	1000
July	31—The Soldier Brothers of Susanna (Dr.)	1000
Aug.	2—The Barefoot Boy	1000
Aug.	2—Easter Celebration at Jerusalem (Sc.)	

SELIG

July	9—The Vow of Ysobel (Dr.)	
July	11—His Masterpiece (Dr.)	1000
July	12—A Mail Order Hypnotist (Com.)	
July	12—The Los Angeles Police Department (Top.)	
July	15—The Pennant Puzzle (Com.)	1000
July	16—The Girl and the Cowboy (Dr.)	1000
July	18—The Polo Substitute (Sporting)	1000
July	19—A Day Off (Com.)	1000
July	22—On the Trail of the Germs (Edu.)	1000
July	23—The Double Cross (Dr.)	1000
July	25—The Miller of Burgundy (Dr.)	1000
July	26—A Wartime Romance (Dr.)	
July	26—In Maorland (Edu.)	
July	29—The Three Valises (Dr.)	1000
July	30—The Peculiar Nature of the White Man's Burden (Dr.)	1000
Aug.	1—Officer Murray (Dr.)	1000
Aug.	2—The Wreck of the Vega	
Aug.	2—The Right Way and the Wrong Way (Edu.)	

URBAN ECLIPSE
G. Kleine

July	3—Scenes in Somerset (Sc.)	
July	10—A Mysterious Case (Dr.)	1000
July	17—The Grandmother (Dr.)	1050
July	24—Billy's Nightmare (Com.)	485
July	24—The French Army in Action (Mil.)	505
July	31—The Trials of a Playwright (Com. Dr.)	1,000
Aug.	7—The Joker's Mistake (Com.)	390
Aug.	7—From Sion to Champery, Switzerland (Travel)	220
Aug.	7—A Quiet Boarding House (Com.)	390

VITAGRAPH

July	12—The Foster Child	1000
July	13—Aunty's Romance	1000
July	15—Conscience, or "The Chamber of Horrors"	1000
July	16—A Persistent Lover (Com.)	400
July	16—A Lively Affair (Com.)	650
July	17—The Redemption of Red Rube (Dr.)	1000
July	19—Honor Thy Father (Dr.)	1000
July	20—Rock of Ages (Dr.)	1000
July	22—Wanted a Sister	1000
July	23—The Adventure of the Thumb Print	1000
July	24—Martha's Rebellion	1000
July	26—The Barrier That Was Burned	1000
July	27—The Light of St. Bernard	1000
July	29—The Miracle	1000
July	30—A Juvenile Love Affair	1000
July	31—The Adventure of a Retired Army Colonel	1000
Aug.	2—The Awakening of Jones (Com.)	1000
Aug.	3—The Fatherhood of Buck McGee (Dr.)	1000

OPERATOR'S CHAT

By James Girvan
Auxiliary Local 35, I. A. T. S. E.

OFFICERS

President—Frank Brennan.
Vice-president—Robert Goldblatt.
Financial Secretary—Gus Durkin.
Recording Secretary—Sydney Dignon.
Sergeant-at-Arms—Willie Cohen.
Business Agent—Henry Weinberger.

The Auxiliary meets at Teutonia Hall, No. 66 Essex street, the first and third Monday of every month at 12 o'clock midnight. Dues can be paid to Brother Bob Sanders, at the Union Office, No. 133 Third avenue.

The Moving Picture Operators' Union of New York held a special meeting on Monday night, July 22, 1912, at Teutonia Hall, 66 Essex street, to hear the report of the convention and Brother Goldblatt certainly brought a most encouraging lot of news. Our appeal has been heard at last and the Executive Board of the I. A. T. S. E. has taken the matter in hand and am informed that we will hear from them by next meeting as to whether they will give us an independent charter or amalgamate with Local No 35. All members are requested to be at the next meeting on Monday night at 12 midnight, August 5, 1912, as this is of the greatest importance.

In regard to last meeting, I must say it was the best meeting I have had the pleasure of attending in over two years. There were 118 members present and the business was gone through in the best of order and adjourned at twenty minutes past three.

Brother Members, Please Take Notice

Our new delegate, Brother Bob Sanders, has been elected pro tem, and all members are requested to pay dues and also report any other business to him.

* * * *

Brother M. R. wants to know what the laws are in Cleveland regarding the licensing of operators, and would like some information about the Moving Picture Operators' Union.

Would take it as a great favor if one of the Cleveland Brothers would inform us about same.

* * * *

Anyone requiring the services of competent operators for road or city work can have same in an hour's time. Call up J. Girvan, phone 4091 Chelsea, or 1522 Stuyvesant.

* * * *

The Moving Picture Operators' Union, San Francisco, Cal., has selected the following officers for the ensuing year: President, W. G. Woods; vice-president, P. Boyle; recording secretary, A. L. Noriega; financial secretary, D. B. Levin; treasurer, W. F. Rhea; business agent, L. G. Dolliver; sergeant-at-arms, John Ford; executive board, H. Lufbin, Charles Sweeney, N. Monyhan, William Lewis and William Osterfeldt; delegates to Labor Council, W. E. Butler and A. Werner.

HOUSTON LODGE'S NEW QUARTERS

Houston Lodge No. 15, T. M. A., have moved to their new hall and club rooms at 206½ Main street, which is convenient from all theatres. A cordial invitation is extended to all T. M. A.'s and the profession in general, when in Houston, to visit the new T. M. A. home.

At the last regular meeting of Houston Lodge, Brother John P. Morgan was elected president. The former president has left the city.

Beloit, Wis.—The Lyric Theatre will be enlarged.

Brooklyn, N. Y.—An airdrome will be erected at Nostrand avenue and Clarendon road.

WANTED
DARK ROOM, PRINTING ROOM DRYING ROOM HELP
NEW YORK MOTION PICTURE CO.
251 West 19th Street, New York

GENERAL FILM PUBLICITY & SALES CO. SEND EXPEDITION TO SOUTH AMERICA

The General Film Publicity & Sales Company has sent out an expedition of forty people, headed by Captain Fritz Duquesne, celebrated writer, soldier and hunter, in the wilds of South America for the purpose of taking a series of moving pictures such as have never been equaled before. These pictures will be more thrilling and exciting in every foot than the most thrilling of the Rainey pictures that are now being shown.

These pictures will portray the South American savage life and customs. Captain Fritz Duquesne was born of Boer parents in South Africa, educated in Europe (where he won considerable distinction as a swordsman), and has been a professional hunter of big game most of his life. At the age of seventeen he was a veteran of the Kaffir wars. He served in the Boer War and also in the Congo.

In the recent events of South Africa's kaleidoscopic history Captain Duquesne took a conspicuous part. He acted in many capacities during the hostilities between the Boers and British, being in turn spy, military detective, engineer, censor, dispatch carrier and propagandist. He was wounded twice in the fighting around Colenso.

When the British succeeded in cutting cable communications between the Boer Republic and the rest of the world, Duquesne carried the news of the Boer victories over the Mozambique border, and from there he wrote his dispatches to the Petit Bleu, the official European organ of the Boer Government. He was once captured by the Portuguese and thrown into prison at Lorenzo Marques. Later he was taken a prisoner to Europe at the request of the British Government. When the ship that conveyed him and his guard touched at Naples he was suffering from a fever, and in consequence was placed in an Italian hospital. On his recovery he was allowed to go free. He went to Brussels and was sent back to the front by Dr. Leyds, with plans for the seizure of Cape Town by the four commandos then mobilized in Cape Colony.

Everything was ready for the taking of the city when, a traitor having revealed the plot, Duquesne and a number of others were captured in Cape Town inside the British defenses. This was the climax of what has come to be known as the "Cape Town Plot." Some of the prisoners were shot and some sentenced to death who later had their sentences changed to life imprisonment. Captain Duquesne was among the latter. Ten months later he escaped from the Bermuda prisons, got aboard the American yacht Margaret of New York, while she was coaling at the dock, and was conveyed to Baltimore.

Back to Europe he went again as war correspondent and military writer, on the Petit Bleu, thence to Africa, where he took a commission on the Congo. In East Africa he hunted big game for sport and profit, and finally he came to New York to do newspaper and magazine work.

Through special concessions we have arranged for a weekly report by the United Wireless for the Captain to communicate with us results and experiences of our expedition. This expedition has involved a tremendous cost, and when the films are completed will be the marvel of photography in motion pictures. Not only is Captain Fritz Duquesne a celebrated soldier, hunter and author, but also one of the world's best photographers. It is the advance expedition that laid out the route which Roosevelt took in 1909.

T. M. A. NEWS

Robert C. Newman was the guest of honor at a celebration held at the Chateau Laurier, in Ottawa, Ont., July 3, upon the occasion of the fifty-seenth anniversary of his birth. A banquet was tendered Brother Newman by the Ottawa Lodge No. 49, at which Honorary Member Brother Gus Greening, with the officers and members, were present. Short speeches were made in keeping with the occasion. The menu was an excellent one. The same evening Brother Newman and the officers of Lodge No. 49 were the guests of Brother Greening, manager of the Dominion Theatre, Ottawa. Brother Newman made the report that the association was in excellent standing. He left for Toronto to attend the convention of the Grand Lodge officers, T. M. A.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

BE UP-TO-DATE
Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

NIAGARA SLIDES
Means to you the best on the market. Just now six announcements for $1.00. Now don't think because they're cheap that they're not first class. They are, and we're bound to please you or refund your money. We buy stock in large quantities, we pay no big city rent; we're in the business to show you what a good slide means. Send for catalog, and let us tell you of our advertising and novelty slides.

NIAGARA SLIDE COMPANY,
Lockport, N. Y.

LOCAL PICTURES MADE
10c Per Foot
Film Titles, Any Length, 3 Feet For 25c
GUNBY BROS., Inc.
199 Third Avenue, New York
Dept. A.

SLIDES—ALL KINDS
Advertising
Announcement
Lectures
Send for catalogue.
A. J. CLAPHAM
130 West 37th Street, New York

THEATRE FURNISHINGS.
Opera and folding chairs of all kinds, moving picture machines, flaming arc lamps, pianos, electric fans and other fixtures. Some slightly used goods on hand occasionally.
SAM LEARS,
509 Chestnut St. St. Louis, Mo.

NEW MACHINES FOR OLD
YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

PATENTS
promptly obtained **OR NO FEE.** Trade-Marks, Caveats. Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*
H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

Mackie-Flammer, Inc.
THEATRE BROKERS
Dealing in High Class Theatres
COMMERCIAL TRUST BUILDING,
1451 BROADWAY, NEW YORK.

ROLL TICKETS
LARGEST FACTORY IN THE WORLD

50,000— $5.90	CARTER TICKET CO.
100,000— 8.75	DANVERS, MASS.
200,000— 16.00	

THE MOVING PICTURE NEWS for one year and the ART OF SCENARIO WRITING, by William Lord Wright for $2.00.

FILMS FOR SALE
$2.50 Per Reel Up
Biggest bargains in the country. Send for catalogue.
ACME FILM COMPANY
130 West 37th Street, New York

MAKE YOUR OWN FILMS!
Every Exhibitor Can Do It.
Write Us To Show You How.
SPECIAL EVENT FILM CO.
248 West 35th Street, New York.
We Buy, Sell and Exchange Moving Picture Cameras, Printers, Perforators.

HIGH ART FEATURES
We release one every ten days in two and three-reel productions.

Write us for our list and synopsis.

NEW YORK FILM CO.,
12 Union Sq., New York City.

David's War With Absalom
1,500 Feet. Ready for shipment May 10. Three styles lithographs.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST
The Cleveland Leader
Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

HARD MAPLE
FOLDING CHAIRS
$6.00 per doz. Quick Delivery
Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK

DER KINEMATOGRAPH, DUSSELDORF
The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

Abonnement 1 fr. pour le monde entier

CINEMA-REVUE

Journal indépendant d'Informations
Supplement mensuel à "Cinema"
Annuaire de la projection fixe et animée
Numéro spécimen sur demande
Bureau 118, rue d'Assas Paris

NAT C. GOODWIN
As FAGIN in
OLIVER TWIST

Five reel production. For information regarding States still open write or wire

GENERAL FILM PUBLICITY & SALES CO.
145 West 45th Street, New York City

To Writers:
THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor
Box 830, Ridgewood, New Jersey.

A gf A
Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

POWERS PHOTO-ENGRAVING CO.
The Fastest Engravers on Earth
154 NASSAU STREET
(Tribune Bldg.) **NEW YORK CITY**
OPEN DAY, NIGHT, SUNDAYS and HOLIDAYS
Phone 4200 4201 4202 4203 } BEEKMAN
OUR CUTS ARE UNION MADE
New Process for Enlarging Half-Tones from Moving Picture Film

ATTENTION

EXHIBITORS OF MASSACHUSETTS, RHODE ISLAND, CONNECTICUT, MAINE, NEW HAMPSHIRE, AND VERMONT

The Famous Bison 101 Features are Now at Your Disposal Through

THE W. E. GREENE FILM EXCHANGE, INC.

Don't Lose Any Time, But Write, Wire, or Call at Once for Open Dates

W. E. GREENE FILM EXCHANGE, Inc.
228 TREMONT ST., BOSTON, MASS.
Tel. Oxford { 3790 2187

"101" Bison Headliners

IN ONE, TWO AND THREE-REEL SUBJECTS
BE SURE AND GET A GENUINE BISON

MR. EXHIBITOR: Make your exchange man show you the trade-mark on title bearing the name: NEW YORK MOTION PICTURE CO.

COMING **COMING**

"Custer's Last Fight"

IN THREE REELS

The greatest feature and motion picture in the World.

TUESDAY, JULY 30th
"101" BISON HEADLINER

"The Desert"

A single reel feature and sure is a masterpiece.

TUESDAY, AUGUST 6th

"The Reformed Outlaw"

A single reel feature, full of thrills from start to finish

FRIDAY, AUGUST 2d
"101" BISON HEADLINER

"The Gambler and the Girl"

A single reel feature and a powerful story, too.

FRIDAY, AUGUST 9th

"The Garrison Triangle"

A single reel feature, up to the standard made by the famous "101 Bison Stock Co."

EXTRA **EXTRA**

BRONCHO FILMS

Ready for release week of August 12th. Two releases weekly, Mondays & Thursdays. One, two and three reel features just as good, big, elaborate and as full of action and thrills as our famous "101" Bison Headliners. "Enough said" for the present.

KEYSTONE FILMS

Ready for release week of AUGUST 12TH. Two releases weekly, WEDNESDAYS AND SATURDAYS.

WEDNESDAYS: A split-reel comedy and always a feature, supported and made by Mr. Mack Sennett, Mr. Fred Mace, and Miss Mabel Normand, the greatest comédienne, all well known and popular players in motion pictures throughout the world.

SATURDAYS: A feature dramatic in one and two reels played by a strictly "ALL STAR" Stock Company, consisting only of "STARS," and only of the most prominent and popular "STARS" in motion pictures playing all parts in the cast.

EXHIBITORS! **EXHIBITORS!**

Start right in this minute demanding BRONCHO & KEYSTONE FILMS, and be sure to get every release beginning with the first releases from your exchange. Holler, if necessary, your "head-off," and don't stop hollering until your exchange man has booked these films for you. If you can't get them tell us.

NEW YORK MOTION PICTURE COMPANY

150 EAST 14th STREET, NEW YORK CITY, N. Y.

A. KESSEL, Jr., Pres. CHAS. O. BAUMANN, Sec'y and Treas.

Gaumont

Gaumont

1-3-8 SHEETS

THEIR LIVES FOR GOLD

The most spirited sensation of the season, barring none. See the desperate leap from the bridge onto the fast flying train beneath, the race on horseback, the dash for life across the river, the wreck, the fire of death.

Even Attacked By a Lion beaten to a frazzle, and that's going some. Heralds—Pamphlets—Literature, etc.

It's a THRILLER—A FILLER—A CHILLER—A KILLER

The Exhibitors will surely get Forever if they avail themselves of this wonderful opportunity and start kicking

THEIR LIVES FOR GOLD

Just Deserts in real profit and thereby enjoy their the most thrilling sensation ever filmer. To run it in your theatre means that you shall be rewarded with real

TUESDAY, AUG. 6
DREAM-DRIVEN

THURSDAY, AUG. 8
THE PHANTOM OF THE NIGHT

TUESDAY, AUG. 13
ANDROCLUS AND THE LION
(Hand-colored)

Scene from A MIDNIGHT ENCOUNTER

TUESDAY, AUG. 20
HER SUPREME SACRIFICE

THURSDAY, AUG. 22
GRAZIELLA THE GYPSY

TUESDAY, AUG. 27
THE STORY OF CHOPIN
(Hand-colored)

Gaumont

Gaumont

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, Distributors.

COMING
WATCH OUT!

TUESDAY, SEPT. 3

Publicity galore will accompany it.

EVERYBODY BOOK THIS HAND-COLORED SUPERB TWO REELER

1-3 sheets—sure

SENSATIONAL—STIRRING—SUPERLATIVE

The REFUGEE'S CASKET

AUG 12 1912

MOVING PICTURE NEWS

VOLUME VI
No. 5

AUGUST 3
1912

AUG 13 1912

PRICE TEN CENTS

Scene from
BLANCHE WALSH IN RESURRECTION (Four Parts)
Masko Film Co., New York

We're Going! Are You?

TO THE EXHIBITORS' BIG

Chicago Convention

We have arranged Headquarters for the convenience and comfort of visitors at The La Salle Hotel, Rooms 408-409-410-411

HARRY R. RAVER, Secretary and Manager

CHAS. J. HITE, Treasurer

GEO. A. MAGIE

The Committee in Charge

Together with Personal Representation by the Following Manufacturers:

Gaumont	Reliance
Thanhouser	Solax
Majestic	All Star
American	Comet
Gt. Northern	Lux

We Are Sole Agents

FILM SUPPLY CO. of AMERICA

133-135 West 44th Street NEW YORK

"101" Bison Headliners

WARNING TO EXHIBITORS

Genuine "101" Bison films are produced only by the New York Motion Picture Co. Exhibitors should be careful to check the titles of the subjects advertised by us in order to prevent being imposed upon by exchanges who are substituting other films as "Bisons."

ONE REEL **"THE BUGLE CALL"** RELEASED TUES., AUG. 13

A stirring military subject, in which the Colonel's little son learns the bugle calls. A touch of comedy is introduced when he blows "Boots and Saddles" in the middle of the night and the entire camp is aroused. The stage coach is attacked by Indians, and the boy saves the party by the shrill blasts of his bugle which lead the soldiers to the scene of battle. The battle scenes are exceptionally well presented.

ONE REEL **"THE OTHER GIRL"** RELEASED FRI., AUG. 16

A romantic western subject of high dramatic worth. A summer boarder comes to the ranch and her presence causes a broken engagement between Jim Powers and Mary Dorn. Mary goes to the city and becomes a Salvation Army girl, and prevents the infatuated Powers from shooting the city girl, in a fit of jealousy. He is brought to his senses in a splendidly acted scene and secures Mary's forgiveness.

COMING! **BRONCHO FILMS** COMING!

1, 2 and 3 reel subjects of the same character as "101" Bisons, covering pioneer, military and frontier life. Watch for release dates. Two reels each week.

COMING! **KEYSTONE FILMS** COMING!

Two reels each week, consisting of a split comedy and a dramatic subject. The comedies will feature Max Sennett, the producer, and Mabel Normand, as well as Fred Mace. The dramatic subject is composed of popular stars who have been gathered together in an all-star company.

COMING! **"CUSTER'S LAST FIGHT"** (3 REELS)

This sensational and expensive production will be released very shortly. The most spectacular and thrilling war subject ever produced.

IMPORTANT NOTICE:—The Mutual Film Corporation, 60 Wall St., N. Y. City, has taken the agency in the United States and Canada for "101" Bison, Broncho and Keystone films, commencing with the week of August 19. For films released during that week and thereafter orders should be placed with the Mutual Film Corporation.

NEW YORK MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY, N. Y.

ECLAIR

Three one-reel subjects
One three-reel
ALL FEATURES

AUGUST 13th
"DADDY"
It's the 33rd degree in Comedy Frivolity.

AUGUST 15th
"AUNT HETTY'S GOLDFISH"
A swimming little sentimental comedy drama.

AUGUST 18th
"A CHILD TO THE RESCUE"
A Dramatic Tensity and
"EGYPTIAN RUINS"

FILMS of QUALITY

His fame and his deeds have been told and written and sung but never never pictured until August 22nd, 1912.

"Robin Hood"
IN THREE PARTS

One splendorous—one gorgeous and one most magnificent Lithos in three-sheet and one-sheet—three varieties showing five different scenes—a sure lure for "standing-room only" attendance. They'll cost you but little and make you considerable.

ECLAIR FILM CO., 225 W. 42d St., New York City

ATTENTION

EXHIBITORS OF MASSACHUSETTS, RHODE ISLAND, CONNECTICUT, MAINE, NEW HAMPSHIRE, AND VERMONT

The Famous Bison 101 Features are Now at Your Disposal Through

THE W. E. GREENE FILM EXCHANGE, INC.

Don't Lose Any Time, But Write, Wire, or Call at Once for Open Dates

W. E. GREENE FILM EXCHANGE, Inc.
228 TREMONT ST., BOSTON, MASS.
Tel. Oxford { 3790 / 2187

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

THE TUESDAY, AUG. 27, "Lucille" in two reels

THANHOUSER

THREE-A-WEEK TUESDAY, AUG. 27, "Lucille" in two reels

"LUCILLE" IN 2 REELS TUESDAY, AUG. 27 A De Luxe Adaptation of Owen Meredith's Poem

THANHOUSER "PERFECT PUBLICITY" FEATURE

PERFECT PUBLICITY Two Kinds of One-Sheets and a Three-Sheet at YOUR EXCHANGE. Illustrated Heralds from HENNEGAN & CO., CINCINNATI, O. Cuts for Newspapers and Circulars (2-column) 40 cents apiece from STANDARD ENGRAVING CO., 560 7th AVE., NEW YORK CITY.

RELEASED SUNDAY, AUG. 11	RELEASED TUESDAY, AUG. 13	RELEASED FRIDAY, AUG. 16
"Big Sister"	**"Now Watch the Professor"**	**"The Wrecked Taxi"**
She loved "Little Sister" with a great love and when sad circumstance separated them, she grieved until a handsome copper and a plan happened along, whereupon the sisters were re-united.	In fact, watch him pretty closely if you value Slippery Jake's advice. "Slippery" knows. He had a disastrous association with the Prof., and the picture depicts it.	A woman's reputation and a man's innocence rested on the woman's lips—if she would tell of the Wrecked Taxi the man would be cleared. Tell, she does. It is a splendid sacrifice, and makes a splendid story.

Thanhouser Co., New Rochelle, N. Y.
Send me FREE July Feature-frame. I am / I am not getting "The Thanhouser News."
Name .....
Address .....
Exchange .....

Charles Reade's Great Story

Coming! "PUT YOURSELF IN HIS PLACE" In 2 Reels

"UNDINE," After the Famous Riverside Classic

THANHOUSER COMPANY
NEW ROCHELLE, NEW YORK
Film Supply Company Agents for U. S. and Canada

GETTING 3 T 3 A WEEK?

NO FICTITIOUS PRICES

A chance for the state right man to buy a high-class production at a price that will net him a handsome profit in a short time

READ WHAT THE CRITICS SAY ABOUT

Blanche Walsh

IN TOLSTOY'S **Resurrection**

3600 FEET—4 PARTS TONS OF ADVERTISING MATTER

BUT DON'T TAKE THEIR WORD FOR IT

CONVINCE YOURSELF

MASKO FILM CO., 145 W. 45th St., New York

DON THE MOST INTELLIGENT HORSE IN THE WORLD. THE HORSE WITH A MILLION DOLLAR REPUTATION.

Featured in that remarkable TWO REEL production—the production in which **DON** demonstrates that he is more human than some humans.

The Equine Spy

TWO REELS

RELEASED FRIDAY, AUGUST 23rd, 1912

A story which all the critics lauded to the skies. They agree it is remarkable for its action, incidents and sustaining interest.

DON IS WORTH $10,000 AND HAS AN EARNING CAPACITY OF $20,000 A YEAR

ADVERTISING MATTER INCLUDES

One Sheets—Three Sheets, Special Lobby Photos and Lobby Displays, "Magnets," Cuts and Other Dope.

OTHER REGULAR FEATURES

RELEASED WEDNESDAY, AUGUST 14th, 1912

THE BLOOD STAIN

A remarkable story—which revolves about an artist, a thug and a reporter. The artist is accused of a crime and is almost convicted on circumstantial evidence, but a star reporter on a metropolitan paper unravels the mystery. Shows the news department of a big paper in action, just before press time.

RELEASED FRIDAY, AUGUST 16th, 1912

THE STRIKE

A big labor problem play, showing the human side of the employer. The picture shows the agitation of employees before the strike is declared, shows the strike on, the stoning of the factory and the climax is capped by a big fire in the ringleaders' home, where a hidden bomb almost explodes.

Solax Company CONGRESS AVENUE, FLUSHING, N. Y.

©CL.B257521

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News. 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **August 3, 1912** **Number 5**

ON TO CHICAGO

In the ranks of the exhibitors to-day all eyes are turned towards Chicago and the week of August 12-17. There are to be great doings in that city on those days, and we want to ask every exhibitor whether it is to be a business meeting or a pleasure jaunt, whether it is to be a shirking of work or doing the duties and performing conscientiously what they are called upon to perform, or are they going to shirk them and make it just wasted opportunities. We trust that every exhibitor who will be present at Chicago is going with the strong, powerful incentive of making himself a power and making his league the pivot on which the whole machinery of the industry shall revolve.

In our article on the first convention we voiced the sentiments of our readers when we expressed our views on the importance of that great convention. We stated our belief and knowledge, and we enforced it in as strong language as we possibly could, that the voice of the exhibitor must be heard and heeded in all the councils of the industry. The manufacturer to a large extent is pre-eminently the man of the film, but without the exhibitor he would be a mere cipher. Upon the exhibitor depends the manufacturer's chance of making money, and as the exhibitor pays the piper he should also call the tune; in other words, he should be able to select, from a wide-open market, those films that are absolutely necessary for the success of his business.

The Moving Picture News is the only organ in the industry that has had the courage of its convictions and dared to support the exhibitors in their legitimate efforts to be recognized as a factor in the industry. We would like to point out to our readers that no other paper has had the courage to publish their complaints; we have never consigned any of their letters or communications to the waste paper basket. The Moving Picture News has been the only paper that has given advice to the exhibitor on patent litigation or anything pertaining to the industry, and we want to say in this foreword that there is a duty before the exhibitors to protect their rights. It is good, exceedingly good, for the manufacturers as a whole to invite them to partake of their hospitality. It is simply giving a little back to the men who have made them the millionaires or semi-millionaires they are to-day, for them to give a little return in the shape of automobile rides and banquets. At the same time this must not be taken as charity or bribes. We want every man at Chicago to keep his brain clear and stick to business, performing to the full his duty to himself in the work that his hands will find to do during that week. The time has come when the exhibitor shall be the dictator, the censor board, and have full plenipotentiary powers to choose his own program, and we look to the exhibitors at Chicago to voice these sentiments, and demand, in the name of justice and right, the full, free selection of any and all films that they need.

NEFF SUITS US

"NEFF FOR PRESIDENT" will be the slogan of all the willing League workers at the national convention at Chicago the week of August 11. "He's plenty good enough for us" is the universal expression of exhibitors throughout the West, and the East, too, for that matter.

Politics is a detriment to the moving picture business in whatever department you may name. However, when politics are injected by disturbers who have fish to fry, it then becomes time that all exhibitors, manufacturers, exchange men and others having the good of the industry at heart to gird up their loins, prepare for the fray, and work the political hatchet as good or better than the other fellows.

It is the doubtful minority that is secretly opposing M. A. Neff for re-election as President of the National League of Exhibitors. And why, may we ask? Better come out openly with a candidate and trust to fair, square and above-board politics than to endeavor to undermine a man who is unbeatable if honest and honorable warfare is to be waged against him.

The Moving Picture News can play politics if necessary. We have deplored politics in the business since its inception as something detrimental to prosperity and good business. However, we think we know the political game, and, furthermore, we have within our no small circle of influence others who know the game and can sit in with a stand-pat hand.

We propose to play politics, if necessary, at Chicago. If we do play the game we will play like the gentleman

from Oyster Bay—play with a meat axe and never overlook one best bet. We have hoisted the standard of President Neff and we will be found on the scene of action supporting Mr. Neff for re-election as National League president. He deserves the office. He is fearless; he is a man of sound judgment; plays no favorites; and remembers that the manufacturer as well as the exhibitor must prosper. We believe, likewise, President Neff has made the Exhibitors' League what it is—an organization working for the uplift of the picture, and, consequently, for the benefit of manufacturer and exhibitor alike.

President Neff is going to be re-elected president of the Exhibitors' League at Chicago. He is going to be elected unanimously. Moving Picture News representatives and the friends of this journal are going to do it.

Like Uncas, "we have spoken."

CHARLES O. BAUMAN AND ADAM KESSELL OUT OF POLITICS

The Mutual Film Corporation with its offices at 145 West Forty-fifth street, New York, has purchased all the rights, title, and stock of the film exchanges owned by Messrs. Bauman and Kessell who have sold out their entire outfit, and will no longer be engaged in the renting of film; in the future their eight exchanges in New York City will be able to secure all the releases of the Film Supply Company of America. The Mutual Film Corporation has also taken the sole agency, and distribution, of the "101" Bison, "Broncho" and the "Keystone" films. Messrs. Bauman and Kessell will in future devote their entire energies to the manufacture of film of an educational and elevating tendency. The great advances they have made up to the present will be some criterion of what their future releases will be. Mr. Bauman said to us that this film will henceforth be included in the list of the Film Supply Company of America, and will, commencing this week, be released in their programme. We asked Mr. Bauman if this was fully satisfactory to him, owing to the fact that he was a prominent party in the Universal, to which he replied, and Mr. Kessell coincided with the remarks, that they are both perfectly satisfied with the conditions as they now exist with the Film Supply Company of America, fully believing that this programme will be of far better quality and superior to any other Independent or allied combination.

In further conversation with Mr. Bauman, we learnt that the controversy and the legal matters brought by the Universal Company against Messrs. Bauman and Kessell in which the Universal brought suits of injunctions restraining Messrs. Bauman, Kessell, as well as the New York Motion Picture Company, from in any way being allowed to manufacture or sell moving picture films. It is well known that for some time Judge Gavagan had been going over the briefs. The result of his decision was given on Saturday, July 27th, in total, denying the injunction asked for by the Universal. Similar action was brought by William H. Swanson, representing the Universal in California, where the New York Motion Picture Company have their studios, and the result in this case is that the New York Motion Picture Company and "101" Bison Stock Company, have, by the order of the judge, retained their properties, and the work from these studios will continue to be done as before, making the famous "101" Bison pictures without any further interruption. To secure this the bonds required from the New York Motion Picture Company and the Bison Stock Company was $25,000 which was wired to California on the 30th of July.

Mr. Bauman stated, insofar as litigation is concerned the New York Motion Picture Company has proven to the courts in New York and California, that the Universal Film Company made a breach of contract, and, in addition to this, they proved the Universal was an illegal combination in the restraint of trade, hence Messrs. Bauman and Kessell were fully justified in breaking away from such an illegal combine. The outcome of this, as it appears at present from Mr. Bauman's remarks, is to the effect, that he with Mr. Kessell, have succeeded so far in scattering the combine by sending Wm H. Swanson to the Coast and our old friend Carl Laemmle (the man crowned with the horse shoe, and who carries the rabbit's foot in his pocket for luck) across the waters to take the waters at Carlsbad, Germany. Pat Powers is the only one left to handle the Universal Company as its general manager, and director for the making of the programme, and also director general of the pictures. Suffice to say he is well qualified in this respect, as to quality which may be seen in the films and subjects brought out by the Powers Picture Plays during the past two years. David Horsley, of Nestor Company, is continually pleading with Pat Powers to let him out of the Universal.

As a sequel to the above victories we learnt from Mr. Bauman that on Wednesday morning, July 31st, just before the employees of the New York Motion Picture Company, at their studio in Nineteenth street, had arrived for work, Pat Powers appeared with nine guerrillas just before 8 o'clock, and attempted to force his way into the studio and factory and take possession thereof. This move proved a boomerang on our good friend Pat. The breaking of glass and woodwork in forcing the doors awoke the two watchmen who are always in the place armed for such an emergency; fully realizing what was happening, the first one awoke, drew his revolver and fired in the air. This awoke his companion who immediately seized his gun and blazed away the six bullets therein, scattering the bad men by the firing in the air. The ten little nigger boys fled, tumbled, scampered, where, O where! At any rate we feel sure that Pat Powers Company missed a great scoop inasmuch as their camera men were not there to see their doughty chief and his henchmen fleeing from the New York Motion Picture Company men. It certainly would have made a comical film, and we are sure would have caused many a laugh in the realm of picturedom. What a picture! what a melodrama! was lost. We understand that proper legal steps have now been taken to protect the New York Motion Picture Company studios, and put under bonds the Universal Company from interfering in the future with the business of the New York Motion Picture Company.

UNIVERSALS AUTO IT TO CHICAGO CONVENTION.

Characteristic of the unique and effective way of doing things at the Universal is the announcement of the elaborate plans being perfected for the overland journey of the men who will represent the Universal Film Manufacturing Company by automobile.

When the line of machines leaves 1 Union Square there will be cars driven by Mark Dintenfass, P. A. Powers, Julius Stern, Ed. Porter, David Horsley, Joe Engel and J. Henkle. In addition there will be a goodly representative group of others identified with the Universal interests.

It is the intention of the party to drive their cars from New York to Chicago, leaving in time to pay a few friendly calls to exchange men and exhibitors along the line of the route.

JOHN C. HEMMENT

Our friend "Jack" received on Wednesday, the 24th of July, a cablegram from Paul E. Rainey asking him to sail immediately to meet him at Trouville, France, with a view to taking another trip in South Africa, for the purpose of photographing more big game in their natural haunts. Everyone of our readers by this time knows that Jack Hemment was the man who made the famous Paul Rainey South African hunt pictures, and through his lectures at the Lyceum Theatre, New York, popularized these to such an extent, that he proved himself to be the greatest aide-de-camp Carl Laemmle ever had. He made Carl Laemmle famous through the Rainey hunt pictures. We wonder who will be the lucky man to obtain the pictures secured by this new trip. Jack sailed on Saturday, July 27th, on the Olympic, showing his readiness to grasp the situation. We understood from him that he was going direct to Trouville, from there to the Lumiere factory at Lyons, where some special film was to be made for them, then making a call at London, looking after his interests in the Paul Rainey pictures there, thence to the field of operation. He has taken with him thirty dogs and a whole package of paraphernalia which weighs somewhat in the neighborhood of a thousand pounds which he is going to carry with him in his travels.

Jack is a mighty strong man, a splendid athlete, a man of the best physique, and one we like to meet as a good specimen of manhood. We certainly do not envy him his burden. How he carries it we will let our readers know when he returns. All we can do now is to wish him every piece of good luck, and full success, with a safe and happy return to America's shores.

"MOVIES" INVADE THE EAGLE

News Staff at Work Taken by Solax Company of Flushing

The following is a story from the Brooklyn Daily Eagle published July 24, 1912.

Yesterday afternoon the news room of the Eagle was invaded by a moving picture concern, which was anxious to catch the bustle and confusion of a large metropolitan newspaper as part of a pictureplay they are about to produce. As it is a known fact among newspaper men that this office is one of the best equipped in the city, the motion picture concern asked permission to take a film

of the office at the time of its greatest activity, just before the Eagle went to press yesterday afternoon.

The negative taken is to be part of a film called "The Blood Stain," and is to portray the adventures of a young reporter working on a murder mystery. The scene in the Eagle news room showed the climax of the pictureplay as the young reporter rushed into the office with the last thread of evidence necessary to write a great story. Apart from the presence of one professional actor, the members of the regular news staff of the Eagle were taken in the midst of their work.

It is believed that this is the first time that a newspaper office has been taken in actual operation.

SCENARIOS FOR VICTOR FILM MANUFACTURING COMPANY MUST BE ADDRESSED TO COMPANY'S OFFICE

The Victor Film Manufacturing Company wish to state that, as there has been a good deal of misunderstanding with regard to the sending of scenarios to this company, and as they are not in the Universal Film Company, but merely do their advertising and release their pictures through them, it is desirable that scenario writers send contributions direct to the office of the Victor Film Manufacturing Company, 575 11th avenue, New York city, and not to the Universal Company.

NEW FILM COMPANY ON THE MAP

The very latest venture in filmdom is that of the Bradley Film Manufacturing Company of New York City.

Will K. Bradley, along with a few other picture men of the city, are backing the venture. It is understood that Mr. Bradley, who is a well-known magazine writer and picture-playwright, will contribute the entire output of scenarios.

A FEW WORDS ON FILM MERITS

Gem

"Back to Her Own," for July 30, is the story of a gipsy child, who, while her mother had left her for a moment crying on the ground, was picked up by a rich couple who were passing in their automobile, and thinking the child deserted cared for it as their own. When grown, however, the gipsy blood in her asserts itself, and she steals back to her own. This film has for subtitle lines, of which the scenes are emblematic: for instance, "The White Moth to the Closing Vine" as the girl was lured to the arms of her gipsy lover, and "The Bee to the Open Clover," which is represented by the girl leaving the conventional life of luxury for the freedom of the gipsy life. This film has been carefully produced, and is very charming in outline and action.

Powers

"In the Sowing" is a film specially adapted to church or Sunday school work. The story is woven around the life of a wayward young man, whose better instincts were awakened through the influence of a little child.

Eclair

"Because of Bobbie" is a pretty little romance if not an unusual character. All going well to the onlooker until the scar on the neck of the young lady is displayed. Whose fault was it that the scar looked like a dab of paint placed on her neck with a sign painter's brush?

"The Lady Barrister," from the Paris Eclair, is a masterpiece in way of production and action. The plot is good, and comedy and good humor prevail throughout.

"Life in a Bulgarian Village," on the same reel, is refreshing as a bit from the simpler life. Released July 28th.

Milano Films

"The Blind Man's Sacrifice," in two reels, in matter of interpretation is worth more than a passing word. It is our misfortune that we do not know the name of the actor who impersonated Prof. Favi, the blind man in the picture. His work is the finest we have seen for many a day. The man's conception and interpretation of the part is marvelous, and it is worth the price of admission to any theatre to behold an exemplification of pantomime and the dramatic art such as is seldom seen in pictures or out of them.

GAUMONT

"The Story of Chopin" is deserving of a page all to itself. This is one of their famous hand-coloreds, and each scene is an animated painting. To those who know the life story of the delicate young composer who was called from this earth all too early, some opportunities were lost, but, however, those that were taken advantage of were so splendidly grasped that the film is altogether satisfying. The Chopin of the picture may be a little too robust, and the George Sand of the picture may fill less of his life than we had pictured. The vision scene in the Cathedral, where Chopin gets his inspiration for the "March Funebre," is wonderful.

AMERICAN

"The Fall of Black Hawk," in two reels, is an all-around winner. It is a "Western" masterpiece, and contains some of the finest riding and swimming scenes that we have seen.

VITAGRAPH

"The Barrier That Was Burned," scenario by Rex Beach, and with Edith Storey in the lead, although satisfying in the production, and containing many scenes typical of Alaskan camp life, is not strong in plot. That the snow scenes have been made in the studio is too apparent.

SELIG

"The Miller of Burgundy" is a beautifully artistic production, in which both tragedy and comedy play a part. The authenticity of the staging is a delight.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

The Motion Picture Exhibitors of the State of Indiana met in convention at the Dennison Hotel, Indianapolis, on Tuesday, July 23, 1912. Before the State meeting was called to order Mr. M. A. Neff, president of the National League, addressed twenty-eight of the Indianapolis exhibitors and organized them into a local organization. On the evening of the twenty-second, Mr. M. Neff, Dr. J. M. Rhodes, F. J. Rambusch and John A. Victor visited the downtown theatres in an automobile and they all agreed to attend the meeting. At 6.30 p. m. J. A. Victor and wife called at the hotel in his automobile and Mr. Neff, with Mr. F. J. Rambusch, visited at the north and west side motion picture theatres and they all agreed to attend the meeting. At 8.10 p. m. Dr. J. M. Rhodes picked Mr. Neff up at the big new airdrome, Plaza, after Mr. Neff, Mr. and Mrs. Victor and Mr. Rambusch had visited all of the theatres on the west and north side and had advised them of the meeting which had been arranged for nine o'clock, Wednesday morning, at the Dennison Hotel. Mr. Neff and Dr. Rhodes visited all the rest of the theatres in Indianapolis and the last one visisited Dr. Rhodes had to call the manager out of bed, but he promised to be at the meeting next morning.

When Mr. Neff called the local meeting to order twenty-one of the Indianapolis exhibitors responded, paid their initiation fee, named their local organization Indianapolis Local Branch, No. 1, of the Motion Picture Exhibitors' League of America, appointed a constitution and by-laws committee and elected the following officers: J. A. Victor, president; T. M. Sanders, first vice-president; M. M. Miller, second vice-president; Dr. J. M. Rhodes, treasurer; Ed. Addy, secretary. After electing their officers and paying their charter fee to the State Secretary, they elected their delegates to attend the Chicago Convention. The delegates elected were J. A. Victor, Dr. J. M. Rhodes; alternates, John B. Hubert and Chas. Ferguson. The Indianapolis local has heretofore been working as a local organization, but they have not been affiliated with the Motion Picture Exhibitors' League of America but just as a local body. They are enthusiastic, and are going about their organization in a business-like way, which means that they will accomplish much good. Mr. John B. Hubert was elected local organizer for the city of Indianapolis, to secure every exhibitor in the city as a member of the local. Several of the Indianapolis exhibitors joined the local in the afternoon.

After the local organization adjourned, President Dickson called the State Convention to order in the same hall. After the minutes of the meeting and the reports of the committees were read the following delegates were elected to attend the Chicago Convention: Messrs. F. J. Rambusch Shelbyville: Mr R. Deaton, Warsaw; S. B. Sampson, Anderson. Alternates, Messers. J. Bomerchan, Ft. Wayne; E. Rife, Logansport; J. A. Breeman, Evansville.

Mr. Neff in his closing address to the convention asked all of those who would attend the Chicago Convention to hold up their right hand. Thirty-two delegates held up their hand signifying that they would attend the Chicago Convention. The Indiana League is thoroughly organized and is doing splendid work. The State League took in several new members and the meeting was one of the most harmonious and enthusiastic meetings the Indiana League has ever held.

The following is a list of a few of the prominent exhibitors who attended the Indianapolis convention:

Dr. J. M. Rhodes, Indianapolis; D. P. Roberts, James Rushworth, Fred W. Sanders, John Servaas, Richard Staub, Guy C. Thompson, J. L. Van Buskirk, A. C. Zaring, C. F. Ferguson, Frank Green, H. W. Eddy, W. L. Overholser, F. J. Rambusch, C. H. Norman, M. M. Miller, Edward B. Kemper, Philip Ikora, John B. Hubert, S. T. Haynes, William H. Bruce, R. R. Bair, C. E. Adams, H. W. Summers, T. B. Simmons, H. F. Prentice, S. M. Grimes, J. F. Truelock, L. J. Brown, P. J. Dickson, H. S. Dickson, Dudley Williamson, Fred J. Wright, E. Cunningham, Chas. Murray, H. E. Campbell, Wm. Ham, R. H. Kidd, W. H. Johnson, J. R. Branin, E. P. Fuller, S. D. Kapf, Roy B. Parks, E. Clifford, Geo. L. Sanger, Geo. B. Grubb, Harry B. Elliott, Chas. Holb.

Secretary H. W. Rosenthal, of the New York State Motion Picture Exhibitors' League, made a highly successful trip through the state during which he organized local branches of the League in Utica, Syracuse, Rochester, Binghamton, Buffalo and Elmira. In all about a hundred and twenty moving picture exhibitors of these cities and surrounding towns enrolled as members of the organizations, and Secretary Rosenthal has received nearly a hundred letters from exhibitors in scattered towns throughout the state, expressing regret at their inability to be present at the various organization meetings, and asking particulars as to joining later.

Secretary Rosenthal reports the utmost enthusiasm among the up-state exhibitors for organization, as they all realize that to be the only way to successfully oppose any unfair legislation that may be proposed at Albany, and it will be only a short time before every exhibitor in the state will be within the fold.

STIMULATING ENTHUSIASM IN CHICAGO CONVENTION

Mr. Clem. Kerr, official organizer of the state of Ohio Motion Picture Exhibitors' League, and Val. Rayburg, also of Dayton, have been in New York during the past week and are traveling the eastern states with a view of stimulating the interest of the exhibitors in the League. in working up the enthusiasm for the great convention of Chicago.

ALABAMA EXHIBITORS TO MEET

The exhibitors of the state of Alabama will meet Thursday, August 8th, at the Exchange Hotel, Montgomery, Ala., for the purpose of organizing a branch of the Motion Picture Exhibitors League of America, and naming delegates to the National Convention of Chicago. Mr. Neff and others will be present.

The New York Motion Picture Exhibitors' League will hold a meeting on Monday night, at 11.30, at 136 Third avenue, when the election of two delegates will take place to represent the New York branch at the Chicago Convention during the week of August 12. Mr. Clem Kerr, official organizer of Ohio, will be present and talk, as well as Val Raysburg of Dayton.

HALLBERG SELLING M. P. MACHINES OF ALL MAKES

Mr. J. H. Hallberg, "The Economizer Man," reports the sale of an Edison Model B with Hallberg Economizer, and two 24" Reversible Exhaust Fans to Chas. L. Jourdan, Durham, N. C., one Simplex M. P. Machine to Central State Hospital, Central Islip, N. Y. Powers No. 6A with two Hallberg Standard A. C. Economizers to Seaside Hippodrome, Rockaway Beach, N. Y.

ECLAIR PRODUCTION OF ROBIN HOOD

One of the most artistic productions that has recently appeared in Motion Picturedom is that of "Robin Hood," staged by Mr. E. Arnaud, with the following cast, all of whom have impersonated the characters alloted them to the pink of perfection:

Marian Merwyn (maid Marian)..Miss Barbara Tennant
Housekeeper for the Sheriff.....Miss Julia Stuart
Maid at Merwyn's.....Miss Mathilde Baring
Fennel .. } (Marian's companions) { .Miss Isabel Lamon
Christabel } { Miss Muriel Ostrich
Robin Hood.....Mr. Robert Frazer
Friar Tuck.....Mr. M. Hannafly
Little John... } Some of { .....Mr. Guy Oliver
Allan-a-Dale... } Robin Hood's { ...Mr. George Larkin
Will Scarlet... } Merry Men { .....Mr. Chas. Hundt
Much..... { ...Mr. John Troyano
The Unknown (Richard Coeur de Leon)
.....Mr. Hollingsworth
Sheriff of Nottingham.....Mr. Alex. B. Francis
Guy de Gisbourne.....Mr. Lamar Johnstone
Thos. Merwyn.....Mr. John Adolfi
Sir Monceaux.....Mr. Burkell
Innkeeper .....Mr. Stowe
First Sentinel .....Mr. Richard Sterling
Second Sentinel.....Mr. Sheldon
Third Sentinel .....Mr. Fischer
Guards Halberdiers, Merry Men, Courtiers, Guests and Citizens, by a corps of experienced artists.

We are all more or less familiar with the story of the Young Earl of Huntingdon, who, in disguise, roamed the Sherwood forest despoiling the rich and distributing the booty among the poor. The production opens at Old Merwyn's, whose daughter Marian is being beset by suitors of her father's choosing. Robin Hood, however, has

won her heart, and Friar Tuck, the friend of both, is at all times ready to improvise a loophole of escape or devise a meeting place for the two lovers. Guy de Gisbourne, one of the discarded lovers, vows vengeance on Robin Hood, and is told by Old Merwyn that if he succeeds in accomplishing the arrest of Robin Hood he may have his daughter in marriage. Guy repairs with his men to the Sheriff of Nottingham to obtain a formal warrant. Armed with the warrant they straightway set out in pursuit of Robin Hood, capturing him and also a couple of his colleagues, throwing them into prison. A plan is concocted by Marian and her two girl friends, and they lure the sentinels away from their posts, Robin Hood and his men in the meantime escaping over the prison wall. Following this incident Richard Coeur de Leon enters the story, is welcomed into Robin Hood's camp as a stranger, and the sword bout between the King and Robin Hood, where the King wins out, discloses the indentity of the former, when Robin Hood says, "There is only one man who is capable of disarming me." The stranger says, "Who may that be?" Robin Hood replies, "Our most gracious King," and herewith Richard throws back his mantle, saying, "I am the King!"

The close of the story shows Marian fleeing with Robin Hood to the fastnesses of the forest and the King ordering them to be made man and wife. Guy, the sheriff, and Merwyn, coming upon them, are buffeted and kicked out of camp, and Robin Hood is proclaimed by Richard Coeur de Leon Earl of Huntingdon, and is restored to his father's estate.

Special mention must here be made of the excellent work done in this production by Miss Tennant, Miss Stuart, Mr. H. B. Francis, Lamar Johnstone, Mr. M. Hannafly and Mr. Robt. Frazer.

Humboldt, Kan.—Oscar Reinart, intends building a moving picture show.

Bozeman, Mont.—H. O. Thayer disposed of his interest in the Lyric and the Gem Theatres to the Bozeman Amusement Company.

Poughkeepsie, N. Y.—Claud B. Lansing has erected a new tent on the hotel grounds and will give moving picture exhibitions each evening this summer.

MR. TIBBS' CINDERELLA

By Virginia West

(Adapted from Essanay Release)

MR. TIBBS, salesman at the Walk E-Z shoe store, stood looking dejectedly out into the street "What's the matter Tibbs?" asked Jones, a fellow clerk.

Mr. Tibbs only sighed deeply.

"It must be the ladies. Has some fairy-footed creature stolen poor heart away?"

Tibbs gave a disgusted grunt: "Fairy-footed!" he said.

"For heaven's sake tell a fellow what's the matter," persisted Jones.

Tibbs hestitated long enough to heave a slow deep sigh. "Jones," he said sadly, "these big-footed women are killing me."

Jones looked at the man for a moment as though trying to decide whether he was sane. Then with a roar he dropped onto a bench and doubled up with laughter.

Tibbs did not smile. "Go on Jones," he said; "go on and laugh cruelly you do not know how my artistic soul is offended day after day—yes hour after hour by the largeness of the feet of our lady customers. Why, Jones, why do they all have big feet?"

Jones, choking down his laughter, went close to Tibbs and looking him solemnly in the eyes, said: "Tibbs, because the Lord made them so."

"No, no," cried Tibbs; "I will not believe it! These are monsters who come to us. Beautiful women with big feet. Oh, how horrible! The other stores must get the little feet."

By this time Mr. Tibbs was pacing excitedly up and down the store.

"Why not put up a sign," suggested Jones, "'Only small feet need come our way,' or something to that effect."

"Oh, you may joke, but—say Jones you have given me an idea."

Mr. Tibbs looked almost happy. "You know that beautiful model of a woman's foot that drummer left here yesterday?" Jones nodded.

"That is the very thing to draw them. I shall put on it a shoe that will catch the eye of every passing lady. It is a number two, and I shall say on a card that the first lady who can wear that pair of shoes may have them free of cost. Isn't that fine?"

"Yes, very fine," answered Jones. "But what will the boss say?"

"Nothing whatever, for I shall pay for the shoes out of my own pocket. And they cost seven dollars, too, Jones."

"Oh, you've got an artistic soul, all right; but I'd advise you to get your brain examined."

Tibbs was too thrilled with his new plan to mind what Jones said. He went happily to work to put his model with its dainty shoe in the front window. As he gave it a final loving pat the passers-by might have seen a joyous glow radiating from the top of his sparsely covered head as he leaned broodingly over the little shoe.

The next morning Mr. Tibbs arrived at the store bright and early. All night he had dreamed of the beautiful, fairy-like creature who was to wear the shoe.

Woman after woman stopped in front of the window. Many sighed and passed on, but many came in, to the great delight of Mr. Tibbs.

All day that little man was in a twitter of excitement. For even though the ladies could not wear the shoes in the window, they had small feet, and Mr. Tibbs had the unspeakable joy of holding in his hand and feasting his eyes upon feet that were beautiful. He was almost intoxicated with joy. His artistic soul for once seemed satisfied—or nearly so.

As the evening shadows began to lengthen over the pavement in front of the Walk E-Z Shoe Store a carriage drove up to the curb. From the depths of it emerged a sylph-like creature, heavily veiled. Lightly she tripped across the walk and into the store.

"Twos, please," said a very low voice to Mr. Tibbs, as he rushed to the lady's side.

"Have you seen the shoe and the sign in the window?" he asked with emotion.

"Yes."

"Would you like to try them?" tremblingly.

"Yes."

Almost overcome with excitement, Mr. Tibbs brought the mate to the shoe in the window and slipped it on the lady's foot. Joy! It fitted exactly.

"Cinderella!' exclaimed Mr. Tibbs, using all his will-power to keep himself from showering kisses on the dainty foot.

Quickly the shoe was brought from the window and placed upon the other foot.

The lady arose.

"Will you wear them?" asked Mr. Tibbs.

"Yes."

He picked up the old shoes and went to the back of the store to have them wrapped. But sorrow of sorrows. When he returned the lady and the shoes had disappeared, leaving Mr. Tibbs nothing but two well-worn number twos as a memory.

"What's the matter?" asked Jones when he saw the blank look on his brother-clerk's face.

"The beautiful creature has flown," he answered.

"Well, you didn't expect to hold her did you?"

"I don't know what I expected," declared Tibbs. "But I'm going to find that fairy again if it is the last act of my life."

The next morning Mr. Tibbs went to the head of the Walk E-Z Store and asked if he might have his vacation then. He had some important business to attend to he said, and if he could have his vacation then he thought he could manage to finish the business before the vacation was over.

In view of the fact that Mr. Tibbs was a tried and trusted salesman, his chief was very pleased to do him the favor of giving him his vacation at the time most convenient to Mr. Tibbs.

No sooner had the little man received this permission than he began to lay plans of campaign for the finding of the one and only woman he could ever love.

He remembered that his Cinderella had worn a long gown and was panic stricken for fear she always wore long gowns and he would not be able to see her feet even if she passed. Consequently Mr. Tibbs was driven to doing many things that ordinarily he would never have dreamed of.

One day he was walking along a boardwalk at the edge of town where the young ladies and gentlemen were in the habit of strolling in summer. He felt that hecould not stand and stare. He might embarrass the ladies—and then the police had to be taken into consideration.

Besides, all Mr. Tibbs wanted to see was the ladies' feet. He could only recognize the object of his affections by her feet.

Mr. Tibbs saw, beside the boardwalk—and in a depression below it—some friendly hazel bushes. Into these he crept, and placing himself in a position with his eyes on a level with the boardwalk, he waited.

And he waited. At dusk Mr. Tibbs crept from his hiding place cramped and chilled from the dampness beneath him—and a deeply disappointed man.

Instead of gaining in weight as any thin man should in his vacation, the poor man grew thinner and thinner.

One evening, at the end of the last week in Mr. Tibbs' vacation, he dragged himself disconsolately into a barber shop. The shop was below the pavement, and as Mr. Tibbs sat resignedly under the barber's hands, from force of habit he looked at the feet of the ladies passing along the pavement above.

When the barber was just beginning on the second half of Mr. Tibbs' face, Mr. Tibbs suddenly uttered an inarticulate and soapy exclamation and, springing from the chair, rushed from the room.

He had seen her at last! The shoes and the same dress she wore that memorable day had passed the window.

Wiping the soap from his face as he ran, Mr. Tibbs dashed down the street at a wild rate.

If he could only catch up with the lady and see her beautiful face.

Always she managed to keep just ahead of him and he could not catch even a glimpse of her face.

Corner after corner the lady turned, until at last she entered the railroad station. Mr. Tibbs followed. He saw her pass through the gate and enter the sleeper of the night train to Chicago.

Mr. Tibbs made a dash for the goal, but, alas, he was stopped.

"Where's your ticket?" asked a gruff voice.

"Why—er—I—I—I guess I better get one," he stammered.

"I guess you had. Stand aside, please."

Poor Mr. Tibbs hastened to the ticket office and hastily bought a ticket to Chicago—also a berth. In ecstasy he returned and was passed through the gate.

When he entered the sleeper and found his seat he sat down to get his breath and to look around him. The creature of his dreams was nowhere to be seen, but Mr. Tibbs felt sure that one of the hanging curtains concealed her fair form. At last he was happy. He was near her.

Mr. Tibbs went to bed. Oh, yes; but very little did Mr. Tibbs sleep. All night long he lay planning what he should say to the lovely queen, so near and yet so far. What should he say to her? How should he approach her? Would she remember him as the man who had fitted those shoes to those angelic feet?

When morning came Mr. Tibbs lay listening to every sound in the car. At the first sound of any one arising he sprang up and began hurrying into what few clothes he had taken off. In the terrible excitement the poor man's collar button slipped from his fingers and rolled goodness knows where. Down on his knees went Mr. Tibbs, and crawled from one side of the car to the other. At last, beneath the edge of the curtain on the opposite side from the berth he captured the recalcitrant button.

Just as he was about to arise what should appear before his astonished eyes but the two little shoes, thrust out between the curtains on two little feet.

Mr. Tibbs seized his opportunity. Remaining on his knees he showered kisses on the feet and poured forth his soul in passionate words.

"My angel, my beautiful one; come forth and let me gaze upon thy face. Long have I sought thee and now I have found thee. Let me see thy face."

Mr. Tibbs straightened up and separated the curtains. But only for a moment. With a terrible howl he sprang to his feet and ran toward the platform. Behind him ran a lady of uncertain age—very uncertain. In one hand she held a set of teeth and in the other a jar of face enamel. As she ran there spread across her face a broad and toothless smile.

With one jerk Mr. Tibbs opened the door and with one bound he left the steps of the car.

"My lost one," cried the lady.

"Escaped," groaned Mr. Tibbs, as he lay in the cinders. "Escaped, but you don't deserve it, you old fool."

MANUFACTURERS' NOTES

One company that has recently attracted the general attention of industrial circles is the Japan Film Co., started with $5,000,000 capital, says the Jiji Shimpo. The applications for its shares closed on June 12, and although the exact figures are still unknown, the safest estimates put the number applied for at twice, or even three times, the 15,000 available for subscription, the rest having been taken up by its promoters. Such is the popularity of cinematograph shows at present. The company proposes buying up all other concerns in the field.

ECLAIR NOTES.

Eclair has completed a new wing to their studio, which now makes it possible for three directors to work at the same time. Also their factory is completed to handle outside work, such as developing and printing. In view of Eclair's consistently perfect photography, this new department should prove a boom to the small or free lance producer, more especially if he is inclined to be finicky as to quality.

Saw their Mr. E. Arnaud, he who directed Holy City and Robin Hood, directing a forthcoming release. He was working without a scenario. He had found an engraving in a New York art store—it furnished an inspiration On the back of it were a score of words in French. This was a working scenario—hard on the poor scenario writer who has scripts to sell.

We marveled at this, whereupon Mr. Grisel—his right hand man—told us Mr. Arnaud had done all of "Daddy," an August 13th release, without a working script or a single word of notes. The idea or synopsis was read to him—that was sufficient.

We stopped in to say "hello" to friend Offeman, manager of the New York office. He ran off some of Eclair's colored films, which were just about perfect. Also saw the European edition of the Eclair Weekly and it was quite newsy, indeed.

Begins to look as though Eclair would bear watching by all the biggest producers. Anyway, it goes. We wish you luck, Eclair.

TO THE TRADE

The members of the Bison "101" Stock Company beg to inform you that the Bison Company did not produce the "Junk" reels released by the Universal Film Mfg. Co. under date of June 29 and July 6, and July 9, which purported to be made by the Bison Stock Sompany. The Bison Company made no release on these dates. The Bison Company did not write or produce "Restoration," "Reconciled," "Just In Time," "The Sheriff's Mysterious Ride," "The Little Rancher," and "Dare Devil Dick Wins a Wife." Members of Bison "101" Stock Co.

"THE MILL BUYERS"
Victor Release August 9th

"NONE CAN DO MORE"
Rex Release August 11th

NOTES BY THE WAY
By De Facto

Unique Black and White Screen Effects

At Mr. J. J. Fahey's Phoenix Theatre, Jacksonville, Florida, may be seen a most striking effect in moving picture projection. The theatre is long and narrow, about 25 x 90. The first sixty-five feet of the auditorium are decorated in the usual manner and with some scenic effects. The other twenty-five feet next to the curtain are painted a solid, heavy black, and covers the walls, ceiling and even the screen up to the point exactly required by the picture. To the observer, he appears to be looking into a long, black cavern as dark as that proverbial Egyptian Darkness, and when the picture is projected it has the effect of marvelously increasing the clearness, whiteness and brilliancy of the film. Managers on the lookout for good things can try this out and they will find it to be worth while. To get the best results a long and narrow theatre is needed. A singular circumstance is the optical illusion the scheme presents in the matter of distance. Standing in the theatre at the opposite end from the curtain, many bets have been made as to the length of the darkened part, most wagers being that it is less than ten feet, when to the astonishment of the loser he finds that it is exactly twenty-five feet.

"Rapid Fire" Reel Changing

De Facto has seen many quick changes of reels, but it remains for the operator at the Phoenix Theatre, Jacksonville, to hold the record for lightning changes, for at a recent test Mr. Eddie Bethel, the "man behind the crank," required the audience to wait only fourteen seconds between the removal of one picture from the screen and the flashing on of another. Can you beat it?

High Plane Picture Theatres in Jacksonville

Florida's metropolis can boast of the fact that her moving picture theatres are conducted on a higher plane than is common to any other city in the country, and of the additional fact that they are patronized by the opera-going classes as well as the general run of moving picture fans. Talking about "automobile trade," it is no uncommon thing to be able to count of an evening from forty to fifty automobiles in front of and in the neighborhood of the Imperial Theatre. This interest in moving pictures by the citizens of said city is due in part measure to the fact that the theatres are all conducted on high grade principles in well equipped houses with early run pictures, but most largely to the extensive advertising used by the several managers, it being no unusual thing to be able to pick up the daily newspapers and find quarter, half, and full page "ads" setting forth in catchy phrases the merits of their respective houses. In many cities, especially in the North, moving pictures are tabooed by the so-called "upper classes," being regarded as cheap amusement and intended only for those who can't afford season tickets at the opera or high grade drama, but Jacksonville can align herself with safety and credit alongside of Professor Frederick Starr of the University of Chicago, who in a recent address said that "the moving picture is no make-shift, but the highest form of amusement the world has ever seen." To get results, to break down the unreasonable, unseemly prejudice that exists in some quarters, moving picture managers in other cities are invited to imitate the hustling methods of "Busy Jax" as to houses, pictures and printer's ink.

New Theatre for Jacksonville

A fine new moving picture theatre will shortly be opened in Jacksonville, and will be known as the "Prince" When its doors are thrown open to the public it will see what can be done at an expense of $30,000. Beautiful decorations, artistic electric fixtures with unique lighting effects, handsome opera chairs, an expensive system of ventilation and cooling, a five thousand dollar pipe organ, a large and comfortable orchestra pit, the latest and most effective screen, cozy resting rooms for the ladies, an elaborate front and ample exists. Two No. 6A Powers machines will command attention in the operating room. Owing to the superior merits and the great popularity to which Independent pictures have attained, the management of the "Prince" has contracted to show this class of pictures.

War in Gainesville

Not a bloody one, but simply a moving picture war. For several years the Pastime has held the fort as the only moving picture theatre in that city. Lately a new show opened in opposition. Following suit, the owner of the Pastime has broken ground for another theatre that will have a seating capacity of nearly a thousand. And on top of that the Baird Opera House has recently been reopened under a new management with Independent pictures, and at the initial show played to S. R. O. So, when the State University opens in Gainesville in the fall, and the Chautauqua season comes along in the winter, the students, tourists, travelers, citizens, one and all, will have ample opportunity of deciding who's who and what's what along the moving picture line in the University City of Florida.

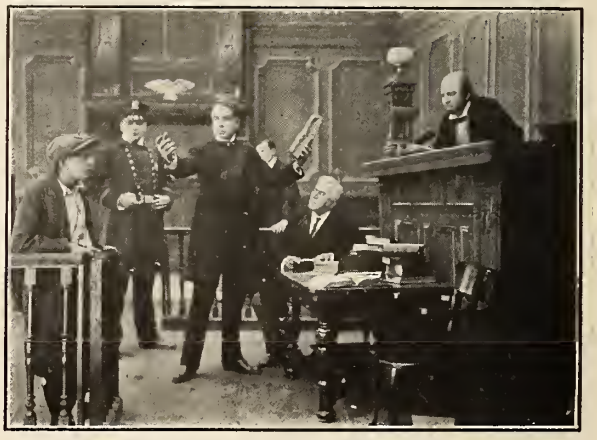
THE GAUMONT WEEKLY HEADQUARTERS AT SEA GIRT, N. J., ON GOVERNOR WILSON'S LAWN

This will give the public an idea of how the Weekly goes after big events. At the moment there are on the Governor's lawn a half dozen of the largest newspapers represented together with two telegraph companies. Motion Picture Weekly is the last word in modern newspaper making and consequently is as much legitimately entitled to prominent headquarters in such an instance as is any other publication.

Ogdensburg, N. Y.—George Kelly, of Watertown, purchased the Lyric Theatre.

Indianola, Okla.—A. C. Patricks and W. C. Tippitt, of McAlester, are installing an airdrome.

Port Jefferson, N. Y.—Fred C. Griswold & Co. have opened a moving picture house at King's Park.



"ORDER IN THE COURT"
Reliance Release August 14

The "Thanhouser Kidlet" and "Smiling Joe," the cripple boy who was responsible for the raising of $250,000 for the Sea Breeze Hospital at Coney Island, N. Y. This truly "young couple" appear in "Her Big Sister," released by Thanhouser, Sunday, August 11.

FOR THE PLAYGOER

By H. O. Stechhan, in the Town Crier, Seattle

The pictureplay's the thing.

To modernize one of the truisms of a certain Dane, of ancient stage celebrity. Only, he used the mummer's art to catch the conscience of a king, while the silent drama of the present is the medium for entertaining vast and ever-increasing multitudes.

The grip of the moving picture show has never been better illustrated than by the notations of a Seattle fugitive from justice in his diary recently. When he had barely enough money left for his meals, he recorded the expenditure of a nickel or a dime for this form of entertainment. During the several weeks that preceded his death, there were half a dozen entries of this sort.

In a remarkably short time motion pictures have developed from blurred flickerers and eye-rackers to perfect entertainments that amuse, stir the emotions, educate and always interest. The first pictureplays told very simple stories, because the actors did not have much of a grasp on their art. But they are strengthening it right along. The stories are becoming more subtle and points are now being made in the silent drama which could not have been put over, even a year ago.

Better writers are being attracted to the literary end of moving pictures and some of the best actors have joined the ranks of the movie players. And so it is with the producers—men with better equipment are being interested in putting on pictureplays. Who knows but what David Belasco may be tempted, for has he not lately gone into vaudeville production? And Seattle has seen his wonderful miniature productions. What couldn't a Max Reinhardt do, if he should attempt to mount a moving picture of such a big spectacle as he gives Berlin and London each year? And the time will come when such geniuses will take up the work, or some of those now engaged in it will perfect themselves to do the big things.

The vastness of the moving picture industry will be appreciated when it is known that there is said to be more money invested in it than in the Standard Oil Company. This latter commercial giant has been over a half-century in attaining its present growth, as against a little more than a decade since the first house devoted solely to moving pictures was opened. Already there is an enormous film handling trust and a very effective independent competitor. In every civilized country there are heavily capitalized companies devoted to the making of pictureplay reels. The most of these are placed through film exchanges, which are really sales agents or middlemen. The largest investment, of course, is in the theatres where views of the moving pictures are exchanged for comparatively small coins.

Every industry has its literature, for the information and instruction of those engaged or interested in it. In this country already there are several weekly periodicals and monthly magazines that treat only of moving picture matters. Moving picture journals are also published in German, French, Italian and other languages. There are also a number of text-books on the technique of the pictureplay scenario, and it is said that at least a million sons and daughters of Uncle Sam are busy pounding out pictureplays. When it is understood that the film producers of this country alone are putting out something like 200 pictureplays a week, it will be seen that there is a ready market for writers of moving picture scenarios.

No longer does the five and ten-cent show cater to the class of simple amusement seekers alone. The type of silent dramas produced is steadily improving. Within a short time the cowboy and Indian standbys are bound to give way to something more substantial. Already some of the best known classics have been borrowed from and with satisfying results. In addition thereto, it is noted that the moving picture house managers are strengthening their programs by special musical features, which weave in very nicely. Right here in Seattle accomplished musicians are being heard every day, who have acquitted themselves with distinguished credit before the most cultured concert audiences.

Picture drama is here to stay. True, it may be in a transitional stage; but it gives every promise of going onward and upward. In that it is available for the patronage of the big middle class, upon which all lasting institutions are dependent, is its greatest hope.

WILLIAM LORD WRIGHT'S PAGE

Do you like Bison 101 Ranch pictures? So do we.

* * * *

Congress seems to have handled prize fight films without gloves.

* * * *

Bible students who recently abolished hell should take a peek at Dante's Inferno.

* * * *

There're crazy about moving picture films in Iceland. Inclined to cold copies, probably.

* * * *

Hayti wants to sell her navy. Respectfully referred to the Universal Board of Strategy.

* * * *

The three-cent moving picture show has started in Cleveland. A little light thrown on the cost-of-living problem.

* * * *

The Photoplay Magazine prints a very interesting article on fly-swatters, but overlooks the fact that Mr. Tyrus Cobb would probably make a hit anyhow.

* * * *

One of the saddest phases of everyday life is to obligate yourself for a set of lessons in "scenario writing" before you realize how much worse you need a natural talent for writing.

* * * *

We can imagine nothing else so tends to ruffle Colonel Roosevelt's calm equanimity as to see in some conscienceless trade journal that Woodrow Wilson and Bill Taft are cavorting around considerably in moving picture films.

* * * *

A girl may appear to be intensely interested in a film climax, but we notice that she usually loses the thread of the story when another girl in a striking pannier effect comes in and sits down in front of her right at the crucial point in the scene.

* * * *

Now there's no use talking. That man Hunter, of the Majestic, is a genius for comedy. If Majestic continues those successful comic releases the concern will be the leader in the business, in that line, before long. Just stick a pin in this assertion.

* * * *

It is devoutly to be wished that quarters and equipment be furnished active scribes assigned to "cover" the National Exhibitors' League convention at Chicago. At Dayton, the correspondents wrote on the floor or the wall. They have to work hard and would appreciate consideration.

* * * *

The bold highwayman, in a recent release, held up an auto and took the sack of eatables to the poverty-stricken home. When he placed the groceries on the doorstep, "Toasted Corn Flakes" was prominently displayed. "Wonder how much that concern gets for free advertising," remarked the cynic. Nearly spoiled the picture.

* * * *

The Motion Picture Exhibitors League of Ohio condemned the display of moving picture plays embodying the plots of dime novels. It is mighty pleasing to us to learn that the intelligent exhibitors of Ohio have taken up the campaign that has been waged in the News for six months past against "penny dreadfuls" on the picture screen. We consider dime novels as a menace to Young America, and also that the concern that persists in filming such stories, is doing untold injury to the entire industry. Intelligent people do not want to read nickel novels or have their children attend theatres where such plots are pictured.

James M. Cox, of Dayton, Congressman and Democratic nominee for Governor of Ohio, is a picture enthusiast. During an address made to the Ohio exhibitors at Toledo, he said: "I always get a glimpse of something that does me good in a picture show. I hope to see the day when every school will have a moving picture machine. The motion picture is a tremendous force in awakening the impulses of the child, and is a great educational factor." Cox said the picture show is becoming generally recognized as one of the two great publicity forms of the nation, and he referred to the great good being accomplished by motion pictures in spreading the doctrine of fixed laws, of sanitation and correct living. Mr. Cox lives in a Republican stronghold. The National Soldiers' Home is in Dayton. Mr. Cox is the first Democrat in Ohio who has ever carried the three thousand votes of the old soldiers there. It is generally conceded that Cox will be the next Governor of the Buckeye State.

One interesting phase of Congressman Cox's address was his attitude on the Sunday picture show question. He said: "It has been an unwritten law that every public man should keep mum on Sunday observance. The time has come, however, when public men and candidates must state their position and each man must show his cards. I believe that pictures of a religious nature or high moral tone will do good. Many will be benefited who do not go to church, for each is playing its part in uplifting. The right kind of pictures will attract as many to the picture houses as go to the churches."

Mr. Cox, if he becomes Governor, will subscribe to a state board of censors, and he says that if it ever comes within his power to name such a board, it will be created with men who will give the matter a commonsense view.

* * * *

With the advent of the silly season-ho, for the moving picture show and all the beautiful impossibilities which clever film makers can givev us, not Little Nemo, Peter Ibbetson, the Brushwood Boy, or all the other good dreamers put together, can furnish such delectable, illusive, sense-soothing absurdities as the camera that has gone a wee bit wild. Usually we prefer them quite sane, ready to chronicle the thing as they see it. But in the summer time, if a camera goes crazy, the more power to it. It is a sign that even an inanimate object may have a little genius. To sit in a cool dark theatre watching streams run uphill and castles in Spain growing magically in the space of a few seconds, is not a bad occupation for a warm summer's day. And then the stories unfolded by the films. Since the days of Homer there never have been such story tellers as these cameras. It must have been pleasant to stand in the market place and listen to the bard of olden times; but after all, our way is not so bad. For pure enjoyment of the story, a comfortable theatre seat under an electric fan is more pleasing to the modern temperament.

In the literary and dramatic fields new and interesting subjects are constantly being filmed. "The Lady of the Lake," "The Miracle," "The Orleans Coach," are noteworthy. The beauty of moving picture productions is that one part of the country can see them almost as soon as another, and we do not have to wait for New York or Chicago to be through with them before they are granted the rest of the country. And, best of all, the more ambitious producers are not devoting themselves entirely to stories and imaginative themes. They are becoming practical and instructive. They place facts before us, they disseminate information, they give us propaganda and argue for causes.

And with all these high-class, elevating and instructive pictures being released, it seems a shame that ever and anon some thoughtless group endeavors to injure the general uplifting and artistic tone of the general output by advertising "dime novel" releases of the "blood and thunder" variety and boasts of the fact on the screen.

SCENE FROM "ANDROCLUS AND THE LION"
Gaumont Hand Colored Release of August 22d

GAUMONT PRODUCTIONS COPYRIGHTED

On Friday the 19th of July, the Gaumont Company took the serious and important step of protecting its American interests from infringement, both in bringing Gaumont productions into America from foreign shores, and also in preventing through the courts any such parasitic evil as duping, by having all their productions that they bring in and release in this country copyrighted. This action was deemed advisable because of an instance in violation of the copyright, that recently occurred in the East. Mr. Herbert Blache, general manager of the Gaumont Company, in discussing the copyright situation expressed the utmost determination to confine Gaumont films in America to the proper purchasers and assures that he will prosecute relentlessly any infringer of the Gaumont copyright. To this effect a general letter of warning was sent to every agency in America with the following instructions:

> We herewith advise you that all Gaumont productions are copyrighted in the United States as well as abroad. This means that we will prosecute anyone infringing on our American copyright to the fullest extent guaranteed us under the American copyright law.
>
> We desire to ask you to extend this warning to exchanges and exhibitors generally not to infringe on the copyright of any Gaumont films.
>
> Any Gaumont film being marketed in violation of the copyright of the Gaumont Company is liable to seizure or destruction by us, who are determined to proceed to the limit of our copyright.

OLYMPIC GAMES SLIDES

Moving picture exhibitors everywhere have been besieged with requests from their patrons for pictures of the 1912 Olympic games.

In fact the wonderful showing made by the American Team has been the talk of the whole country, and every man, woman and child is eager to see the track and field events in which our athletes distinguished themselves so nobly.

Through a special representative and at a great cost, the Novelty Slide Company of New York have secured the only original authentic and copyrighted views of all the important Olympic events.

These pictures are made up in beautifully colored slides, and a descriptive reading is printed beneath each, which tells the story in detail.

As a timely attraction, this subject is proving an immense success, and without any question exhibitors will profit handsomely by playing this feature.

Special attention is called to the fact that these views are genuine pictures taken in the Olympic stadium at Stockholm, and are not newspaper clippings. Furthermore, every slide is protected by copyright, and the Novelty Slide Company hold the sole and exclusive rights thereto.

Some of the largest pictureplay houses are playing this attraction to record attendances, and tremendous enthusiasm and interest is shown by the American public everywhere in these Olympic Games Slides.

POWERS CONTEST WINNERS

Competition Brought Out the Best Efforts of Hundreds of Scenario Writers

Over five hundred stories were submitted in the contest inaugurated by the Powers branch of the Universal Film Manufacturing Company, and it was no easy matter for the committee to decide on the prize winners. The scripts were read and passed upon by the readers and writers of the Universal Film Manufacturing Company scenario department, the task involving much work and thought.

Aside from the four prize winners many scripts were selected and bought which will be produced in due time and they will certainly prove to be successes in every particular.

To James Carroll, of 108 Madison street, New York City, was awarded first prize for his scenario "The Key of Life," one of the strongest stories ever written.

"The Crucifix of Destiny," written by R. D. Armstrong, of Santa Barbara, was selected for the second prize. It is an unique and original story, and the crucifix which will be photographed in the story was given to the Armstrong family direct from the Vatican.

Dr. J. R. Clemens, 3720 West Pine street, St. Louis, an eminent physician and writer, was awarded third honors for his story, "The Doctor's Secret," a powerful drama of the life of a physician with which subject Dr. Clemens is familiar.

"The End of the Straight Road" is the title of the fourth prize winner, written by Jere F. Looney, 3750 West Pine Boulevard, St. Louis, Mo. It is an interesting drama with a strong and convincing preachment.

Due notice of the release of these prize winners will be given to the moving-picture-loving public.

SCENE FROM "ANDROCLUS AND THE LION"
Gaumont Hand Colored Release of August 22d

BLANCHE WALSH—A GREAT ACTRESS IN A GREAT PLAY.

By Margaret I. MacDonald.

When Tolstoy, the celebrated Russian novelist, wrote "The Resurrection" he breathed forth to the world a great thought; he traced with a heavier stroke the line separating the physical and the spiritual, body and mind, sex and soul; he chalk-lined the stepping over place in a manner which we cannot forget. The novelist has shown us the woman in the throes of her sexual self, insurmounted by mind; he has pictured her fall, her continuance on the downward path and into the prison cell, and the fanning into flame of the frail spark of a soul which remained. And then, O wondrous thing! the real awakening of the soul of the woman, the arising from the ashes of a dead self of that divine something which even debauchery had not been able to destroy.

Tolstoy gave us the word picture. With his wonderful gift of language he told us the story as it originated in his brain. His was a large mind, able to comprehend every human passion. His comprehension was mathematically correct; he figured that the pendulum which

MISS BLANCHE WALSH

swung so far one way was capable of a reactionary movement of equal distance. His was a great soul that was able to realize the possibility of the existence of the divine spark beneath the debris of debauchery, and to create it into the life story of his heroine.

Then came the staging of the story which strikes home to every woman of us; and who that has ever seen it can forget the embodiment of the personality of the heroine of that tragic story in the talent of one of the greatest, if not the greatest emotional actress of which America can boast. When Blanche Walsh flung to the winds her own personality and stepped on the stage in the part of Katusha, the Russian peasant girl of Tolstoy's creation, there was but one thing left to be desired, that, as she interpreted the thought of the author, as she wove her physical as well as her mental self into the until then abstract personality of the brain fancy of a great writer, that the marvelous adaptation might be perpetuated, that the demonstration of the talent of the great actress might live, and that the story of the peasant girl whom she had lifted from her niche in the silence of a literary creation and made to live, love, struggle and conquer—and in the flesh—might repeat itself in the shades and tones, and intensity that she gave it.

And now, O happy thought! that one thing left to be desired has come to pass: Blanche Walsh has given her interpretation of Tolstoy's wonderful creation to posterity in the moving picture film. And it is this silent film that really gives the actress her unretractable place among the great interpreters of the dramatic art. It is this demonstration in film where not a sound is heard, not a word distinguishable that gives the final touch to the scales, that tells the story of a great interpreter.

This film is magnificent. It is a wonderful effort, for

which a great deal of credit is due Mr. Joseph A. Golden, producer. Mr. Golden also arranged the scenario adaptation, in which, by-the-way, not a single point of the story has been lost.

I am sure that my readers would enjoy a little glimpse into the private life of the woman who with unusual womanly perception made animate the part of Katusha in "The Resurrection." Through her kindly generosity, I was recently invited to luncheon at her home among the hills of Connecticut, at Cos Cob, near Stamford. Her automobile with dear Mrs Kram, Miss Walsh's pal for seventeen years, met me at the depot. And then we wound in and out, in and out among the hills, until the white road led us to a cosy nook overlooking a wooded valley, out of which rose one above another the trees on the upland yonder with a profusion of greens and deep blues in the shadows.

As I alighted from the machine, Miss Walsh advanced to meet me with a kindly welcome. Her cool, comfortable appearance on a warm day delighted me, for she

was clad in pongee silk knickerbockers and becomingly long pajama coat of the same material, reaching midway over her thighs. Tan stockings and tan oxfords completed the sensible costume. "We are living 'country,' and I want you to feel perfectly at home and just please

be 'country,' too," she said as I seated myself in an easy chair on the big, wide porch.

It was a delightful household into which I had alighted I found on closer acquaintance. Each one is nicknamed. Mrs. Kram is "Muvver," Mr. Travers, Miss Walsh's husband, is "Bill," and Miss Walsh herself is distinguished by the name of "Pups." The origination of this latter is rather amusing. Mrs. Kram, in her motherly way, usually drew the bath for Miss Walsh in the morning, and arranged everything for her to make life as easy as possible for the woman whose genius she so admired. On this particular morning, although the actress had a special engagement, she was unusually slow in arising to the occasion. At last some well-known acquaintance entered and remarked, "Well, you certainly are a pampered pup," and ever after that the name of "Pups" has been applied to Miss Walsh by "Muvver," Mrs. Kram.

My interview with Miss Walsh was not a set, conventional thing. It was just a little friendly chat. A sort of a heart-to-heart woman's talk. Sometimes the conversation would drop, and in the comfortable silence I leaned back in my chair, gazing at the wooded hill beyond and the house with the tall chimneys and red-brown roof that blended so harmoniously with the lights and shadows of the landscape.

"How did you feel, really, when you saw yourself in the picture—when you beheld yourself for the first time in the world for which you had so many times been applauded?" I asked.

"Well," said she, "I looked upon it merely as an interpretation of the part. I watched the development with interest, and felt nothing personal whatever in connection with it, until I saw myself step out and bow, in everyday attire. Then it did seem uncanny—in fact, I felt positively idiotic."

"The story of 'The Resurrection' appeals to me very strongly in an analytical and elemental sense," she continued. "First the uncouth, ignorant girl in whom sex was the strongest consciousness, and her succumbing to the persuasions of the man of ignoble intention. Then comes her life of abandonment following the death of her child; and after all the awakening of the soul of the woman. Oh, it was a wonderful thought that Tolstoy gave out, and I am so proud to be associated with him in that thought. I am proud to have been the woman who was able to interpret that thought in such a manner that it 'got over'—that the public understood."

Blanche Walsh is a thorough genius. It is not in feature or form or coloring that she appeals to one. It is that something within her which steps forth and wields a gripping power over her audience. It is that electric spark of genius which electrifies the physique, which illumines face and feature, which flashes from the eyes, and steps forth with a conquering magnetism and a divine intelligence that is able to unlock the doors of the obtuse fact and stamps with burning letters its true name thereon.

In "The Resurrection" she has taken us collectively by the hand and led us to the doorway of the soul of woman, and has ever beckoned us across the threshold to behold the pure white light that is always burning there.

The Blanche Walsh "Resurrection" Film, which is in four parts, is being presented as a state's rights proposition by the Masko Film Co., Room 113, 145 W. 45th street, New York City. Harry L. Kovar and Herman Mason, the heads of the firm, are both of Russian parentage, and Mr. Kovar proved specially helpful in looking to the authenticity of stage settings, etc.

It is a matchless production of which much will be heard in the future.

Harry Lonsdale one of America's Leading Men.

Harry Lonsdale, long known to the American public for both stage and picture work, has recently joined the "Flying A" players of the American Film Mfg. Co., and will play leads in one of its several Chicago companies.

Mr. Lonsdale is an Englishman, but has spent nearly thirty years on the American stage, where he has supported such great stars as Richard Mansfield and Nat C. Goodwin. He has been for some time with the Selig forces.

"THE NEW BUTLER"
Majestic Release August 20th

"THE BURGLAR AND THE ROSE"
Powers Release August 9th

"THE HINDOO'S PRIZE"
Imp Release August 5th

Altoona, Pa.—Robert and Andy Gamble will erect a moving picture theatre at 11th Avenue and 14th Street.

New York, N. Y.—The Universal Film Exchange of New York, Inc., motion pictures; capital stock $25,000. George Garret, George W. Stout, William T. J. Siggo.

For Those Who Worry O'er Plots and Plays

Read This, Ye Writers

We are pleased to print the following encouraging statement from Giles R. Warren, editor and secretary of the new Victor Film Company, which is headed by the versatile actress, Florence Lawrence. Mr. Warren is a busy man because he has written most of the picture-plays in which Miss Lawrence has made her great successes while leading lady for the Imp, Lubin and the present Victor concerns. It is not often that Mr. Warren is able to find time to write of his experiences for others. That overworked and in ill health, he has taken time to give some small measure from his store of knowledge of the pictureplay writing art, to our readers, we consider both as a compliment to ourselves and to the Moving Picture News. Mr. Warren's words should prove encouraging to the rank and file of script writers. He believes that the excellence of the output is steadily increasing and that there is a grand opportunity for every writer painstaking and studious to succeed as a picture playwright. Mr. Warren writes the editor of this department as follows:

> In my humble opinion, no one class excels in scenario work. Approximately, 26,000 scripts have passed my desk and the above opinion is the result of my observation. The reason that more magazine writers and newspaper men do not succeed better is because they do not, as a rule, seem to grasp necessary requirements of the business. They have worked so long on their own lines that it is difficult for them to change their viewpoint. I will say, however, that once a professional writer does understand the technicalities of the work, they naturally forge ahead rapidly. My experience is, however, that most of them consider that they know better than the scenario man what is really needed and feel that if they were permitted to have their own way, they would soon revolutionize the business. It is not their lack of ability, but their disinclination to adapt themselves to conditions that tends to work against them. The argument that all things equal, the magazine and newspaper writer should make greater headway as pictureplaywrights than the average, is good. Because as a simile, if one wished to employ a bodyguard he would scarcely employ a ribbon counter clerk, or a theological student, but would seek a trained athlete. I have a number of professional writers as contributors and I value their efforts very highly.
>
> I have no hesitancy in stating that the average script is one hundred per cent. higher grade than it was one year, or say two years ago. The reason for it is quite unmistakably evident; it is the result of a general and careful study of the art of scenario writing. Your work, as a pioneer has had quite a material effect upon the general result. In short, the public has been receiving for a long time, the very best instruction upon the subject and has profited thereby.
>
> It makes no difference to me whether the contributor is a magazine star writer or a stage carpenter—if his script contain originality, plot and convincing action it will be gladly considered. I have read the work of about every writer in the pictureplay business to-day, and have been happy to see that the ouput has consistently improved. Inpractical and conventional scripts, of course, are very numerous, but you never know when you will discover the nugget. Speaking for myself, I can assure writers that they are no more pleased over acceptance of their work, than I am in discovering a good story containing the "wallop." Writers are indebted to the honestly conducted departments in the trade journals for many beneficial hints, and they should appreciate what these department editors are accomplishing in the writer's behalf.

A Summing Up

Giles R. Warren's statements should be carefully considered by our readers. His words are emblazoned with hope for the modest pictureplaywright. One hundred per cent. improvement in contributions within the last two years, and a majority of the scripts written by other than professional writers, is interesting. By careful attention to details, any one of talent can seemingly meet success as a pictureplaywright. In the past few weeks we have published a number of interesting opinions from various editors. We shall quote others from time to time. Although editorial opinions vary, somewhat, it should be clearly proven to those writers who have closely followed the series that the " outside writer" has nearly as good an opportunity to succeed as the "inside writer" so-called, and that such expressions as "plot-stealing," "favoritism," etc., have no place in the profession.

Right In the Atmosphere

A well known pictureplaywright drops the following opinion into the hopper:

> I do not believe any person can make an unqualified success of script writing unless he is right in the atmosphere all the time. He sees the pictures produced and then sees them on the screen. He knows the possibilities of the camera, the tectnique of the picture, and all the little secrets of which the uninitiated are ignorant. If I were to advise my friends in the profession, my first tip would be for them to "hang around" some studio. Several of the more tooted film "yarners" including myself, spend some time in certain studios. When one gets the swing of it, things come easier. I have written four stories that have been put on at a plant within the past three weeks and have two more that will be produced soon. Now the advantage of it is this: don't suppose I could have sold many of these stories in the open market, but I was right on the ground and knew what they wanted; where the stuff could be put on; and the types of players in the stock company.

Everyone hasn't the opportunity to "hang around" a studio, and the management is not conducting a college, anyhow. The above correspondent has the advantage of thousands. He lives near the plants, and maybe had friends at court. By closely studying the film stories and the types of actors as given in the News, the free lance can do much to help in marketing his work. In fact such study has become essential to all of those who would succeed.

Hello! Here's Another

There is a fly-by-night theatrical manager in the Middle West who is advertising the merits of his "pictureplay correspondence course." He gives address as "Motion Picture College Building," or words to that effect. There is not a business building of any kind on the avenue he mentions except the very modest residence of the "Professor." He never wrote a script in his life and his course is composed of "steals" from several standard textbooks and from sheets sent out by various film companies.

"Optimism Pays"

The Editor received a pretty picture post card the other afternoon. On the reverse side was shown the placid waters of Lake Mahocap, N. Y. Right in the midst of the lake's mirror-like surface rose the greenery of Fairy Island. Seated in front of our mahogany desk, we brushed aside 2,122 inquiries and gazed upon that picture. Our coat was off, and so was our collar. In our mind's eye we could perceive the bosky dells and mossy retreats on that isle and the manly form of President A. Van Buren Powell, reposing midst the daisies and buttercups. On the card was written in our President's bold chirography these mystic words: "Optimism Pays; look where I am now." We glanced pensively down at our $5,000 Turkish rug; then across at the red-hot skyscraper opposite our bay-window. We sighed; and opened another petition. Nothing disturbed the silence but the whine of our electric fan and—— But what's the use!

Postage Problems

A lady in Colorado Springs, while interestingly describing to us how the spring cured her husband of

Bright's disease, inadvertently explains how she "got the goods" on a poor pictureplay editor. To quote:

> Twice I have sent stories to a "trust company" and have both times sent two two-cent stamps. I always do this in order to have safe return of my MSS. This company always puts two one-cent stamps on and I have to pay the extra due two cents. (This last underscored). I make a record of where I send my stories; the kind ("kind" underscored) of stamps enclosed; so that I know what I am doing. This is the only film company that treats me this way. All the others use the very stamps I send, or the same kind. The Edison and Champion are very nice people. They have bought my stories and I have never had to pay "due" two cents. Also the American is good. I have had my plots stolen. But it doesn't deter me one single minute. I go right on digging away at my stories. I'd as leave they'd steal the plots as the stamps; one is as mean as the other. Lack of principle. There are "sharks" in all trades. The only way is to stay away from them. Will say, if anyone is suffering from "Bright's disease and want to get well, this place will do it—also paralysis.

We feel that no comments are necessary on the above terse and forceful statement. Upon reading it, we were inclined to take advantage of the beneficial properties of the springs—we were nearly paralyzed. We never had any occasion to write any "trust company," for we are poor in this world's goods. As to the postage problem, if the correspondent will enclose a stamped self-addressed envelope with her script, as has been frequently advised in this department, she will have no occasion to complain of "postage due" troubles.

Just the Dime—Ten Cents!

For a dime—ten cents—the twentieth part of a dollar—you can get complete instruction in the art of script writing from a New York publishing house. The "instructions" are printed on a single sheet. Under the head "Where To Get Subjects," the Bible is earnestly recommended. Probably the title "scriptures" appealed to the "instructor's" mind as being apropos. After paying your dime and getting instructed, a follow-up form letter goes forth a week later. It offers to typewrite your plays, for stated sum, and also to market them. Save your money for the picture theatre and study the screen you will find therein.

New Text Book

"How to Write Photoplays" is the title of a very pretentious text-book written by Herbert Case Hoagland, of Pathe. It is bound in cloth and is published by the Magazine Maker Publishing Company. Here is the author's truthful definition of a pictureplay editor: "He is a combination city editor, dramatic editor, poet, make-up editor, proofreader, re-write man, stage manager, human encyclopedia and statue of patience, and usually has dyspepsia and is entitled to your consideration. He must read all the manuscripts. He must be able to grasp the dramatic possibilities of a script, see its weaknesses, know how to straighten it, must be able to recognize a story lifted bodily or in part from some other pictureplay, magazine, play or novel, and must be just as keen and unbiased at the end of a long day as he is in the morning." The book is well written and contains much of value to the aspiring pictureplaywright.

Got 'Em Tangled

When the editor of an Indiana monthly publication for pictureplaywrights first heard of Giles R. Warren "he was with Lubin! Then he migrated to the Imp staff, then back to Lubin, thence to Powers." Then, to quote a little farther down the column: "C. B. Hoadley won fourth prize in the Imp Scenario Contest, following which Mr. Hoadley became Imp scenario editor." Warren was presiding genius at the Imp plant three years ago, leaving that company for a desk at Lubinville. Hoadley succeeded Warren at the Imp studio long before he wrote "Chesty Buys Tags." We're just straightening out the tangle so both gentlemen can find themsedves.

WM. LORD WRIGHT.

WHAT THE SPECIAL EVENT ARE DOING

They are taking educational subjects, such as a talking dog, the new method of capping machines on bottles for educational purposes. They also have taken the Motordrome race at Brighton Beach. They have taken a night view of Madison Square Garden as it now appears in full blast. They are also continuing making the regular pictures, which they expect to release in the near future. Mr. Beck expects to make an extensive tour throughout

Mr. Fred Beck, of the Special Event Film Company, and His New Auto

the United States in search of some new subjects for educational purposes for the schools. He expects to leave on this trip about August 1. They have added a new section of the business with the Special Event Film Mfg. Co. They expect to manufacture motion picture cameras and printing machines for the amateur trade. These cameras are expected to be made in September, and they will be placed upon the market complete for the amount of $75, and will guarantee same to take as good a picture as any professional camera on the market to-day. This is the motto of the Special Event Film Mfg. Co., Inc., Mr. Beck intends to live up to same.

ENTERPRISE OPTICAL MFG. CO.

Mr. Fred A. Clark, the Eastern salesman and demonstrator of the Motiograph machine has been in Chicago, paying his annual visit to the plant of the Enterprise Optical Mfg Company, and on Friday noon of last week, he left with Mr. Woodward, the manager, for an automobile trip to the different lake resorts in the northwestern part of the State of Illinois, spending three days in going from place to place, during which time Mr. Clark and Mr. Woodward visited Crystal Lake, Waughconda Lake, Fox Lake, McKinley Lake and other points of interest.

Mr. Clark expressed himself as being both surprised and greatly pleased at the beauty of the land which they traveled through, and he was surprised to learn that over $150,000,000 is realized yearly on each of two crops in the State of Illinois, namely, oats and corn.

After a few days longer visit at the factory, Mr. Clark will again be in the East, making his headquarters with the General Film Company, at Boston, Mass., from which point he will take up his usual visits to the many exhibitors now using theMotiograph in the New England States.

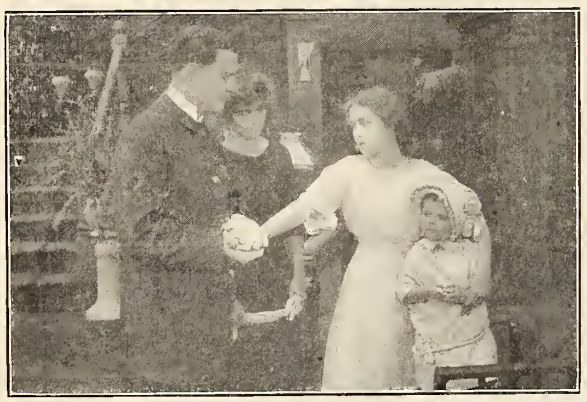
JAY HUNT, BURLESQUE MAGNET

Jay Hunt, the popular Vitagraph director, who has lately been affiliated with Thanhouser Company, has left the latter concern to start rehearsals of "Queens of the Follies Bergere," the Western Wheel burlesque show of which he is part owner. The fact that Mr. Hunt is a burlesque magnet will come as real news to many of his friends, since it is known that franchises on the burlesque wheels are held by an "inner circle" in which it is hard for the outsider to break. Mr. Hunt's active interest in the show extends, however, only to the producing end. As soon as rehearsals are over and the show on its way he will resume his picture directing, just with what firm is not yet known.

MORE THANHOUSER THRILLS

Thanhouser thrills us three times more in his 3-A-Week for the week beginning Sunday, Aug. 11th. That day "Big Sister" is the release. It shows the love of a poor orphan girl for her tiny sister. Desperate circumstances cause her to give over the baby to a rich family for adoption. But she cannot bear life without her infant sister, so through a kindly copper she gets a position in the kitchen of the home of riches and so is able to be near the little one. The policeman falls in love with "Big Sister" and they wed. Then the officer and his wife go boldly to the rich woman who has adopted the little sister, and persuade her to give over the child to them, whereupon their happiness is naturally made complete.

Then Tuesday, Aug. 13th, is "Now Watch the Professor!" Talking of thrills, the Professor assuredly gets his. It is thrilled through and through. He is gagged and then he is thrown into a mummy's coffin and humiliated to a great degree. But in the end he turns the tables and lands his enemy in durance vile—on a charge that was originally brought against the Professor himself!



"The Wrecked Taxi," released Friday, Aug. 16th, shows a real taxi wreck, and then some thrilling court scenes in which a woman confesses, and thereby almost loses her standing in society and the love of her husband—but she sends a guiltless man free and feels best for the accomplishment.

WESTERN CORRESPONDENCE

Arkansas Hot Springs, July 24.—There's nothing like pushing a good thing along. Many times in this correpondence I have had occasion to mention the fact that the people of this resort like their motion pictures and patronize them liberally, so it was natural, then, that this patronage was bound to increase the coffers of ye managers. Well, one of 'em, or, rather, to be more explicit, two of the aforementioned magnates, have decided that their theatre was not large enough to accommodate the crowd, and they have, therefore, made arrangements to enlarge their theatre, taking a lease on the room adjoining their place of business, which will shortly be part of one of the prettiest theatres in the city.

This news should be of double interest, for the reason that Independent pictures have made this improvement possible. I refer to the Photo Play Theatre, where Messrs. Blaschke and Erickson have held forth for over a year. The little Photo Play has always done a big business. The house uses the mirror screen, has a lens that makes the pictures appear a "mile high," and runs first-class Independent material. Their success, of course, was to be expected. They are really going to have a great little house there.

By special arrangement the heating and cooling features will be a novelty. If one is sweltering in the heat of August, step into this house, where the temperature will be thirty degrees at least cooler than the outside. If it is winter and the atmosphere suggest a hot toddy or the acquaintance of the popular twins, "Tom and Jerry," flop into the theatre, where one will find it warm enough to use a palm-leaf fan. And speaking of fans reminds me that there won't be an electric buzzer of this description in the place. The house when finished will seat over 500 persons.

The management is also going to discard the name Photo Play, and is now offering a prize to the one who sends in the most appropriate one. Photo Play was selected when Essanay announced that this name had won their prize of $100, which was one of last year's interesting features in the news of the picture world, but Messrs. Balaschke and Erickson believe that they can pick another winner by letting the "dear pee-pul" decide, hence the offer of a five-dollar gold piece to the one who guesses to best suit their fastidious discrimination. The two firms that have done the most good for the Photo Play are the Bison, with their famous "101 Ranch" pictures, and the American Company, whose Western stories are very popular here. I remember reviewing the first reel the American people put out, which was a fright, and I go into the theatre now every time I see one of their posters. They are sure some pumpkins in the motion picture world.

There is another gentleman who is going to throw his hat into the ring and permit various exchanges to take a crack at it. He is George Walker, the city's leading post-card and novelty man. George has taken a lease on the old Majestic Theatre, on Malvern avenue, the house that the dusky population calls their own, the only house, in fact, that the negroes have in this city; and the kinky-headed sons and daughters sure like their pictures. George is turning the Majestic into a thing of beauty, adding interior decorations, putting in a new fire escape, enlaiging the stage and curtain, and intends to make the place most attractive. This house has always done a good business, and now that it is to be improved, and the fact that the dusky citizens have not had a theatre for such a long time, George is in for a lively session.

Out at Whittington Park the management of that place has also been quite busy. New concrete walks have been added, a swimming pool is being built and a lawn tennis court installed on the grounds used by the Pittsburgh baseball club. The tennis feature will be illuminated, making it possible to enjoy this pastime at night, for tennis is getting to be very popular. It's a game, though, I never could see. I am at present nursing a badly battered hand as a result of trying to emulate Ty Cobb, for the Moose have their nine in the field. A young lady once—just once—tried to teach me to play tennis. She slammed the ball at me so fast I couldn't duck. It struck me between the eyes and I tried to find the star that guided Peary to the North Pole. I heard a sweet, far-away voice murmur, "one love," or something like that. I grabbed that ball and with my tennis paddle landed on it with all the force righteous indignation can command. I believe it's going yet, and that happened six years ago. The last seen of it was as it sailed majestically over trees that grew 200 feet high, and that ended my tennis tuition.

Essanay sent two reels here this week that were well received, "The Butterfly Net" and a "Broncho Billy" romance. There were several good Imp reels here, "The Schemers" being interesting. Thanhouser also had several good ones at the Princess, which continues to do a good business. We also had "His Wife's Old Sweetheart," which one of the local papers persisted in calling "His Old Wife's Sweetheart."

THE MAN IN THE BATHS.

OPERATOR'S CHAT

By James Girvan

MOVING PICTURE OPERATORS' ASSOCIATION

President—Robert Goldblatt.
Vice-President—James Girvan.
Corresponding Secretary—Sidney Dignon.
Financial Secretary—McRea.
Sergeant-at-Arms—William Cohen.
Business Representative—Robert Saunders.

* * * *

Moving Picture Operators

ATTENTION!

At the last meeting of the M. P. Operators' Union known as the auxiliary to Local No. 35, I. T. S. E. the report of the Executive Board was submitted to the operators to decide as to what action they would take after hearing what International President Chas. C. Shay, and the other members of the committee had to say. The chairman at the request of the body asked all members of other organizations to leave the hall; then the matter was taken up and each and every member present decided that it would be much better to remain independent as they had got absolutely nothing in the past by being an auxiliary. All operators holding cards of the former union that wish to stay with us will do well to see our business agent, Bro. Bob Saunders, and he will supply them with all the information they want.

* * * *

I believe there will be quite a number of Operators who will ask why we took this step, and I will try to enlighten them as far as I can. In the first place when we held our first meeting in the old Dominion Film Co.'s office on Twenty-seventh street near Broadway, about the last week in April, 1908, we then had a body of about 150 members. We then moved to the Star Theatre, 527 Sixth avenue, where we continued to enroll members for a sum of 50 cents. After we had a good sized body together we applied to the American Federation of Labor for a charter, and they told us we would have to see the "International Alliance of Theatrical Stage Employees." We then went to Mr. Kelly, business representative of I. A. T. S. E. Local No. 1, who referred us to Secretary M. Hart, of Chicago, and he informed us that we would have to go into Local No. 35 for the time being as an auxiliary, and when convention time came around ask for a charter. We did so. We sent a No. 35 man to represent us. We got nothing then but promises. The following years 1909-10 and 1911 we got more promises, and this year we sent Bro. Goldblatt to the convention to ask for either an Independent charter, or amalgamation with Local No. 35 on an equitable financial basis. We were practically ignored, and as the I. A. has given No. 35 the power to organize a branch we refuse to jump from the frying pan into the fire, therefore from now on we will work for our own benefit and wait until we are recognized as a body and be given a hearing before an impartial committee.

* * * *

All moving picture operators that wish to join our new association are advised to be on hand at our next regular meeting Monday night, 12 m., August 5, 1912, at Teutonia Hall, 66 Essex street.

Manufacturers' Synopses of Films

SOLAX

THE BLOOD STAIN (Aug. 14.)—A young designer is at work on an important sketch and all he requires for its proper completion is a Masonic emblem. He is about to give up his work temporarily and take advantage of an invitation to attend a week-end party. Before he leaves, however, the agent of the studio building enters and presents a bill for rent. The artist pays his rent and while he regards the agent making out a receipt he spies a Masonic emblem dangling from the agent's watch fob. The artist borrows the Masonic charm, while the agent promises to return for it after he has made other collections.

The agent next visits a chemist whose laboratory is located immediately above those of the artist. The chemist is busy on an analysis of blood. Some of the blood he pours into a graduated glass and places it in a cupboard. The chemist absent-mindedly pays his rent—pursues his chemical investigations and later closes up his shop.

In the meanwhile the artist has sketched the Masonic design, and then hurriedly leaves to catch a train and keep his appointment for the week-end, forgetting to return the Masonic emblem he had borrowed in his haste to get away.

The agent on his way downstairs meets "Butcher Bill," a thug, who tries to attack him. In backing away from the thug, the agent falls down a flight of stairs, cracks bis skull and dies immediately, while Big Bill robs him and makes a getaway.

The blood in the cupboard of the chemist's laboratory is upset by a rat. The blood gradually makes its way down the side of the wall—through the floor and ceiling of the artist's studio below and the drops stain the artist's working coat. Immediately after the agent's supposed murder is discovered, detectives come on the scene and after their burried investigations decide that the artist is guilty.

The artist is traced to the railroad station, is arrested and then detained in prison.

The Eagle, a metropolitan newspaper, assigns one of its best men on the case. The reporter makes investigations on his own hook and soon solves the mystery. He is aided by "Jim, the rat," a thug. The story abounds in sensationalism, besides showing scenes actually taken in the news room of the Brooklyn Daily Eagle. The film also shows a splendid "Third degree" scene, a struggle in the back room of a low dive where "Butcher Bill" is rounded up.

THE STRIKE (Aug. 16.)—This is a big labor problem play and shows that the preconceived notions of laborers that their employers are brutes and oppressors are false notions.

The laborers employed in a large factory are disgruntled with the treatment accorded them. They decide to go on strike. Their employer receives their manifesto with indifference, in fact, he ignores their unreasonable demands.

A big mass meeting is held; after the factory is stoned. The mob is considerably agitated by a labor union orator. He arouses them to such an extent that they vote to blow up the plant. One of the young factory workers is selected for the placing of the bomb.

The men are desperate and are prepared to do anything. The night before the bomb is placed a meeting is held. Before the meeting proceedings are discussed in private at the home of Jack, the bomb placer. After the discussion he and the agitators leave to attend the meeting. In going out the agitator drops a lighted stub of a cigarette. About midnight Jack's house is in flames. His wife and child are caught in a trap. She telephones him and gets him in the midst of a tumultuous session.

Jack drops everything and runs to rescue his loved ones from sure destruction. He knows that if the bomb, which is hidden in his house, should explode his wife and child would stand no show at all of being rescued. He hurries along. It is three miles to his house and not a conveyance in sight. Suddenly two big auto lamps show up in the distance. Jack motions wildly. The car glides up. To his surprise Jack sees his employer. The employer inquires of Jack the cause of his excitement. Jack explains, and soon htey are away, breaking speed laws. They arrive to see the house encircled in flames. The employer valiantly assists in the rescue work while Jack dashes into a room full of smoke, gets the bomb and throws it out of the window into the street where it explodes and fortunately does no harm.

The employer wins Jack to his support and in winning Jack he also wins back the rest of his erstwhile dissatisfied men.

The story is full of thrills and sensational scenes.

G. MELLIES

A ROMANCE AT CATALINA (Aug. 15.)—Falling in love with a young fishing captain, Grace Sherwood disappointed the expectations of her father, who had introduced her to a young nobleman, Robert Hardwicke, desirous of winning her hand. Pursued by the unwelcome persistence of Robert she escapes to sea in a rowing boat, but is overtaken by his yacht and obliged to be his unwilling guest. Donning a life belt whilst Robert is in the engine-room she throws herself overboard in the hope of escape, willing to take her chance in the shark-infested sea rather than stay longer on board.

Captain Heral, out with a clergyman and his wife on a fishing excursion, is attracted by the splash and using his spyglasses recognizes Grace and cutting the fishing lines he goes full speed to her rescue. The presence of the clergyman suggests a great opportunity to the quick-witted captain and he loses no time in winning Grace's consent.

Arriving at the pier they announce their marriage to her now furious father, but as he thinks it over he comes to the conclusion that it is a good thing to have as a son-in-law a young fellow who was sharp enough to outwit both his rival and himself and who later on could shoulder some of the cares of his vast undertakings.

THANHOUSER

BIG SISTER (Aug. 11.)—They were two little orphans, one so small that she really couldn't work, and while the other girl was scarcely sixteen and small for her age she had to do the work of a full grown woman. One hot summer's day a kindly lady connected with a most worthy charity entered the poor home of the orphans, and asked the elder girl if she would like to go to the seashore with the baby. The girl was delighted but, she ruefully explained, it was absolutely necessary for her to keep on working, and she could not spare the time. Still if some way could be arranged whereby the baby would enjoy the fresh ocean breezes the elder sister would be more than delighted.

A way was found, for the visitor took the child with her as her own particular guest. There was a big party of them that went to Coney Island, but in the opinion of the visitor there was no child present who would compare with the child she chaperoned. On their return to town she spoke to the sister, told of the love for the child that had crept into her life and offered to adopt the little one. "Big Sister" realized what the offer might mean to the baby and consented to let her go, although with a heavy heart.

As the days passed the elder girl became more and more lonely. She haunted the vicinity of the baby's new home, and finally aroused the suspicions as well as the admiration of the policeman on duty at that block. He questioned her kindly. She told him about the baby, and he used his influence with the good-natured cook, an old friend of his, who willingly gave the girl a position in the kitchen. There she was able to occasionally feast her eyes upon the baby, but her position was so humble that the lady of the house never knew she was there.

In fact, the first intimation her employer received was when a policeman in full uniform came up the steps of her home and sent in a note by the butler. In this missive he explained that he was very anxious to marry the lady kitchen maid, but was unable to win her consent unless she regained her small sister, now living in luxury in the same house.

The astonished woman called in tbe policeman and also summoned the cook's assistant. On questioning them she was satisfied that the baby would have a good home and willingly surrendered the child, for while it was a sorrow to have to give up the child she had grown to love she had many other sources of happiness, and she was convinced that the little one was the only happiness and comfort the sister had enjoyed up to the time she met her big, good-hearted policeman suitor.

NOW WATCH THE PROFESSOR (Aug. 13.)—Professor Gregg arrived in New York on a liner at a time when news was very light, which explains why the reporters gave big displays to the fact that Gregg was returning with rare antique jewels which he had unearthed abroad. He also had a vast collection of other antiques, and the value of his belongings was set at an enormous figure.

The accounts were read with great interest by a number of persons, including a gentleman whose finger prints and photograph were highly treasured by the police of many cities. It struck him that the professor was far too wealthy, and he determined to see if they could not do business together, so he evolved a neat little plan whereby he hoped to meet the professor and the jewels.

The professor received word that a mummy was to be sent to him for inspection in the hope that he would buy it. For the mummy, who was the before-mentioned light-fingered individual, climbed out of his case, swatted the professor, and, assisted by the expressman, bound and gagged him, then interred him in the case and sent him away.

The professor spent a few unhappy hours a prisoner in a dirty room, then he managed to free himself, and started back toward his hotel. On the way he met a newspaper boy, and hearing him crying out "All about the smuggler" he bought a paper. It interested him to read that Professor Gregg had been captured in his hotel room on a charge of bringing in valuables without notifying the customs authorities. His admiration of speedy metropolitan justice was intensified on learning that his substitute had been arrested, tried and convicted within two hours, and was already beginning to enjoy a six months' sentence. That the prisoner refused to tell the police where the gems were hidden also pleased the professor.

The substitute was moodily brooding in his cell. He had been afraid he would convict himself of burglary, which meant a long sentence up the river. Still, although he had saved time for himself, he was far from being cheerful.

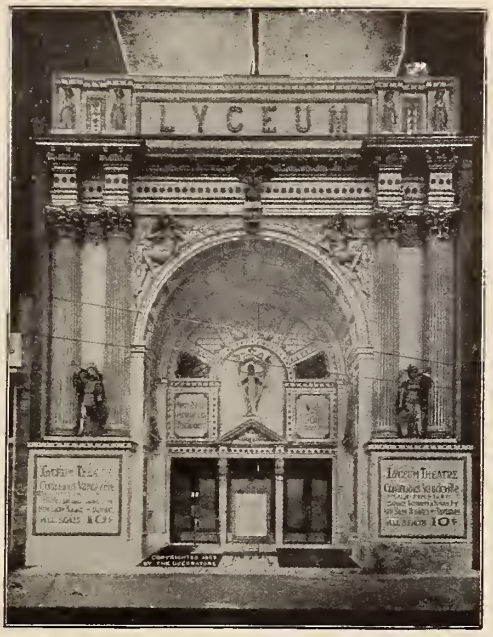
Then a message arrived from the outer world. It was from Professor Gregg. He explained that he had sold all his antiques before the substitute arrived, and he thanked the latter warmly for representing him at the roll call of the city prison.

The substitute thought of the professor who had told him he was now on the ocean, headed for a pleasure trip in Europe. The substitute was a strong, coarse man, but he wept. Then he removed his false white whiskers, part of the disguise the police had not penetrated, and cursed.

THE WRECKED TAXI (Aug. 16.)—The girl had two devoted suitors, and when she made her choice the rejected man remained her devoted friend. In her married life the girl was not as happy as she had expected to be and she and her husband frequently quarrelled.

It was not surprising, therefore, that her thoughts turned to the "other man" and in the course of time she believed she would be far happier with him. After a particularly bitter quarrel with her husband one night the wife, yielding to impulse, determined to run away and join the other man. She found him in his rooms, but he wouldn't let her remain. He talked to her of her baby, and finally induced her to return home.

The man called a taxicab and with the woman started for her residence. On the way the taxi was wrecked, the chauffeur killed,



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

but the occupants were picked up by another auto party and taken in the direction they desired to go. The couple reached the house unobserved and it appeared as though the woman's impulsive fault would never be revealed to the world.

Just before they left the man's rooms, however, a dissolute friend of his called, much under the influence of liquor, and had been left in the house by them. Wandering about the place in a half-dazed state, he found his host's revolver, thought of his own financial troubles and ended his life.

No one saw the man the moment he entered the house. No one saw the man return. The first that was known of his suicide was when the tenant called for help and policeman and others who knew him found the lifeless victim.

A doctor who examined the body said the man had been dead for several hours. The suspect could easily have proven his innocence by telling that at the time indicated he was in the taxi wreck some miles away. But to speak would bave ruined a woman's reputation, and he kept silent. At the time of the accident, when questioned by the police, he and the woman had given fictitious names, and there were no others to prove that the facts were true.

The woman also did not speak until the man was on trial for his life. Then remorse overcame her and she made a full confession, clearing the man, but so angering her husband that he drove her from him, refusing to listen to any explanation she or the man might make.

Five years later the husband, lonely and unhappy, was convinced that he had been unjust. He waited for a chance to make amends with his wife, and the chance came. He found that her heart was wrapped up in tbeir child and while she might nave been foolisb yet she had not sinned and heartily repented of her past conduct. Furthermore, he saw that he had been much to blame himself and vowed to make amends in the future.

And so they took up life together again.

COMET

A BACHELOR'S ROMANCE (Aug. 5.)—Suppose you were a dyed-in-the-wool bachelor and your only pleasure in life was at your club with other men who had no marital ties to worry them? Suppose, too, you found a basket containing a sweet baby girl witb a note pinned on it written by its distracted mother abjuring the finder to take good care of the child and bring it up as your own? Pray tell under the circumstances wbat would you do. You no doubt would have done the same tbing that Richard Vandergrift did—obey the note's instructions and carry it out faithfully and religiously. And we feel quite sure you would have benefitted as much as Richard did and be equally as bappy for having done so. When the poor mother left her child in that basket she was seized, as is only natural, with a fit of remorse. She had nothing to live for and sought the dark waters of the river to terminate her unhappy existence. But strong and willing arms hovered near to frustrate and save her—a policeman who had seen her make the plunge. The mother, Majorie, was taken to the hospital where she recovered after battling for her life for months. Mrs. Wayne Vandergrift, Richard's aunt, a very wealthy widow, heard of Majorie's plight and needing a companion hired the poor mother. Fortune seemed to smile on Majorie and we soon find her crossing the broad Atlantic with Mrs. Vandergrift. Six long years elapse. The baby has grown and Richard is very happy with fhe little ward, who is known to everyone and also loved as Elsie Vandergrift. The heretofore staid and crusty bachelor has arranged a party in honor of Elsie's birthday. His aunt, who has been in communication with him all the years she has been away, returns and sends him a message that she will be present at the party along with her companion. The pair arrive and Richard is attracted to Majorie through her beauty and subdued manner.

He introduces Elsie to his aunt and her companion. Slowly Majorie discovers that Richard's little ward is her own child—the baby she abandoned years ago. She clasps her to her arms and there is a happy reunion. The bachelor looks on with longing eyes. He has fallen in love with Majorie and she realizes that she loves him, too. Well, the final chapter arrives sooner than expected, for Richard concludes that single-blessedness is not always conducive to real bliss. So he proposes to Majorie and in the final picture we see them locked in each other's arms—as man and wife.

REPUBLIC

THE BORROWING SIMP (Aug. 12.)—Sim Perkins, the village fool, receives the nickname of "The Borrowing Simp" from his cronies at the corner grocery. He had never been known to have any money or do any work, but always possessed everything he desired by simply borrowing it.

Simp becomes annoyed when all his cronies marry and finally decided that he will marry, too. Without much thought on the seriousness of such a step he starts out on a "borrowing" expedition. He first borrows the horse and wagon belonging to the grocer, then a hat from the head of one of the by-standers and in spite of the laughter of the crowd he assures them that he will soon return with a full equipment of household furniture and also a wife.

In spite of the series of comical mishaps he finally gathers a wagon load of furniture, including a burning stove as well as a complete dinner; with this equipment he stops at Farmer Loon's house and borrows his simple minded daughter, an old maid, as a wife. With unrestrained joy, the farmer hustles the daughter away with Simp for fear that Simp may change his mind.

Simp has a splendid wedding. All his neighbors are there and enjoy Simp's hospitality as well as the dancing of the old-fashioned Virginia Reel.

Simp and his wife finally settle down to the humdrum of married life with no thought of the morrow, when like an avalanche the neighbors call and remove all the household goods that Simp had "borrowed" to start housekeeping with. The story is one mass of laughs from beginning to end.

MAJESTIC

THE MATRIMONIAL SUBSTITUTE (Aug. 11.)—Dr. Garland at the end of a hard day's work is called to the home of a rich family named Grey. He is disgusted upon arriving there to find he has been called to treat their dog, a pet of the daughter of the house. He sees a chance to get even the next day when he reads that a young friend of his, Dr. Carter, is to marry the same rich young woman who called him to attend her dog. Just before the hour of the wedding, the doctor sends a message to the young lady saying that Dr. Carter's physical condition forbids his marrying her and that he is to send a substitute. Meanwhile a jewelry salesman has been sent out to a neighbor's house and he gets in the Grey house by mistake. He is taken for the substitute bridegroom and receives a "hot" reception. Dr. Carter himself finally arrives and straightens out the troubles and takes his place in the bridal party. On the same reel:

THE STRIPED PARASOL—Mary comes down to the beach, opens her striped parasol and proceeds to read.

Percy chances along and fancies that it looks good. Then Dick finds Mary and persuades her to take a little walk with him and she in her hurry forgets her parasol. Percy brushes up a bit and decides to return and make a conquest.

But Rastus, a corpulent tramp, has come on the scene, backed up to the parasol and goes to sleep.

Back of the parasol Percy eloquently pleads his cause, so earnestly that he does not feel the waves that play on his feet. Rastus is awakened by the oration.

Out on the pier Mary decides to accept Dick's proposal.

Rastus folds up the parasol and when Dick sees what he has been addressing he leaves on the run after taking an unexpected roll in the surf.

A SUMMER IDOL (Aug. 13.)—Henry Denver, a broker, being surfeited with the pleasures of social life in the city, and wearied of the cares of business, resolves to seek a quiet place in the Catskills in which to spend the summer. He reads an advertisement that appeals to him, resolves to go there and calls upon his fiancée, Ruth Desmond, to apprise her of his departure, much to her displeasure.

At the same time an heiress, Marion Lane, comes to the same conclusion regarding the city and accidentally happens to choose the same resort that Denver does. She tells James Wall, her lover, of her decision and he is also displeased. Both the young people, traveling incognito as a poor clerk and stenographer, arrive at Catskill Corners the same day and seek board with Hiram Smith. Pretending to be poor they are given a reasonable rate and are allowed to help with the chores. Time and propinquity work the usual wonders in the usual way, and Henry and Marion fall in love with each other. Their financés, still in the city, detect a suspicious note in their correspondence and both resolve to visit the recreant ones. They arrive at the same time and Ruth recognizes Marion and tells Henry who she is.

Both Ruth and James are angry at what they see and learn, and the engagements are broken off, the two leaving in a huff for the hot city again, while Henry and Marion renew their troth in the cool countryside, waving the heated lovers a cold good-bye.

AMERICAN

THE MEDDLERS (Aug. 5.)—John Huxley, with his handsome young wife and Bob Lake, private secretary, came to the Western mine to inspect their holdings. Mrs. Huxley cared nothing for her aged husband and plainly showed it. She did become interested, however, in James Whitmore, when she accidentally saw James kissing his little sweetheart Mary Jacobs.

She sought out James after working hours and when the miner was going home. She made violent love to him when she found that he did not care for her. Also, she sought out little Mary Jacobs, told her fortune by cards, and predicted much unhappiness unless she married Bob Blake. Bob was also interested in Mary and made love to her. One day Mary saw her sweetheart James in the arms of Mrs. Huxley, but she did not see or know that Mrs. Huxley had arranged with Bob to bring Mary to a hedge close by where Mary could see her lover's treachery. James, afraid of his master's wife, submitted to the hug and kiss with much disgust in his heart.

One day the end came unexpectedly. Mrs. Huxley and Bob, standing together on the hillside, were plotting how they might further wreck the little romance. Suddenly a warning shout came from James, who had just lighted a fuse. In another instant there was a terrific crash, a swirl of smoke carrying giant rocks upward with it, and they after found the buried remains of the faithless wife and her private secretary.

THE GIRL AND THE GUN (Aug. 8.)—Pauline had always been a splendid shot, and her lover, the sheriff, approved of her remarkable marksmanship with the whole-hearted praise of a boy. One day two bad men, Scorpion Bill and Spider Jack, planned a raid on the girl's home. They assaulted her and her father and escaped with the swag. Great was the anger of the sheriff, who made plans for immediate pursuit.

A rousing revolver battle on horseback followed and for a time the sheriff lost track of his birds. We see them later dividing the swag and carousing until Bill tried to bunco his companion when a quarrel ensued. This the sheriff interrupted, giving a hot chase to Bill. The latter rode madly toward a great high trestle overhanging the valley. Nimbly he climbed its great height, closely followed by the sheriff. Suddenly he found all cartridges gone, and, thinking quickly, swung his rope over the trestle and started down. Arrived at the top the sheriff found himself in the same predicament without cartridges. He followed his prey down the rope. They met at a height of sixty feet from the ground and a blood-rousing, hand-to-hand battle took place in midair.

Meantime Spider Jack, watching the frightful battle, took heart once more and climbed rapidly up the trestle. He drew his gun, then changed his mind and hauled forth a wicked-looking knife with which he began to cut the rope.

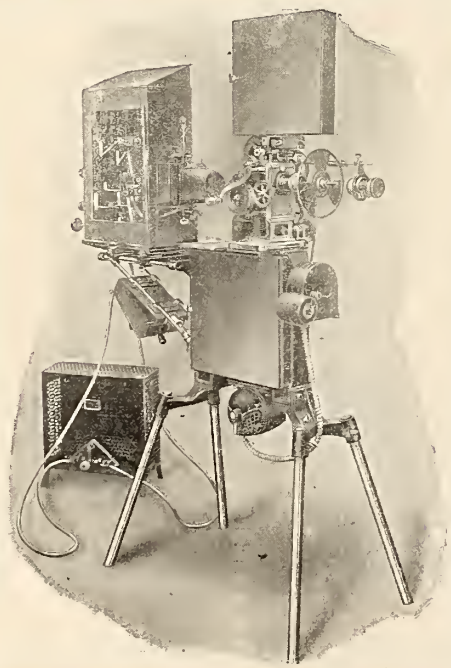
Down on the ground observing the desperate battle of her lover Pauline took careful aim at Bill. Then suddenly she saw Jack's figure on the trestle top and divined his plan. Again she aimed, this time at Jack. When her rifle sent its deadly missile upwards, the body of Jack hurtled to the ground. At the same moment, the sheriff, having obtained a throat hold on his antagonist, pushed him slowly backward until his body, too, joined that of his confederate. Without doubt one of the most dramatic pictures ever made. Most of the action takes place in midair and the spectacle of the desperate hand-to-hand encounter on the rope, with death awaiting the loser, is a sight not easily forgotten.

GAUMONT

THE REFUGEE'S CASKET (Sept. 10.)—The Marquis de Saint Hiliare, in danger of his life from the revolutionists, decided to leave his country and seek a refuge in a foreign clime, but before departing entrusts to his sister a casket containing the family treasures. A few hours after the Gendarmes arrive to search the house, but cannot find any trace of the Marquis or his treasures. Failure resulting in this direction, they next turn their steps to the sister's house. The officers instruct their men to search the upper rooms whilst they attend to the lower regions, and by a strange coincidence they notice an interstice in the hearth, which when examined reveals an underground chamber in which is concealed the casket. Intending to return at the first opportunity and divide the spoil, they say nothing to their men regarding the discovery. In their hurry, however, they omit to remove all traces of their discovery, and Marie Jeanne immediately upon entering the room knows that her secret is shared by the intruders, and determined to save her brother's property takes the casket to a more secure hiding place. Upon returning she is arrested by the officers, who bind her with cords, and threaten to shoot her if she does not reveal the secret. She remains firm, and eventually makes her escape after severing her bonds and killing one of the officers. The revolution having subsided the Marquis and his family return to their own country, but when visiting Marie Jeanne's house notice that the government seals are affixed, and her whereabouts shrouded in mystery. When sitting by the lake they are surprised to see Marie Jeanne return, and after affectionate greetings she restores to them the treasures for which she suffered.

CHAMPION

WHAT A WOMAN WILL DO (Aug. 5.)—Mr. Woods is taken ill. Physician is called;



POWER'S 6A

A Machine for the Operator Built by an Operator

That is why a POWER'S always wins. It is built on practical lines by a man who knows every phase of mechanics.

Mr. Nicholas Power has spent many years at the bench. His knowledge is most comprehensive, he is a mechanic from the ground up.

POWER'S CAMERAGRAPH has had his unceasing thought and attention for fifteen years and our *NO. 6A* will be found to possess every known improvement which scientific manufacture and knowledge afford. Our new patented device for resetting the lower loop automatically without stopping the machine, has added greatly to its effectiveness.

A *POWER'S NO. 6A* gives absolutely perfect projection, is easy of operation and noiseless with mechanical parts all on the outside where they are easy of access.

Let us send you pamphlet D describing POWER'S CAMERAGRAPH THE PRACTICAL MACHINE.

NICHOLAS POWER COMPANY, 90 Gold St., New York

For fifteen years the leading makers of motion picture machines.

examines Woods; leads Mrs. Woods into the hallway, says a specialist is necessary. While talking, Nell, Mrs. Woods' sister, leaves, being called out of town suddenly. She kisses Mrs. Woods good-bye, and Woods, ignorant of her departure, hears the kiss from his bed, and becomes suspicious of his wife and the physician.

Woods, poverty stricken, writes note to Dr. Forrest, the specialist, to aid him. Dr. Forrest has a patient who has heen hurned, and who advertises for a piece of human skin off the forearm, offering the sum of $500 for it. Mrs. Woods takes her hushand's note to the doctor, who refuses aid unless she consents to sell the needed area of skin off her arm. She yields, ordering the doctor not to tell her husband of her sacrifice. The doctor performs the operation upon Mrs. Woods, and also treats Woods, whose suspicions of his wife have now become a belief. A week later when the doctor tells Woods his wife has paid everything the man is dumbfounded. When Mrs. Woods, recuperated, returns home and reluctantly shows her husband her scarred arm and her check he is overcome with his own meanness. Nell, returning at this moment with good news, reconciles the couple.

GEM

'NEATH THE HOMESPUN (Aug. 6).—When the little romance hetween the honest farmer and the sweet, refined litle schoolmiss sprang up, people shook their heads doubtfully and wonderingly. The village folks had seen many unhappy marriages grow out of a little moonlight and sentiment. They realized that the farmer and the teacher were mismated and they foresaw the ultimate heartache and unrest. But the farmer and the schoolmiss—they looked at their romance with rose-colored glasses, and saw sunbeams and song and the old "happy-ever-after" fairy tale sequel.

Well, they married. The farmer was sincere and devoted in a manner of speaking, but he was blunt and even coarse and uncultured. And after the romance had graduated down to the dreary monotony of uninteresting intimacy, she became slightly tired—tired of the house work, tired of the sameness, tired of her husband's unpolished demeanor.

One day a stranger passed the house—the old miserable story. He was a gentleman, well-mannered, clean-cut, well dressed. They chatted—the whisper of the serpent. And they saw each other again and again, and once they decided to run off.

The farmer read the little note: "I'm tired of being a farmer's wife and have gone away," looked into the shadows and the silence and prayed only that she be forgiven.

The train on which they were eloping met with an accident, and the schoolmiss was badly hurt. Once the gentleman looked at her, glanced covertly about, and, unperceived, quietly slipped out of the station and away. He could not afford to have his name linked with a woman in a train accident.

She got well again, and wended her way back to the little farm. She walked into the orchard again and saw ner husband sitting in a pensive dream. What his eyes, bent on the distant fields, saw, none can say, but suddenly they looked up and upon the form of her for whom he was longing. In a moment she was held in strong arms, and her repentant kiss eradicated all the memory of her weakness.

REX

..THE TROUBADOUR'S TRIUMPH (Aug. 8).—The Lady Lilitha didn't hate him—she merely disliked him. There was something wrong about him. Sir Guy Lancaster might have been considered a cavalier by the gay members of his set and a thorough gallant by all others, but—Lilitha knows somewhere in his heart was malice and dishonesty. So she frowned upon his suit, angry as it made her father.

There traveled through the country a troubadour. None knew whence he came nor whither he was bound, but the manly figure and the clear eyes made friends along the long way.

He was walking through the woods one day and detected outlaws evidently waiting for their intended victim to pass. He hid behind a mass of bushes. Along came the King and Lilitha, who were immediately attacked by the waiting outlaws. The troubadour came to their rescue and routed the assailants.

The King thanked him and invited him to the palace. When Sir Lancaster saw the troubadour and learned of his favor with the King his heart filled with envy and rage. Passing the scene of the conflict, he found the bag which the troubadour had carried and which he had thrown aside when he ran for shelter and concealment. In the bag was a letter signed hy his brother to the effect that he was bidding his son, the troubadour, to proceed to the King and prove that the charges made by Guy Lancaster (himself) were untrue and that the lands and possessions that had been confiscated should be returned, and enclosing the family jewels as a gift to the King and a token of regard. He at once knew that the trouhadour was his nephew, the son of the brother whom he had tried to depose from power, and, calling his faithful servant to him, explained the missive and gave him the possession of the letter and the jewels.

Sir Lancaster pressed his suit, and finally won the King's intervention. Lilitha was by this time in love with the trouhadour, as you must have divined. Unwillingly her consent was forced to the betrothal. Sir Lancaster offered the jewels of the brother as the bridal gift, hut the court jester, who had overheard the conversation hetween Sir Lancaster and his servant, was determined to righten things—and did. He got the servant drunk, his favorite pastime, stole the letter from his bodice, and placed it in the jewel hox instead of the jewels. Therefore it followed that when Sir Guy Lancaster presented his prospective hride with the box in which he thought the jewels reposed she found instead the proof of his deception and dishonesty and the high birth of her lover, whom she had believed but a humble troubadour. And to climax the happiness, the jester appeared with the jewels rightfully belonging to the troubadour, but which later were bestowed upon Lilitha—that is, when their marriage was celebrated.

NONE CAN DO MORE (Aug. 11).—When Arthur Malcolm left for the front to bear the Confederate colors through the long war impending, he told his mother that old Uncle Mose, the old negro servant of half a century, would protect her. And old Uncle Mose fully determined to bear the trust reposed in him. But blood is blood, and when the old negress, his chum through all the bright, dark days of their slavery, told him she was going North to help the Union boys win the fight for their freedom, his old heart was touched and his spirit responded to the call.

He thought the matter over long, and finally decided that his course lay North. So quietly and a little sadly he packed his few belongings and left the house, wending his way to the Northern camp.

In the meantime Malcolm was distinguishing himself for brave and loyal service on the field of hattle. And when it became necessary to send a spy into the Union lines, the first choice was Malcolm.

He started on his perilous mission with hope and courage, but soon after he had crossed the lines he was detected, tried and sentenced to die at dawn. A little after his sentence had heen imposed he met Uncle Mose in camp. After the surprised meeting, he whispered the reason for his being in the camp and the penalty that impended. Then it was that all Uncle Mose's loyalty and faithfulness came to the fore. He went to the commander and pleaded for the life of his young master, offering his own as forfeit. But his suggestion and offer were scoffed at, and he determined a more daring plan to carry the young Confederate to freedom and safety. He skulked about the tent in which the warden of the jails was stationed, and when an opportunity was presented sneaked inside, hurled himself upon the unsuspecting and unprepared warden, killed him, obtained the keys, gave Malcolm his freedom, and surrendered himself to the Union officers. Of course, his poor life was taken in lieu of the free spy's. The leaden message was rendered, and when his body fell cold, limp and lifeless they took almost tenderly a portrait of Lincoln from his pocket, and looked upon the form who was loyal to his saviour, but even more loyal to his master.

CINES—GEORGE KLEINE

THE LITLE ORPHAN (Aug. 6).—When Albert, an artist, and Ellen, farmer Jones' daughter, are married and comfortably settled, they wish very much to adopt Mary, a little orphan girl who really was the cause of bringing them together.

They prevail upon Mary's guardians to part with the child and soon all three are living happily together. Albert immediately sets out to complete his masterpiece, which he hopes will bring him fame and fortune. Ellen, however, soon becomes piqued at her husband's devotion of his entire time to his work, and even becomes jealous of his pretty model. Watching them together, she misconstrues their actions and finally accuses Albert of being unfaithful. A violent scene ends in an agreement to part, but a difficulty arises in who shall take little Mary. The child settles that matter herself; she will not leave either of them, and her innocent love and trust finally triumph. They decide to bury their differences, and begin over again.

ESSANAY

THE LOAFER'S MOTHER (Aug. 3).—Gregg Wilson, a young Westerner with no other occupation than hanging ahout the town saloon, finds it difficult to supply his old sick mother with necessary medicine. One morning he and his pal, a worthless ruffian, are waiting for the medicine to take back to Wilson's shack when old Phillips, a hero of the Civil War, totters in on his cane and presents a check for quite a sum of back pension. The storekeeper counts him out the money in plain sight of Wilson and his pal, who exchange significant glances and depart. Outside they plan to hold up the old soldier and rob him of his money, then Wilson hurries to take his mother the medicine after telling his pal to wait until he returns. Mrs. Wilson now finds several tasks with which to keep Gregg occupied, and his return is delayed many minutes. Out in the woods his pal strides about impatiently and thinking he is not coming back, goes on to do the deed alone. Gaining entrance to Phillips' house he attacks the old man, who desperately fights for his life, breaks away and stumbles out the door where he is overtaken by the ruffian. Coming in sight of the house, Wilson is horrified to see his pal about to murder the old man. His nature revolts and, whipping out his gun, he shoots his pal through the arm just as the old soldier falls from a terrible blow. In mounting Wilson drops his gun and it is found by the Sheriff's posse who arrive on the scene. Wilson is arrested and led away, despite his old mother's frantic appeals to spare him. His wounded pal is now captured, and old Phillips identifies him as his assailant. Wilson is set free, hurries back to his shack and finds his mother on her knees playing for his safety. With a prayer of gratitude in his heart he joins her and, for the first time in his life, his face is lifted to the Light.

"THE NEW CHURCH ORGAN" (Aug. 6).—Rev. Barlow, pastor in a small country village, has a pretty daughter, Beverly. Barlow's salary is quite insufficient to dress Beverly in the fashion of her more fortunate friends and he is forced to show her a letter from the church committee who find it impossible to grant him more money. The church festival is at hand and Beverly suffers for lack of a pretty summer dress to appear well among her chums. Next day, dressed in an old-fashioned gown of her mother's, Beverly meets Austin Strong, a young organ salesman, who is taking an order for a new instrument to be installed in the church. Austin falls deeply in love with Beverly and, seeing her snubhed hy her fickle friends, becomes interested. Two weeks later the festival is held and Beverly, ashamed to mingle among the gay crowd, serves the refreshments in the dingy kitchen of the church while Austin waits for her outside. The sudden explosion of the hot stove severely burns Beverly's eyes and she is carried to her bedroom by Austin while her girl friends repent of their snobbery in bitter tears. Forced to continue on his route, Austin leaves with a heavy heart, not knowing whether the injury will prove fatal. A few months pass and he returns. Finding Barlow alone in the little library he is about to question him when the sweet strains of the new organ come from the choir loft of the church. Hastening there he finds Beverly, entirely recovered. His confession of love is fully returned by the sweet girl and, as he gathers her in his arms, the wonderful evening light floods through the little window and enfolds them in its enchanting embrace.

EDISON

IN HIS FATHER'S STEPS (Aug. 6).—There is always a deep pathos underlying a hope, a dream, an ambition when one awakes and learns that it will never be realized and especially if these hopes, dreams and ambitions have grown year after year out of love and centered themselves round a single individual. That is the problem we have to face in the latest Edison production entitled "In His Father's Steps."

Old Dr. Morton has been practicing in a little village for over forty years. This, his little world, is bound on the North by the woolen mills, on the South by Widow Jones' chicken farm, on the West by the quiet sluggish river that cuts its way into the unknown,

behind a cluster of woods, and on the East by Bill Cumming's pigsty. Within these boundaries lies the village of Centerville and the kind old doctor never dreamed that his boy, who had just graduated from a medical college in a great city, would aspire to anything higher, thinking he would be quite willing to come back home and take up his practice when night calls and weary watching by the sick would become too much for him. But youth and love climb higher than old age and gray hair and it is no small wonder that his son meets a woman he loves, in the great city; a woman with wealth and beauty and all the glory of maidenhood on her brow. How great the joy of these two young hearts when opportunity came dancing into his life in the shape of a fine position and splendid salary, as assistant to a world-famous physician.

But when the boy told his father of his hopes and bright prospects he could not help but see behind the sad, kind eye a look of disappointment, and when at night he found the entry in his diary telling him of all it meant to the dear old man, he realized what he owed to the man who had worked day and night for the sick and dying in order that he might become what he is. So at last he takes from his old worn hand the medical case and goes forth to help those whom his father had loved and known for forty years.

He gives up his high ambition and after a battle, the woman he loves, fully believing that she would not consent to become the wife of a simple country doctor. He had, however, failed to take into consideration the greatness of her love, and only realized it when, on returning home one evening he finds her in his father's garden with the words upon her lips: "Where you are there is my world also. It is the happiest and the best I shall ever want."

A simple, tender story of true love and fond hearts told in a humble village amidst the musty bottles of an old doctor's office.

THE CITY OF WASHINGTON, THE CAPITAL OF THE UNITED STATES (Aug. 10).—America, though young in years, is more or less looked upon with adoring eyes by other nations of the world. It is quite natural, then, to expect this film to be something more than the ordinary scenic picture, something that will not disillusion our foreign friends, and something that will make Americans sit back and say with pride "my country's capital."

The photography of this picture is artistic in every sense of the word, producing effects that fill the eye with natural charm. In the opening scene we find ourselves gazing down Pennsylvania Avenue, a broad and picturesque thoroughfare. Standing out majestically and prominently in the background against the sky, can be seen the great white dome of the Capitol like a lofty brow that harbors the brains of a nation. The executive mansion, familiarly known throughout the world as the "White House," bespeaks an air of simple elegance, with its domestic architecture and shady lawns, kept green by sparkling fountains.

There are many other views all of striking appearance taken both close and at a distance, that show all the buildings of national importance, such as the War Department Building, the Treasury, the Congressional Library and the National Post Office.

In conjunction with these attractions are scenes taken in and about the Union Station, a new station at which all trains stop coming in or going out from Washington. Ascending to the top of the Washington Monument, five hundred and eighty feet above ground, one can see in a bird's-eye view a landscape that fades into other cities far away. The very theatre in which President Lincoln met with his most tragic end can be viewed with eyes of solemn regret. The National Cemetery, with its thousands of tombstones that mark the final resting place of the unknown heroes who gave their lives could well be termed with its beauty, ever fresh and green, "The garden of the departed."

Scenically, photographically and materially this film is a portrayal of splendor.

A DANGEROUS LESSON (Aug. 13.)—An honest heart to heart kind of story of young married life to-day which will strike a responsive chord in more than one little family.

Fred Marshall and his pretty wife are happily married, though in moderate circumstances, but Fred has not learned that his little wife is his partner and he consequently denies her an allowance and anything but the smallest amount of spending money.

One of her young married friends advises her to take money when she needs it from her husband's trousers pockets and it so happens that a few nights after this he comes home with a collection made after office hours and carelessly leaves his coat with her for some repairs. Consequently she finds the big roll of money. Believing that it is his own and that he has refused to give her a share of it, she takes two bills, wrapping the remainder up and returning it to the pocket. Fred hands it in without looking at it, at the office, and of course when he can make no explanation of the disappearance of the money he is invited to sever his connection with the firm.

Returning to the house he find his wife just coming back from having purchased a new hat with the two bills. The mutual explanations which follow make her realize her mistake and send her post haste to the office to explain to Freu's employer what she has done. Her confession easily wins forgiveness from him and the reinstatement of Fred, but when she returns to the house she learns that Fred has also learned his lesson and that hereafter the contents of the pay envelope will be divided equally between them.

The story is so humanly and delicately played that it is sure of a hearty welcome.

THE NARROW ROAD (Aug. 1).— Jim Holcomb was a good fellow at heart, but having been thrown into evil associations he became perverted. He and a pal were arrested as counterfeiters and sent to the penitentiary. The story opens as their time of sentence is drawing to an end. Jim's faithful wife toils and patiently waits for his release, feeling that a brighter future is in store for them. The day of release arrives and when Jim meets his little wife he tells his erstwhile pal that it is the straight road for him in the future. The pal goes back to his old life, as he reasons it is easier to make counterfeit money than to earn real money. He is soon recognized and chased from his shack, where he is molding the "spurious." In his flight he runs into the apartment in which Jim and his wife live and persuades them to hide his kit of tools. This rash act nearly costs them dear, for the detectives enter almost immediately. The cause of their escape and the guilty man's apprehension is too unique to describe here.

LUBIN

THE NEW RANCH FOREMAN (Aug. 22).—Jack Walton, a renegade, while gambling, is detected cheating by a Mexican, and in the altercation kills his opponent and escapes. He later appears at a ranch owned by Mrs. Sawyer, a widow who has a daughter, Grace. At the time of Walton's arrival Tom Lewis is foreman. A mutual dislike exists from the beginning between Jack and Tom. Grace also instinctively distrusts him, but his smooth personality fascinates Mrs. Sawyer, and he gains an influence over her to the extent that Tom is deposed and Jack succeeds him. Mrs. Sawyer also opposes Tom's attention to Grace. One day Jack learns through a letter that a reward is offered for his capture and a getaway is imperative, but he must secure some of Mrs. Sawyer's money, which is deposited in a town a few miles away. He pretends he has an opportunity to a buy a valuable ranch for five thousand dollars. He proposes marriage to Mrs. Sawyer and prevails upon her to go to the bank and draw the money. Before leaving she writes a draft, and making an error in the cheque, tears it in half, throwing it away, and writes another. She then drives to town to get the money. After her departure Grace finds the torn cheque; she goes to Tom and asks his advice. His suspicious are aroused and he realizes something must be done at once. After a hasty consultation he mounts his horse and rides away. That afternoon when Mrs. Sawyer drives back from town with the money, she is held up by a masked man on the road and robbed. In the meantime Grace has learned the meaning of Walton's plan to steal the money, through a letter sent by Walton to his partner, and she at once sends for the sheriff. On the arrival of Mrs. Sawyer, Jack meets her and on discovering that she has lost the money is furious and abusive. Grace enters and orders Jack from the house. At this moment the sheriff and men approach; Jack is about to run when Tom confronts him. The two men clinch and a fight follows. Tom is the stronger and has Jack thoroughly subdued when the sheriff, followed by posse, enters. He places Jack under arrest, tells Mrs. Sawyer his past record, Mrs. Sawyer is overcome. Tom takes from his pocket the package of money, also the handkerchief he had used for the mask in the hold-up. Mrs. Sawyer realizing his worth, reinstates him, and Grace asks her mother to give consent to her marriage.

A WATER FIGHT (Aug. 23).—Pat Duffy is lcisurely sprinkling his sidewalk when he accidentally allows some of the water to fall in Flanigan's yard. Mr. Flanigan, unaccustomed to "taking water" from anybody, comes out to protest against the unruly stream in the hands of Duffy. The hose is directed into Flanigan's face. Flanigan naturally resents this overdose of water by bringing his hose into play for a few minutes. Then there is a battle royal until the wives who are having the most confidential chat see their husbands in the thick of the fight, decide to take a hand, and the fight is increased to a bucket brigade. Mickey Shannon and Johnny McCann see the trouble, and arouse the neighborhood, who in all curiosity make for the scene of the deluge. After enjoying the fun at the expense of the Flanigans and Duffys, two street cleaners decide that they can increase the fight by turning on the fire hose which nearly drowns all present. After the quelling of the riot the neighborhood is peaceful once more.

VITOGRAPH

TOO MUCH WOOING OF HANDSOME DAN (Aug. 5).—The girls all know Dan is handsome and he knows it himself. They mistrust him as a flirt and he cannot get any further with them than a pleasant "Howdy" or passing the time of day. He happens into the general store and sees an announcement that each package of "Pancake Flour" contains a beautiful diamond ring. This gives him an idea. He purchases a whole case, opens the boxes, and, well supplied with rings, he starts out to engage himself to all the pretty girls in town. They are only too willing to listen to his proposals and accept him, when he produces the engagement rings. He hugs and kisses each one in turn before starting out for the next victim. He enjoys himself immensely and feels so well pleased with himself he goes back to the store and tells the boys about his scheme and the great time he had.

While he is relating his experiences, one of the girls comes in unobserved and overhears his brag. She tells all the other girls how he has fooled them. They get together and proclaim revenge. One of them writes Dan to meet her. They all mount their horses, and on the way to the trysting place stop at Maggie Smither's. Maggie is an old maid, very anxious to marry, and when they tell her that Handsome Dan wishes to take her as his life partner, she jumps at the chance. With Maggie, they all go to meet Dan. He sees them coming, jumps on his horse and gives them a chase.

One of the girls lassoes him and he is threatened with lynching. They offer to let him off with his life if he will marry Maggie. He refuses. Grabbing him, they douse him in the horse trough until he agrees to accept their alternative. The girls depart, satisfied that the punishment fits the crime.

AT THE ELEVENTH HOUR (Aug. 6).—During a social call at the handsome residence of the Dalys, the men drift into business matters and Mrs. Daly and Mrs. Richards occupy their time with small talk. Richards

has some D. & S. stock for which Daly offers him $50,000. Richards refuses. The hutler enters with a necklace which Mrs. Daly had ordered sent her. Mrs. Richards admires it. A few days later Mr. and Mrs. Richards receive an invitation to attend a reception. Mrs. Richards wishes she had a necklace like Mrs. Daly's. Anxious to attract attention at the reception, she asks Mrs. Daly to loan the necklace to her. She willingly consents.

At the reception the magnificent necklace is very much admired hy all present. On her return home with her hushand she finds she has lost the necklace. She is overcome. They search the taxi cah in which they returned home. She makes inquiry at the house where the reception was held, but without result. The only thing to he done is to replace the necklace hy huying a new one, if possible.

Mr. Richards haunts the jewelry houses for a duplicate. At last he discovers one for which they ask $12,000. Richards offers his check for $5,000 and notes for the balance, which is satisfactory. Richards writes Daly, in the meantime, if he is willing to buy his stock at the price he mentioned, he will dispose of it. Mrs. Richards is ahout to go to Mrs. Daly's with the newly purchased necklace and makes up her mind she will take the stock at the same time. She does so, returns the necklace to Mrs. Daly without her knowing that it is a different one, and while Mrs. Daly is in another room Mrs. Richards enters into the stock negotiations with Mr. Daly. Under the strain and excitement she falls in a faint. Mr. Daly catches her. Mrs. Daly suddenly enters the room and accuses her hushand of familiarity with their friend. Mrs. Richards recovers and explains the whole situation. Mr. Daly asks her how much she paid for the duplicate necklace. Mrs. Richards answers, "$12,000." Mrs. Daly, in surprise, exclaims: "Mine was only paste." Handing the necklace back to Mrs. Richards and telling her it belongs to her. She comforts the distressed woman and apologizes to her hushand for having heen suspicious of him and Mrs. Richards.

THE CROSS-ROADS (Aug. 10.)—At the close of an industrious life, Ahel Hale, an old Quaker farmer, and his good wife, Phoehe, find themselves under ohligation to a crafty lawyer, who holds a matured note against them. He threatens to drive them from their home if they do not give him their daughter, Charity, in marriage. Kirke Dundee, a hard-working farmer hoy, who is in love with Charity, is considered an ohstacle to Salmon's desire for Charity. The lawyer is the executor of the estate, which helongs to Kirke's uncle, and when the uncle dies he wills the property to Kirke. Salmon duplicated the will, making Toby, a simple-minded plow boy, the heir. Tohy's mother is an irresponsible and cunning old hag, who enters into the scheme with the lawyer to rob Kirke of his inheritance. In an interview with her, Salmon takes the original will from his pocket, explains it to her and thoughtlessly leaves it on the tahle at which the simple-minded Toby is apparently sleeping. He is not as foolish as he looks. He stealthily takes the will while the lawyer is talking to his mother and puts it inside his shirt. Salmon leaves the house. Tohy runs to Kirke and gives him the will. Salmon secures judgment against the old Quaker and his wife, and again tells them if they do not give their daughter to him he will drive them from their home. They refuse and are dispossessed. Toby, who has an extreme hatred for Salmon, carries the news to Kirke and Charity. They jump into the farm wagon and Kirke, driving hastily for the Hale home, meets the old people plodding towards the almshouse. Kirke takes them hack to their home, where he meets Salmon, shows him the original will, throws the lawyer out of the house and tells the old people that they can stay in the home as long as they live, and he will be a son to them. Tohy's hatred of Salmon knows no bounds, and he follows him. In the center of the bridge crossing the river he catches up with Salmon and throws him bodily into the water. Not content, he jumps after him, and, together, they disappear from sight.

BISON

A WESTERN GIRL'S DREAM (Aug. 6.)—May Arnold, a heautiful child of the West, is living happily at home in the far Southwest. She is happy with her father, and happy with the thought that she is soon to wed Billy. Clarence Van Nest, a young business man, and a distant relative of Farmer Arnold from the East, is summoned on urgent husiness to the Southwest. His mother accompanies him. They are warmly greeted at the ranch house. Little May gazes wonder-eyed at Clarence; his easy grace and polished manner attract the girl to such an extent that after a little quarrel with Billy she allows het thoughts to wander to the East and a life of luxury.

While pondering over these thoughts, she drops to sleep and dreams it all came true, hut soon found her life was not one of sunshine and roses, and after many trials and trihulations she awakens with a start only to find she is at home and in the sphere in which Nature had placed her.

HER FIRST CHOICE (Aug. 10.)—
Don ..... Ed Genung
Charley ..... George
Ripper Bill..... Chas. Hoskins
Graham ..... Harry Collier
Mrs. Graham..... Dora Morton
Mahel ..... Violet Mersereau

Mahel, the sheriff's daughter, is loved hy Don, her father's foreman on the ranch, and Charley, the mail carrier. The boys propose, but Charley is the chosen one, though Don had been the girl's choice.

Ripper Bill, a dangerous outlaw, is heing sought by the sheriff, who posts a reward for his capture. Charley starts away with his mail hag, and Mahel surprises him hy meeting him at the cross roads. Ripper Bill holds them up. Charley shows a streak of yellow by hacking away and leaving the girl in the desperado's hands. Don, who is out on an errand, gets the drop on Ripper Bill. Mahel picks up the mail hag and quickly gallops off. Don is so dumhfounded at his friend's yellow streak that Ripper Bill manages to give him the slip. After delivering the mail hag, Mahel starts hack. Charley in the meantime notifies the sheriff, who immediately gives chase to the outlaw. Charley and Don join the posse. On seeing Mabel Don tells Charley to take her home. The latter eagerly acts upon the suggestion and with Mahel rides away. Ripper Bill, while endeavoring to gain an empty shack, comes upon the lovers and easily makes them captives. Charley hegs for his life and is let go. The desperado then takes Mabel into the shack. Don, realizing the girl's peril, rides fast and poking his gun through the window holds up the villain, and later hands him over to the sheriff.

Mabel's eyes are now open and she decides that Don, her first love, is the man of her choice.

ECLAIR

DADDY (Aug. 13.)—We call "Daddy" Joseph W. Gayhird hecause the name fits his proclivities like a glove. His son shall he called Josiah because the name seems to fit, for Josiah is a hook worm and recluse. In plain words he is a "ninny" and seemingly either afraid or a hater of women.

Old Gayhird, half disgusted and half regretful, determines to somehow lead or lure his son into what he thinks is the real and only life, for to Gayhird women are Nature's greatest gift.

Gayhird enlists Mrs. Sprightly, a merry widow, in his scheme to make a man out of Josiah. The widow is to decoy Josiah to her home upon the pretext of examining and reporting on the value of an old engraving. Then she is to make love to Josiah and initiate him into the hliss of the kiss.

Someone stops at her home and asks for a drink. The widow presumes it is Josiah and falls upon him. He is asked into a quiet room and the widow lavishes him with loving embraces, much to his surprise and his liking. Gayhird watches through the key-hole, pleased that Josiah at last discovered love.

In the meantime, Josiah has started to the widow's to inspect the engraving. He is asked to hold a hahy, does so only to discover he has heen tricked and that the mother doesn't intend to return, so he pursues his way to the widow's with the hahy.

Arriving at the widow's, the whole mistake is discovered. The man who has been accepting the widow's affections which were meant for Josiah is thrown out. Josiah tries to foist the baby on someone present hut fails.

Gayhird, discouraged of ever making a natural sort of man out of Josiah, orders him out and comforts the now nearly distraught widow. It ends with the pair in each other's arms.

AUNT HETTY'S GOLDFISH (Aug. 15.)—Some aunts love cats but Aunt Hetty loved her goldfish—hence the story.

Aunt Hetty comes to visit her nephew and niece and brings her goldfish. Her niece is most hearty and affectionate in welcoming "Aunty." Some say that it was hecause Aunty had money and the niece wanted to be sure of appearing in the will. But it doesn't seem possihle. Anyway Aunty arrived; she sent out for fresh hrook water and the errand runner met the constable, who was also fish and game warden. This incident injects a deal of comedy in the film hefore things straighten out.

The nephew phones home that he is detained hy an important meeting and will not he home to dinner, or supper, as you will, the truth is that he has a poker party hid. Besides playing poker he "Has a few" with the rest of the fellows, and then he has a few more. Somehow, someway, he manages to get home after all are in hed. Quite natural to his condition he wants a drink, meaning a drink of water of course. He discovers Aunt Hetty's goldfish bowl, is ahout to drink when he sees "Monsters" swimming around. The bowl goes to the floor with a crash. Aunt Hetty and niece seem to shoot into the room and discover him in the throes of reptile fear. Aunt Hetty scoops up and saves her fish and a doctor and nurse are sent for. Nephew falls in love with the nurse, more fun till nurse is sent away. Anyway it all ends well, for nephew promises to ahstain when the goldfish horror is explained. Keely Cured as it were. Aunt Hetty thereupon enters his name in her will and her visit promises a pleasant future for all.

PATHE

THE DEATH OF CHEVALIER ALBERTINI (Aug. 6.)—Chevalier Alhertini, scion of a powerful Florentine family, was opposed by Cardinal Acciaicoli, his uncle, in his desire to marry Elizaheth Marmorai. In an effort to outwit the Cardinal, Alhertini and Elizaheth attempt a secret marriage, hut a spy warns the Cardinal and he forhids the hanns. Elizaheth is carried off and Alhertini is imprisoned. On heing shown a death warrant for Albertini, which she does not know is false, the girl accepts the offer made to her that her lover's life will he spared if she enters a convent. She writes a note to Alhertini informing him of her decision. When the Chevalier receives the note, he kills his guard and escapes. He gains access to Elizaheth's retreat and helps her to escape. They are discovered fleeing and are pursued hy the police, who overtake the couple as they are fording a river. A shot fired hy the police enters Elizaheth's heart. The Chevalier, weak and exhausted, falls beside her and the lovers find a watery grave together.

THE ARROWMAKER'S DAUGHTER (Aug. 7.)—After a vain search for fortune in the depths of the earth, a prospector comes upon an Indian arrowmaker who is ahout to conceal a quantity of gold which he has mined. The temptation is too great for the unlucky prospector and he follows the arrowmaker to a cave, kills him, and starts across the Colorado desert with the ill-gotten gold. The arrowmaker's daughter finds her father's hody and a clue to the murderer. She takes up the trail and in turn is followed by her Indian lover, who assumes that she is in love with the white man. The prospector and the girl are soon in agony because of a lack of water but little hy little the girl overtakes him and, exhausted, they can go no further. The Indian, with a supply of water, arrives in time to resuscitate the girl. The murderer proffers them the gold for a sip of water, hut the offer is spurned, and together the Indians watch him die.

THE FAMOUS SCOUT TO THE RESCUE (Aug. 8.)—In the days of the early colonization of the West there were hands of rangers who went to the assistance of any of the white pioneers who were attacked hy the Indians. The chief of one of these bands was the famous scout, who is so well known that he does not require naming. In this film he is called to the rescue of an encampment which has heen stormed hy the savages. The redmen succeed in capturing a young woman from the settlement, hut her lover effects her rescue and together they flee, with the Indians in close pursuit. The Indians are rapidly overtaking the struggling couple when the famous ranger, fulfilling his nohle mission, appears on the scene and the Indians are routed. The stirring action of the story does not lag, even for a moment.

THE BURGLAR'S WEIRD RECEPTION (Aug. 9.)—Burglars meet with some queer experiences. This tells of Slippery Steve,

who finds it very simple to gain access to a house, but impossible to get out. The family at whose home he calls have evidently been expecting him, for they have equipped the rooms with every conceivable device for the punishment of an intruder. The burglar attempts to open the safe, but it retaliates with jets of water. He retreats toward the door which revolves in time to allow a mechanical guardian to deliver a well-placed kick. He takes refuge in a wash basket which closes upon him and deposits him, automatically, in a mechanical police station, where he is given a sound thrashing by a force of mechanical policemen. This film is the result of trick photography and is a mirth provoker of exceptional merit. On the same reel:

HOW A LETTER TRAVELS FROM THE GREAT LAKES OF CENTRAL AFRICA—Showing some of the obstacles which had to be overcome by the postal authorities before letters could be transmitted between the four corners of the earth. Interesting and instructive.

HERE AND THERE IN OREGON (Aug. 10.)—The camera takes you along the line of a new railroad which has just been completed at a dangerous altitude, showing, as it moves, the rugged beauty of nature unadorned in this rapidly growing region. There are numerous gigantic commercial projects disclosed which have been completed only after many almost insurmountable difficulties have been overcome by engineering genius. On the same reel:

KITTENS—A delightfully amusing picture, showing the family life of these domestic pets and the troubles of mother cat in her efforts to keep her little ones from getting into mischief.

TO THE MOVING PICTURE OPERATORS OF GREATOR NEW YORK

Gentlemen:

At the last convention of the International Alliance of Theatrical Stage Employees it was decided on the evening of the fourth day's proceeding and the Executive Board reports: That Local 35 be employed to reorganize the auxiliary and if they deem it necessary to have the services of an executive officer, it shall be granted them. This was carried as there were no objections.

Local 35 feels that in the past the auxiliary has not transacted their business for the best interests of the majority. Local 35 in their wisdom deem it advisable to reorganize the auxiliary and place it in a position whereby they can better their condition. It is the intention of Local 35 to have its own officers to conduct the business of a moving picture branch and thereby eliminate any possible controversies that have arisen in the past. This move we think the best for all the operators concerned. There will be many advantages gained by the operators by following the plan of Local 35, whose intention it is to elevate the moving picture operator.

The office of Local 35 will be open for the enrollment of members at 259 W. 42nd street, near 8th avenue, on and after Monday, July 29, 1912, between the hours of 10 a. m. and 2 p. m. daily.

All moving picture machine operators are invited to enroll as early as possible.

Yours fraternally,

F. BRENNER,
H. WILLIAMS,
H. DIGNAM,
J. MAGNOLIA,
C. HAYDEN,
G. DODD,
G. DURKIN,
J. S. CLARK,
} Executive Board.

FRANK BRENNER, Pres.
Attest: JNO. S. CLARK, Secy., 150 E. 14th street.

NEW INVENTIONS

Reported Especially for the Moving Picture News by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street N. W., Washington, D. C.—A Complete Copy of Any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co., On Receipt of Ten Cents. Persons Ordering Copies Must Give Number of Patent.

1,033,404. Photographic Printing Apparatus. W. C. Huebner, Buffalo, N. Y. Assignor to Heubner-Bleistein Patents Co., Buffalo, N. Y.

1,033,523. Photographic Camera. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co., Binghamton, N. Y.

1.33,524. Photographic Shutter. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co., Binghamton, N. Y.

1,033,524. Photographic Shutter. Carl Bornmann, Binghamton, N. Y. Assignor to Ansco Co., Binghamton, N. Y.

1,033,608. Vitascope. P. J. Mukautz, Kansas City, Mo.

1,033,772. Device for Developing Photographic Films. W. R. Inghram, Tucson, Ariz.

Jinks:—"Why, hello! Thought you was playin' leads down at the Doorknob studio!"

Binks:—"I was, but I ain't any more. I just exploded when I found th' director had me cast for a keg of powder in a Jooly 4th fillum."

MANAGER RODNEY C. DAVIS, OF PADUCAH, KY., POSTERS LITERARY TALENT IN THE CHILDREN

Manager Davis, of the Kozy, recently offered a complimentary ticket to the boy or girl writing the best short essay on the motion picture.

The first prize was awarded to Miss Irene Mayer, or 1106 South Fourth street.

Miss Mayer's paper is herewith reproduced:

"I am glad of the opportunity to say something in praise of the moving pictures. I think that they are the most entertaining and educational form of pleasure in the world. There can be no harm done by this form of entertainment, for the pictures must pass the board of censorship before they can be shown before the public. I used to see the words, 'This film has been passed by the board of censorship,' and did not know what it meant, so I asked my sister and she said that it resembled the board of health department, and that it refused to let any picture that could have a bad influence over people's minds, as the health department refuses to let anything run on that is likely to injure people's health. And moving pictures are so educational that they are now being introduced in public schools to teach all branches of science, history and travel, and even in churches they are steadily increasing in popularity. Just a word as to the popularity of the moving pictures. I think another reason for their popularity is that they vary so much in form and location. There are historical plays for the students, comedy to amuse all, tragedy for the active minds, drama for the sympathetic and devotion plays for the pious, so that no one can censure them by saying, "Oh, you see one you see all, for they are all alike.' As for the kind I like best, I can hardly say, for I am a high school student and am interested in history, geography and science, which I study. Of course, I am always glad to see a picture connected with the subjects. They afford such object lessons in teaching the manners and life of the people of the place and time. But for amusement, I believe I like the pictures of child life the best. I like to watch children act and like plays where they help their family out of trouble. I am still a lover of fairy tales and I think even grown up people like for a story to end, 'And they lived happily ever after.'

"Three pictures that I most care for are as follows:

"'Cinderella.'

"'The Thief.'

"'The Bad Man.'"

Members of the Melies Moving Picture Company have started on an extended tour of Tahiti, New Zealand, Australia, South Sea Islands, Java, China and Japan. There are sixteen persons in the party. The members of the company arranged their sailing date and itinerary through the agency of D. F. Robertson, manager of the steamship department of the Citizens' Trust and Savings Bank. They left Los Angeles July 22.

Frederick, Md.—The Marvel Theatre has been improved and opened a few days ago.

New York, N. Y.—I. C. Dalton will erect a moving picture theatre at 337 Grand street at a cost of $12,000.

Rochester, N. Y.—Work has begun on a picture theatre opposite the Rochester Athletic Club, in Clinton avenue north.

Baltimore, Md.—Architects Callis & Callis have finished plans for a moving picture theatre at 308 South Broadway for H. J. Keating.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 22—The Maniac	
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 17—The Airman	
July 17—The Legend of the Chrysanthemum	

AMERICAN

July 15—The Fatal Mirror (Dr.)	1000
July 17—In the Nick of Time (Dr.)	1000
July 22—Indian Jealousy	
July 24—How He Made Good	
July 25—The Canyon Dweller (Dr.)	
July 29—It Pays to Wait (W. Dr.)	
Aug. 1—A Life for a Kiss	
Aug. 5—The Meddlers	
Aug. 8—The Girl and the Gun	

NEW YORK MOTION PICTURE CO. "101 Bison"

July 6—The Restoration (Dr.)	
July 16—The Sheriff's Mysterious Aide (Dr.)	
July 3—His Nemesis	
July 16—Snowhall and His Pal	
July 30—An Even Break	
Aug. 3—His Partner's Share	

CHAMPION

July 8—The Gypsy Bride	
July 15—The Call of the West	
July 15—Foraging on the Enemy	
July 22—The Call of the West	
July 29—The Poisoners	
Aug. 5—What a Woman Will Do (Rr.)	

COMET

July 20—Her Indian Guardian (W. Dr.)	1000
July 22—Reformed by Strategy (Com.)	1000
July 29—Reconciled at Reno (Com.)	1000
Aug. 3—The Sheriff Outwitted (W. Dr.)	1000
Aug. 5—A Bachelor's Romance (Dr.)	1000
Aug. 10—Holdup in Buckeye Canyon (W. Dr.)	1000
Aug. 12—Two Women and One Man (Dr.)	1000
Aug. 17—Western Chivalry (W. Dr.)	1000
Aug. 19—House of "No Children" (Com.)	1000

ECLAIR

July 21—Rizzio	
July 23—The Governor's Daughter	
July 25—The Double Cross	
July 28—The Lady Barrister	
July 30—A Brother's Jealousy	
Aug. 1—Running for Congress	
Aug. 4—The Price of Blood	
Aug. 4—Beautiful Vintage Time	
Aug. 6—Because of Bohbie	
Aug. 8—Boys Again	
Aug. 11—The Foster Sister	
Aug. 11—Carlsbad	
Aug. 13—Daddy (Com.)	
Aug. 15—Aunt Hetty's Gold Fish (Com. Dr.)	
Aug. 18—A Child to the Rescue (Dr.)	
Aug. 18—Egyptian Ruins	
Aug. 20—Wanted: A Wife in a Hurry (Com.)	
Aug. 22—Robin Hood (Dr.)	
Aug. 25—The Will (Dr.)	
Aug. 25—A Moslem Lady's Day	

GREAT NORTHERN

July 13—Circumstantial Evidence (Dr.)	694
July 13—Moving Pictures (Com.)	305
July 20—Almost a Tragedy (Dr.)	666
July 20—Uncle Reuben Goes to Town (Com.)	332
July 27—Don't Go on the Spree (Com.)	876
Aug. 3—The King's Power (2 reels) (Dr.)	2000

GAUMONT

	Feet
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—The Romance of the Palm Garden	
Aug. 6—Androclus and the Lion	
Aug. 8—A Phantom of the Night	
Aug. 13—Dream Driven	
July 23—The Silent Castle	
July 25—Love's Floral Trihute	
Aug. 15—Their Lives for Gold	
Aug. 20—Her Supreme Sacrifice	
Aug. 22—Graziella, The Gipsy	
Aug. 27—The Story of Chopin	
Aug. 29—Marriage on the Run	
Sept. 3—Refugee's Casket (2 reels)	

GEM

June 25—The Reason	
July 2—The Medal of Honor	
July 9—Under Two Flags (2 reels)	
July 23—Bread Cast Upon the Waters	
July 30—Back to Her Own	
Aug. 6—'Neath the Homespun	

IMP

July 18—Winning the Latonia Derby	
July 20—The Foreign Invasion	
July 20—Building a Church in a Day	
July 22—The Traitor's Fate	
July 25—The Heart of a Gipsy	
July 27—A Case of Dynamite	
July 27—Love's Diary	
July 29—Reunited by the Sea	
Aug. 1—Adrift	
Aug. 3—The Cure that Failed	
Aug. 3—In and Around Chicago	

ITALA

Feb. 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	
July 6—A Woman's Duplicity (Dr.)	
July 20—Magical Hat	
July 20—An Eventful Day	

LUX
By Prieur.

July 12—Spiffkin's New Job (Com.)	567
July 12—Ponto's Little Joke (Com.)	393
July 19—Stones that Rebound (Dr.)	970
July 26—Mr. X and the Unfortunate Heiress (Dr.)	967
Aug. 2—The Mysterious Flowers (Dr.)	983
Aug. 9—A Race for Liberty (W. Dr.)	580
Aug. 9—The Postman's Escapade (Com.)	272

NESTOR FILM COMPANY

July 17—Fur and Feathers (Com.)	
July 19—Young Wild West Trapping a Tricky Hustler (Dr.)	
July 22—The Ranchman's Remedy	
July 24—The Little Moonshiner	
July 26—Young Wild West's Prairie Pursuit	
July 29—The Undoing of Slim Bill	
July 31—The Obligation	
Aug. 2—Young Wild West Washing Out Gold	
Aug. 7—Fatty of E. Z. Ranch (W. Com.)	

POWERS' PICTURE PLAYS

July 3—The Coming Generation	
July 5—Mates and Mis-Mates	
July 10—Tangled	
July 17—Getting Even	
July 24—Bahy Sherlock	
July 26—His Madonna	
July 31—In the Sowing	
July 31—The Rose Festival	
Aug. 2—Dora	

RELIANCE

	Feet
July 27—The Soldier Baby	
July 31—Where There Is Soap There Is Hope	
Aug. 3—The Wood Nymph	
Aug. 7—Phillip Steele (2 reels)	
Aug. 10—The Two Fathers	
Aug. 14—Order in the Court	
Aug. 17—A Man Among Men	

REPUBLIC

July 22—The Octoroon's Sacrifice	
July 29—A House Top Romance	
July 29—Evolution of a Duck Egg	
Aug. 5—The Octoroon's Sacrifice	
Aug. 12—The Borrowing Simp	

REX

July 18—The Hidden Light	
July 21—When Love Rules	
July 25—The Hand of Mystery	
July 28—Through Memory Blank	
Aug. 1—The Lash of Fate	
Aug. 4—The Hour of Peril	
Aug. 11—The Trouhadour's Triumph	
Aug. 11—None Can Do More	

SOLAX

July 24—Broken Oaths	
July 26—The Requital	
July 31—Bottles	
Aug. 2—Buddy and His Dog	
Aug. 7—The Little Rangers	
Aug. 9—The Pink Garters	
Aug. 14—The Blood Stain	
Aug. 16—The Strike	

THANHOUSER COMPANY.

July 28—Cousins	
July 30—Treasure Trove	
Aug. 2—A New Cure for Divorces	
Aug. 4—Story of "One of the Honor Squad"	
Aug. 5—Baby Hands	
Aug. 9—Old Dr. Judd	
Aug. 11—Big Sister	
Aug. 13—Now Watch the Professor	
Aug. 16—The Wrecked Taxi	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	2500
May 20—Mysteries of Souls	3000

MAJESTIC

July 28—The New Policeman	
July 30—The Mighty Hunter	
Aug. 4—Farmer Allen's Daughter (Dr.)	
Aug. 6—The Higher Thought (Com.)	
Aug. 11—The Matrimonial Substitute	
Aug. 11—The Striped Parasol	
Aug. 13—A Summer Idyl	
Aug. 18—Toodles	
Aug. 20—The New Butler	

MILANO

July 13—The Wolf's Prey (Dr.)	
July 20—The Triumph of Love (Myth.)	
Aug. 3—The Battle of Two Palms	
Aug. 10—Playthings of Fate	

SHAMROCK

May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTOR

July 12—In Swift Waters (Dr.)	
July 19—The Players (Dr.)	
Aug. 2—Taking a Chance	

The Bioscope

The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

SUBSCRIPTION, $2.00 A YEAR. SAMPLE COPY MAILED FREE.

85, Shaftesbury Ave., London, W., England

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN

BERLIN SW 68 Fruchstr. Berlin O. 17.

Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,

PUBLISHED FORTNIGHTLY.

28 Large Pages. Eight Shillings per annum.

Editor-Proprietor: Prof. GUALTIERO I. FABBRI,

la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)

"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.

Best advertising medium in North Europe.

Subscription 6 shillings.

Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

July 15—The Speed Demon (Com.).....
July 15—His Own Fault (Com.).....
July 18—Heaven Avenges (Dr.).....
July 23—The Sands of Dee (Dr.).....
July 25—The Would Be Shriner (Com.)....
July 25—Willie Becomes an Artist (Com.)..
July 29—Black Sheep (Dr.).....
Aug. 1—The Narrow Road (Dr.).....
Aug. 5—The Tourist (Com.).....
Aug. 5—What the Doctor Ordered (Com.)..
Aug. 8—A Child's Remorse (Dr.).....

CINES
C. Kleine

July 13—For Her Father's Sake (Dr.).....1000
July 16—Disowned (Dr.) 1020
July 20—The Part the Servant Played (Dr.) 995
July 23—A Daughter's Diplomacy (Com. Dr.) 900
July 27—Too Many Sweethearts (Com.)....1000
July 30—The Inventor's Secret (Dr.).....1090
Aug. 3—Law and the Man (Dr.)..... 640
Aug 3—Carthage and Sidi-Bu-Said (Sc.)...
Aug. 6—The Little Orphan (Dr.)..... 903
Aug. 10—The Danger Line (Dr.).....1067
Aug. 13—Mona Lisa in Disguise (Com.).... 600
Aug. 13—Vicovaro, Italy (Sc.)..... 400
Aug. 17—A Convict's Gratitude (Dr.).....1025
Aug. 20—A Matter of Pride (Dr.)..... 963
Aug. 24—Jenkins, the Watchman (Com.)... 235
Aug. 24—Modern Naples (Sc.)..... 290
Aug. 24—A Picture C. O. D. (Com.)..... 450

EDISON

July 6—How the Boys Fougbt the Indians (Com.) 700
July 6—An Intelligent Camera (Com.)..... 300
July 9—After Many Days (Dr.).....1000
July 10—The Artist's Joke (Com.).....1000
July 12—For Valour (Dr.).....1000
July 13—Picturesque Darjeeling, India (Sc.) 300
July 13—Madame de Mode (Com.)..... 700
July 16—Nerves and the Man (Dr.).....1000
July 17—Revenge is Sweet (Com.)..... 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.) 400
July 19—Tbe Necklace of Crushed Rose Leaves 1000
July 20—The Little Artist of the Market (Dr.) 1000
July 23—Tbe Sketch with tbe Tbumb Print (Dr.) 1000
July 24—The Grouch (Com. Dr.) 985
July 26—The Escape from Bondage (Dr.)....1000
July 27—The Relief of Lucknow (Hist. Dr.).1000
July 30—More Precious Than Gold (Dr.)....1000
July 31—When She Was About Sixteen (Com.) 1000
Aug. 2—The Lord and the Peasant (Dr.)...1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 17, 1912 700
Aug. 3—Mary Had a Little Lamb (Com.)... 300
Aug. 7—Marjorie's Diamond Ring (Com.)..1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 14—Holding the Fort (Com.).....1000
Aug. 16—The Harbinger of Peace (Dr.).....1000

ESSANAY FILM CO.

July 12—Down Jayville Way (Com.).....1000
July 13—A Story of Montana (Dr.).....1000
July 16—The Smuggler's Daughter (Dr.)..1000
July 18—Cupid's Quartette (Com.).....1000
July 19—Hearts of Men (Dr.).....1000
July 20—A Wife of the Hills (Dr.).....1000

Feet

July 23—The Understudy .....
July 25—Mr. 'Tibbs' Cinderella.....
July 26—Twins .....
July 27—A Moonshiner's Heart.....
July 30—Broncho Billy's Pal (Dr.).....1000
Aug. 1—Her Hour of Triumph (Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.).1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....
Aug. 8—The Old Wedding Dress.....
Aug. 9—The Tale of a Cat (Com.).....
Aug. 10—The Little Sheriff.....

LUBIN

Aug. 2—Man Wanted (Com.).....
Aug. 3—The Detective's Conscience (Dr.)..
Aug. 5—A Prize Package.....
Aug. 7—The Sand Storm.....
Aug. 8—Buster in Nodland.....
Aug. 8—A Double Courtship.....
Aug. 9—A Fly Time.....
Aug. 10—The Missing Finger.....
Aug. 12—The Minister and the Outlaw.....
Aug. 14—The Stubbornness of Youth.....
Aug 15—Baseball Industry.....
Aug. 16—The Hindoo's Charm.....
Aug. 17—The Deputy's Peril.....
Aug. 19—The Hobo Club (Com.).....
Aug. 19—Won at Higb Tide (Com.).....
Aug. 21—The Convalescent (Dr.).....
Aug. 22—The New Ranch Foreman (Dr.)..
Aug. 23—Work in a U. S. Arsenal (Edu.)..
Aug. 23—A Water Fight (Com.).....
Aug. 24—The Government Test (Dr.).....
Aug. 26—The Deceivers (Dr.).....
Aug. 28—The Burnt Cork (Com.).....
Aug. 29—For the Love of a Girl (Dr.).....
Aug. 30—Pinned (Com.).....
Aug. 30—The Overworked Bookkeeper (Com.)
Aug. 31—The Sheriff's Prisoner (Dr.).....

G. MELIES

July 4—The Cowboy Kid (Dr.).....1000
July 11—The Man Inside (Dr.).....1000
July 18—The Lesson (Dr.) .....
July 18—A Cowboy's Proposal (Com.).....
July 25—A String of Beads (Dr.).....1000
Aug. 1—The Will of Destiny.....
Aug. 8—Tbe Ranger's Girls.....
Aug. 15—Romance at Catalina.....

PATHE FRERES

July 26—Over Monaco in a Hydro-Aeroplane (Travel) .....
July 27—For the Sake of tbe Papoose (Dr.)
July 29—Patbe's Weekly No. 31.....
July 29—Don Juan and Charles V. (Dr.)..
July 30—The Martyrs (Dr.).....
July 31—Anona's Baptism (Dr.).....
Aug. 1—In God's Care (W. Dr.).....
Aug. 1—A Little Trip in the Colorado Mountains (Travel) .....
Aug. 2—The Ligbtning Paper Hanger.....
Aug. 2—Havana, Its Streets, Buildings and Fortresses (Travel) .....
Aug. 3—Memories (Dr.) .....
Aug. 5—Pathe's Weekly No. 32.....
Aug. 6—Death of Chevalier Albertini (Dr.).
Aug. 7—The Arrow Maker's Daughter (Dr.)
Aug. 8—The Famous Scout to the Rescue (Dr.) .....
Aug. 9—The Burglar's Weird Reception (Com.) .....
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa..
Aug. 10—Here and There in Oregon (Travel)
Aug. 10—Kittens .....

KALEM CO.

Feet

July 17—The Suffragette Sheriff (Com.).....1000
July 19—A Prisoner of the Harem (Dr.)....
July 19—Egyptian Sports (Sporting).....
July 22—The Thief (Dr.).....1000
July 24—Fantasca, The Gipsy (Dr.).....1000
July 29—A Political Kidnapping (Dr.).....1000
July 31—The Soldier Brothers of Susanna (Dr.) 1000
Aug. 2—The Barefoot Boy.....1000
Aug. 2—Easter Celebration at Jerusalem (Sc.)..
Aug. 5—The Mine Swindler (Dr.).....1000
Aug. 7—Freed from Suspicion (Dr.).....1000
Aug. 9—The Wandering Musician (Dr.)....1000

SELIG

July 18—The Polo Substitute (Sporting)....1000
July 19—A Day Off (Com.).....1000
July 22—On the Trail of the Germs (Edu.).1000
July 23—The Double Cross (Dr.).....1000
July 25—The Miller of Burgundy (Dr.)...1000
July 26—A Wartime Romance (Dr.).....
July 26—In Maorland (Edu.).....
July 29—The Three Valises (Dr.).....1000
July 30—The Peculiar Nature of the Wbite Man's Burden (Dr.).....1000
Aug. 1—Officer Murray (Dr.).....1000
Aug. 2—The Wreck of the Vega.....
Aug. 2—The Right Way and the Wrong Way (Edu.) .....
Aug. 5—An Unexpected Fortune (Com., Dr.) 1000
Aug. 6—The Man from Dragon Land (Dr.).1000
Aug. 8—The Girl at the Cupola (Dr.).....1000
Aug. 9—The Boob (Com., Dr.).....1000

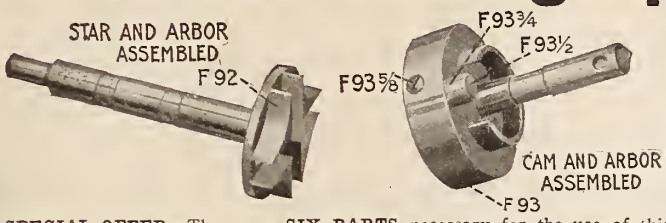
URBAN ECLIPSE
G. Kleine

July 17—The Grandmotber (Dr.).....1050
July 24—Billy's Nightmare (Com.)..... 485
July 24—The French Army in Action (Mil.). 505
July 31—The Trials of a Playwright (Com. Dr.) 1,000
Aug. 7—The Joker's Mistake (Com.)..... 390
Aug. 7—From Sion to Champery, Switzerland (Travel) 220
Aug. 7—A Quiet Boarding House (Com.).. 390
Aug. 14—The Rivals (Dr.).....1000
Aug. 21—Microscopical Curiosities 300
Aug. 21—Pulp Mills in the Province of Quebec (Ind.) 275
Aug. 21—A Day in the German Navy (Top.). 400

VITAGRAPH

July 22—Wanted a Sister.....1000
July 23—Tbe Adventure of the Thumb Print 1000
July 24—Martha's Rebellion 1000
July 26—The Barrier Tbat Was Burned....1000
July 27—The Light of St. Bernard.....1000
July 29—The Miracle 1000
July 30—A Juvenile Love Affair.....1000
July 31—The Adventure of a Retired Army Colonel 1000
Aug. 2—The Awakening of Jones (Com.)...1000
Aug. 3—The Fatherhood of Buck McGee (Dr.) 1000
Aug. 5—Too Much Wooing of Handsome Dan 1000
Aug. 6—At the Eleventh Hour.....1000
Aug. 7—The Cross-Roads 1000
Aug. 9—Wanted: A Grandmother.....1000
Aug. 10—Suing Susan 1000
Aug. 12—Bunny and the Dogs..... 300
Aug. 12—Ingenuity 700
Aug. 13—The Heart of Esmeralda.....1000
Aug. 14—Vultures and Doves.....1000
Aug. 16—A Bogus Napoleon.....1000

Another Motiograph Improvement



HEAVIER BALANCE WHEELS

(ONLY for the 1912 Models)

Just the thing to hold down that Heavy Star and Cam on 1912 Models.

Easily fitted, either by yourself or by your operator. We send you all the parts necessary to make the change.

Your machine runs easier and will last longer with this improvement.

SPECIAL OFFER—There are **SIX PARTS** necessary for the use of this **HEAVIER BALANCE WHEEL**, having a value of Thirteen Dollars. Send us Your order accompanied by Draft, or Money Order, for only **TEN DOLLARS**, and we will send these six parts.

NOTE:—Your order will not be accepted unless accompanied by the number of the Motiograph mechanism for which these parts are wanted.

SEND TEN CENTS, in stamps, for **THE LATEST MOTIOGRAPH HAND BOOK**, which also includes complete instructions for operating and complete parts price list.

THE MOTIOGRAPH IS THE MACHINE OF QUALITY. It has the largest and heaviest ARC LAMP: the best and largest LAMP HOUSE: the most perfect Shutter, and contains more quality than any two machines of other makes. **GET WISE.**

Manufactured by

THE ENTERPRISE OPTICAL MFG. COMPANY, 568 W. Randolph St., Chicago, Ill.

For Sale by Live Dealers Everywhere.

"THE FORTUNES OF WAR"
Nestor Military Drama August 5th

The New York Electric Railway Journal tells us the following: "Public Service Railway, Newark, N. J., has had a number of moving picture films made to show the right and the wrong way to board and alight from street cars and intends to use the pictures in the fall in the campaign of education in regard to safety which is being conducted with the co-operation of the public schools in the territory through which it operates."

A motion picture show becomes a theatre when a vaudeville performance is given in connection with the pictures is the ruling of Special Judge James A. Leathers, in Police Court at Indianapolis on July 9th. Judge Leathers assessed a fine of $5 and costs against Daniel P. Roberts, proprietor of a moving picture show. According to Judge Leathers the motion picture show proprietors who have vaudeville performances will be required to pay a regular theatre license of $100 a year.

DER KINEMATOGRAPH, DUSSELDORF

The leading Organ for the Motion Picture Trade in Germany.

Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

Abonnement 1 fr. pour le monde entier

CINEMA-REVUE

Journal indépendant d'Informations
Supplement mensuel à "Cinema"
Annuaire de la projection fixe et animée
Numéro spécimen sur demande
Bureau 118, rue d'Assas Paris

A gf A

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

"IT HAS EXCEEDED MY FONDEST HOPES"

"It is a perfect piece of work and I am more than satisfied."—Thus writes Mr. Thomas A. Miller, purchaser of the Michigan state rights of

NAT C. GOODWIN

As FAGIN in the Great Five-Reel Production

OLIVER TWIST

If you are looking for a feature that will pay you, write or wire at once to

GENERAL FILM PUBLICITY & SALES CO.
145 West 45th Street, New York City

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

FOR SALE

Film $2.50 to $5 per reel. Celebrated Case, two reels, $40. Enoch Arden, two reels, $25. White Slave, three reels, $75. Four Dare Devils, three reels, $150. Life of Moses, $200. Passion Play, hand colored, $150. Lubin, Powers, Motiograph, Edison machines, new, $100. Used machines $35 up. Odd Slides 5c. Sets $1. Model B gas outfits $25.

FOR RENT

12000 feet films $12 weekly, one Shipment posters, and songs free.
Will buy films of any kinds.

H. DAVIS
WATERTOWN, WISCONSIN.

DO YOU WANT TO MAKE MOVING PICTURES?
We sell and rent moving picture cameras, printers and perforators, new or second-hand.
Educational films made, advertising films taken to order.
We rent cameras and camera men.
SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, N. Y. C.

LOCAL PICTURES MADE
10c Per Foot
Film Titles, Any Length, 3 Feet For 25c
GUNBY BROS., Inc.
199 Third Avenue, New York
Dept. A.

MAKE YOUR OWN SLIDES
WITHOUT AID OF PHOTOGRAPHY
From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.
MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

THEATRE FURNISHINGS.
Opera and folding chairs of all kinds, moving picture machines, flaming arc lamps, pianos, electric fans and other fixtures. Some slightly used goods on hand occasionally.
SAM LEARS,
509 Chestnut St. St. Louis, Mo.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

PATENTS

promptly obtained **OR NO FEE.** Trade-Marks, Caveats, Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*

H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

HOORAY!

American Team Victorious. Tremendous enthusiam prevails.
Exhibitors: GET THIS FEATURE. It will double your receipts.
The only original, authentic and copyrighted views of the 1912

OLYMPIC GAMES AT STOCKHOLM

ALL THE EVENTS.
NOT NEWSPAPER CLIPPINGS.

Set of 12 Colored Slides.....$6.00
Set of 16 Colored Slides..... 7.50
Set of 21 Colored Slides.....10.00

Colored Posters FREE. Advance Slide FREE.
Here's Some Real Money. Get It Quick.

NOVELTY SLIDE COMPANY,
20 East 14th St., New York.
1928 Milwaukee Ave., Chicago.
407 Rhodes Bldg., Atlanta.

Mackie-Flammer, Inc.

THEATRE BROKERS
Dealing in High Class Theatres
COMMERCIAL TRUST BUILDING,
1451 BROADWAY, NEW YORK.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

MAKE YOUR OWN FILMS!
Every Exhibitor Can Do It.
Write Us To Show You How.
SPECIAL EVENT FILM CO.
248 West 35th Street, New York.
We Buy, Sell and Exchange Moving Picture Cameras, Printers, Perforators.

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

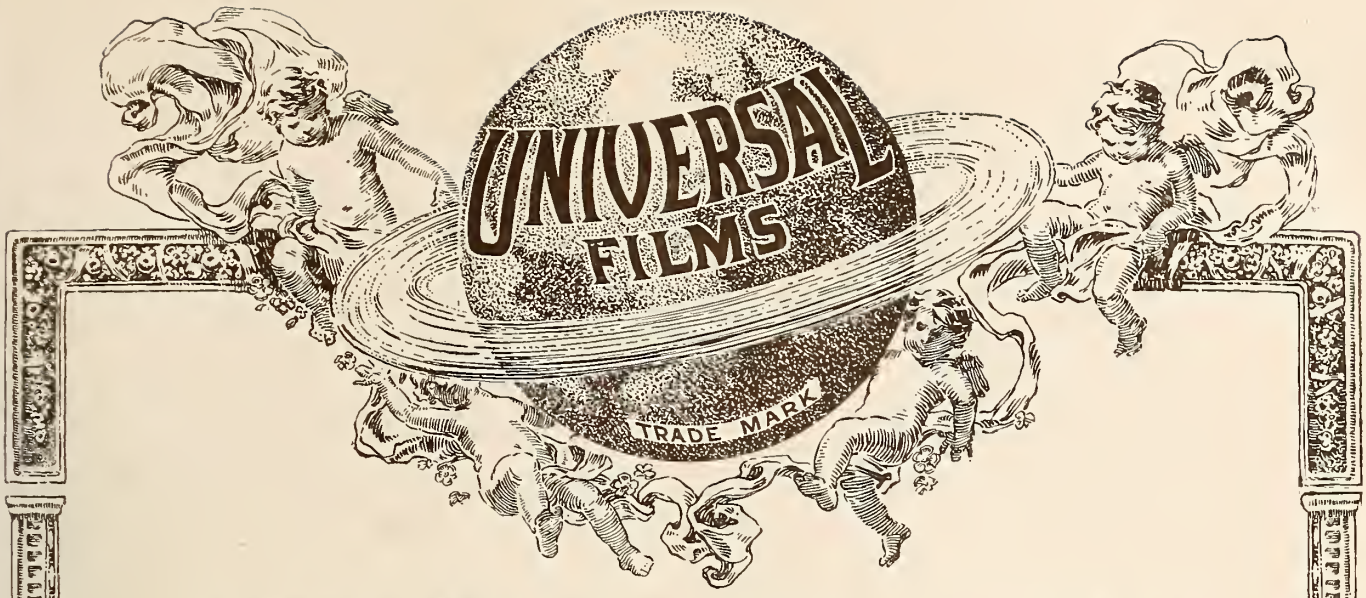
The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

HARD MAPLE
FOLDING CHAIRS
$6.00 per doz. Quick Delivery

Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK



"DEMAND THAT UNIVERSAL PROGRAM"

MONDAY, AUGUST 5th

IMP
"The Hindoo's Prize"
A Thrilling Drama

NESTOR
"The Fortunes of War"
Enthralling Military Drama

CHAMPION
"What a Woman Will Do"
Meritorious and Pleasing

TUESDAY, AUGUST 6th

GEM
"'Neath the Homespun"
A Beautiful Drama

BISON
"A Western Girl's Dream"
Simply Delightful

ECLAIR
"Because of Bobby"
Brilliantly Humorous

WEDNESDAY, AUGUST 7th

POWERS
"As the Wind Blows"
A Positive Laugh Getter

NESTOR
"Fatty of E-Z Ranch"
Screamily Funny Western

THE ANIMATED WEEKLY
Intensely Interesting

THURSDAY, AUGUST 8th

REX
"The Troubadour's Triumph
Highly Artistic Drama

IMP
"Blood is Thicker Than Water"
Exceptionally Inspiring

ECLAIR
"Boys Again"
A Brilliant Comedy

FRIDAY, AUGUST 9th

VICTORS
"The Mill Buyers"
With Florence Lawrence

POWERS
"The Burglar and the Rose"
A Heart-Stirring Picture

NESTOR
"A Mexican Mix-Up"
A Real Western Thriller

SATURDAY, AUGUST 10th

BISON
"Her First Choice"
Vividly Pathetic

IMP
"Ferdie's Family Feud"
"How Jones Saw the Ball Game"
Two Rattling Good Comedies

MILANO
"The Playthings of Fate"
Two Reels—Powerful Plot—A Masterpiece

SUNDAY, AUGUST 11th

REX
"None Can Do More"
Thrilling and Exciting

ECLAIR
"The Foster Sister"
A Pretty Comedy-Drama

"Carlsbad"
Highly Interesting

Universal Film Manufacturing Co., 1 Union Square New York

Gaumont

Gaumont

1-3-8 SHEETS

THEIR LIVES FOR GOLD

The most spirited sensation of the season, barring none. See the desperate leap from the bridge onto the fast flying train beneath, the race on horseback, the dash for life across the river, the wreck, the fire of death.

Even Attacked By a Lion beaten to a frazzle and that's going some. Heralds—Pamphlets—Literature. Watch the trade papers for criticisms, etc. See the current issue of the PHOTO PLAY MAGAZINE.

Tuesday, Aug. 13

GRAZIELLA THE GYPSY

Tuesday, Aug. 20

HER SUPREME SACRIFICE

Thursday, Aug. 22

ANDROCLUS and THE LION

(Handcolored)

Scene from HER SUPREME SACRIFICE

Scene from A MIDNIGHT ENCOUNTER Sept. 5

Tuesday, Aug. 27

THE STORY OF CHOPIN

(Handcolored)

Thursday, Aug. 29

MARRIAGE ON THE RUN

A HANDCOLORED OPPORTUNITY

Two Reels of Teeming Sensation. One and 3 Sheets.—Lobby Displays—Photos—Cuts—Pamphlets. Let us hear from you in time.

Watch for the September issue of the PHOTO PLAY MAGAZINE.

This will make them long remember your house if you feature it properly.

Write us for a copy of the Gaumont Graphic which will explain its importance.

TUESDAY, SEPT. 3--Handcolored

The REFUGEE'S CASKET

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, Distributors.

Gaumont

Gaumont

AUG 15 1912

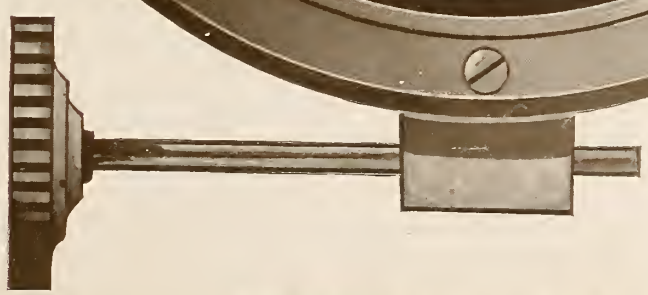
MOVING PICTURE NEWS

VOLUME VI
No. 6

AUGUST 10
1912

Exhibitors!

We offer you hearty good wishes for the success of the Chicago Convention



PRICE TEN CENTS

M. P. E. LEAGUE OF AMERICA,
Chicago, Ill.,
August 13-16, 1912.

AUG 13 1912

Results Count!!

EXHIBITORS EVERYWHERE ENTHUSIASTICALLY
ENDORSING OUR EXCLUSIVE PROGRAM

EXCHANGES CONSTANTLY INCREASING THEIR
PURCHASES TO SUPPLY THE GROWING DEMAND

SO GREAT HAS BEEN OUR GROWTH THAT

OUR OUTPUT IS NOW MORE THAN DOUBLED

THERE IS AN OFFICE NEAR YOU

WE'LL TELL YOU WHO AND WHERE IF YOU WRITE US DIRECT

EVERY WEEK

MONDAY
AMERICAN, COMET, ALL STAR

TUESDAY
THANHOUSER, MAJESTIC, GAUMONT

WEDNESDAY
AMERICAN, RELIANCE, SOLAX
GAUMONT WEEKLY

THURSDAY
AMERICAN, GAUMONT

FRIDAY
THANHOUSER, SOLAX, LUX

SATURDAY
GREAT NORTHERN, RELIANCE, COMET

SUNDAY
THANHOUSER, MAJESTIC

Our Films Are Popular With the Public Because They Are Old Established Brands Therefore Well Known

WE HANDLE AND DISTRIBUTE EXCLUSIVELY

THE FAMOUS GAUMONT WEEKLY

PREVIOUSLY SOLD AND KNOWN AS THE "ANIMATED WEEKLY"

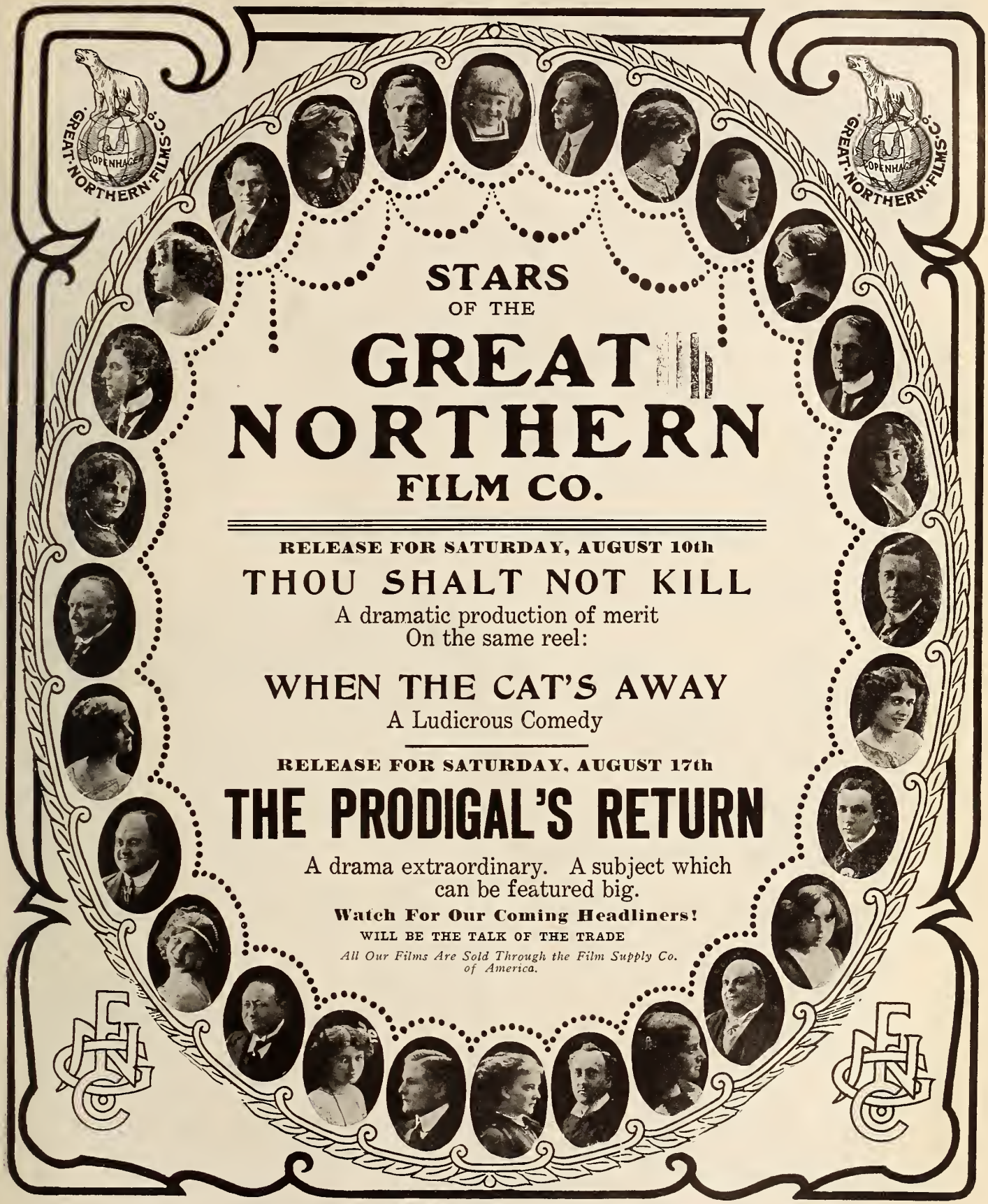
WE ARE SOLE AGENTS

FOR ALL THE ABOVE BRANDS

ADDRESS

FILM SUPPLY CO. of AMERICA

133-135 West 44th Street NEW YORK


GREAT·NORTHERN·FILM'S·C°
COPENHAGEN
STARS
OF THE
GREAT
NORTHERN
FILM CO.
RELEASE FOR SATURDAY, AUGUST 10th
THOU SHALT NOT KILL
A dramatic production of merit
On the same reel:
WHEN THE CAT'S AWAY
A Ludicrous Comedy
RELEASE FOR SATURDAY, AUGUST 17th
THE PRODIGAL'S RETURN
A drama extraordinary. A subject which can be featured big.
Watch For Our Coming Headliners!
WILL BE THE TALK OF THE TRADE
All Our Films Are Sold Through the Film Supply Co. of America.

In writing to advertisers please mention "MOVING PICTURE NEWS"

ECLAIR

TUESDAY, AUGUST 20th

"WANTED; A WIFE IN A HURRY"

It rolls and rocks with laughter as the film comes reeling out.

THURSDAY, AUGUST 22nd, 1912

"ROBIN HOOD"

In Three Parts

You can exhibit "ROBIN HOOD" without a fear of its failing to please. It will go over big. Take our word for it. You will won't you? Did we ever disappoint you on a feature release? And we never will!

SUNDAY, AUGUST 25th

"THE WILL"

Quite too many persons leaven the sorrow of death in anticipation of the deceased one's will. SEE THIS ONE.

ECLAIR FILM CO., 225 West 42d St., New York

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

ATTENTION

EXHIBITORS OF MASSACHUSETTS, RHODE ISLAND, CONNECTICUT, MAINE, NEW HAMPSHIRE, AND VERMONT

The Famous Bison 101 Features are Now at Your Disposal Through

THE W. E. GREENE FILM EXCHANGE, INC.

Don't Lose Any Time, But Write, Wire, or Call at Once for Open Dates

W. E. GREENE FILM EXCHANGE, Inc.
228 TREMONT ST., BOSTON, MASS.
Tel. Oxford { 3790 / 2187

In writing to advertisers please mention "MOVING PICTURE NEWS"

THE THANHOUSER THREE-A-WEEK

TUESDAY, AUG. 27, "Lucile" in two reels

"Lucile"

IN 2 REELS
TUESDAY, AUG. 27
A De Luxe Adaptation of Owen Meredith's Poem

THANHOUSER "PERFECT PUBLICITY" FEATURE

PERFECT PUBLICITY

Two Kinds of One-Sheets and a Three-Sheet at YOUR EXCHANGE. Illustrated Heralds from HENNEGAN & CO., CINCINNATI, O. Cuts for Newspapers and Circulars (2-column) 40 cents cash apiece from STANDARD ENGRAVING CO., 560 7th AVE., NEW YORK CITY. Slides 30 cents apiece from NOVELTY SLIDE CO., 20 E. 14th ST., NEW YORK CITY.

RELEASED SUNDAY, AUG. 18

"As Others See Us"

And "Warner's Waxworks"

The first picture is a fairy story that is told only as the films, with their opportunities for trick work, can tell it. The cute little "Thanhouser Twins" are in it. "Warner's Waxworks" has a very odd plot. It is a novel production right through. You will want to repeat this very choice "split."

RELEASED TUESDAY, AUG. 20

"Her Darkest Hour"

The "Thanhouser twist" is getting to be as famous in film stories as the late O. Henry's "twist" was in magazine stories. This reel features the "twist." You think the wronged girl is going to do exactly as she DOESN'T and therein is the "twist." The girl emerges from "her darkest hour" in a way you'd never guess but will much applaud.

RELEASED FRIDAY, AUG. 23

"Conductor 786"

Here is a picturesque character and a TRUE one—the conductor who gets gray in the road's service and gets so accustomed to his job he just can't quit it. "786's" son tries to force him to quit, since said son has won money and social standing. Father can't be forced or persuaded, and his stubbornness holds your close attention.

Thanhouser Co., New Rochelle, N. Y.

Send me FREE July Feature-frame. I am / I am not getting "The Thanhouser News."

Name .....

Address .....

Exchange .....

Charles Reade's Great Story

Coming! "PUT YOURSELF IN HIS PLACE" In 2 Reels

"UNDINE," After the Famous Riverside Classic

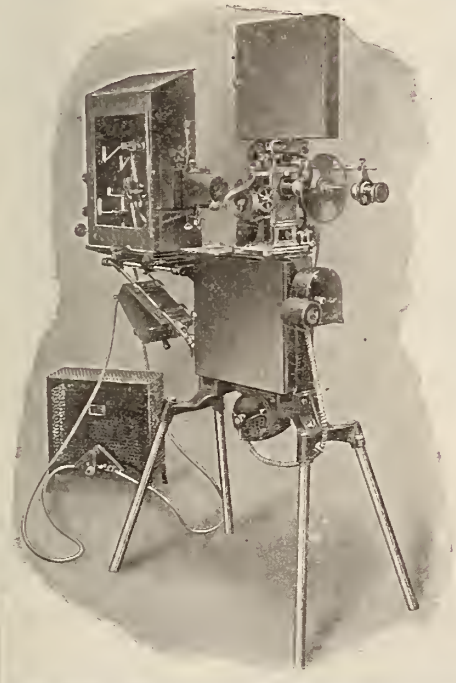
THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company Agents for U. S. and Canada

GETTING 3 T 3 A WEEK?

POWER'S No. 6A



Will Be On Exhibition During the Convention in Room 1818 La Salle Hotel, Chicago

Be sure to see POWER'S CAMERAGRAPH No. 6A with new Loop Setter, Motor Drive and other POWER'S improvements. THE MACHINE OF THE HOUR.

Interesting literature will be furnished, and you are cordially invited to call on us at any hour.

NICHOLAS POWER COMPANY

90 Gold Street, New York City

For fifteen years the leading makers of motion picture machines.

Fort Lee, New Jersey

IS THE NEW HOME OF THE RISING SUN FILMS

$100,000.00 NEW FACTORY AND STUDIO

The Studio and Factory is the best equipped moving picture plant in The World. Planned by people with years of experience in the industry. The knowledge which experience has taught them has been used to advantage in the planning. Efficiency is the keynote of the new plant. Every film coming from the new plant will be a feature, for the facilities for good and big work are unlimited.

COMING

FEATURE RELEASE

The Equine Spy

TWO REELS

RELEASED FRIDAY, AUGUST 23rd, 1912

Featuring the most intelligent Horse in the World. The Horse with a

MILLION DOLLAR REPUTATION

DON THE HORSE THAT CAN DO EVERYTHING BUT TALK. THE HORSE WITH A $20,000 ANNUAL EARNING CAPACITY

ADVERTISING MATTER INCLUDES

One Sheets—Three Sheets—Special Photos—Lobby Displays and "Magnets."

RELEASED WEDNESDAY, AUGUST 28th, 1912

HIS DOUBLE

A Comedy dealing with the disturbance created by a young man who masquerades as a Count—his rival. His pranks put a household in a turmoil and incidentally win him a wife.

Solax Company FORT LEE, NEW JERSEY.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **August 10, 1912** **Number 6**

M. A. NEFF

The President of the National Motion Picture Exhibitors' League of America

M. A. Neff, we greet you. We offer to you our sincere congratulations on the manner in which you, as an individual man, have taken hold of a problem of national import and brought it to a successful issue, as seen to-day in National convention at Chicago.

We think a great tribute will be paid to you (a tribute that is heartfelt, sincere and honest) by your colleagues in their re-election of you to the National Presidency of the League. To you, sir, the industry owes a debt of gratitude, a debt that it would be impossible to pay in the coin of the realm, but in thanks, in respect, in honor, you stand supreme to-day in their hearts as the man who has accomplished great things. We have said in these columns that to all the sins of the Decalogue men may sometimes confess, but to the act of gratitude, this one great sin, he never confesses, and we feel sure that the exhibitors of the whole of the United States will never be accused of the sin of ingratitude towards their esteemed, well-beloved National M. P. League President, M. A. Neff.

When we look back to our writings upon the small beginnings of the Exhibitors' League we wished you joy. We told you that anything we could do, personally, or in our columns, to help you, in your efforts to elevate the motion picture industry, you could command us, and we do not go back on our word, but say you can still command our services by voice, or pen or printer's ink in our columns. We congratulate you most sincerely and heartily upon the magnificent results you have obtained among the exhibitors of the country. Look upon the list of State organizations, and with the officers of those leagues we congratulate you, and trust you will long be spared to act in a bold, fearless, uncompromising attitude in the uplift of the Art of Cinematography, and all voices at Chicago shall be raised in one glad hurrah for M. A. Neff.

THE COMING YEAR

THE MOVING PICTURE NEWS expects great developments from the meeting next week, in Chicago, of the National League of Exhibitors. There is much to be accomplished at that convention; business of prime importance to be considered and transacted. The convention should not and will not be a mere pleasure junket and sight-seeing tour. It will be a conference of business men, with the good of the moving picture industry at heart, and a meeting to devise ways and means to promote that important industry and to thresh out some problems that are inimical to the moving picture theatre.

Exhibitors from every State in the Union are expected. In convention assembled they should and will reach a better understanding, and will take measures to safeguard their interests and at the same time acknowledge the rights of exchange man and manufacturer. Exhibitors should attend the convention with a determination to make every day count. They will assemble on important business connected with their livelihood and not purely to enjoy a round of festivities. The Moving Picture News is the exhibitors' friend. It is the News that has stood fearlessly for their rights, and we propose to continue that policy. We believe the Exhibitors' Leagues are becoming more and more influential and that the stand for the clean, uplifting picture is bearing results. A critical period has been reached in the organization affairs. Will the members of the various leagues continue to control their own destinies or will some coterie assume command? This question will be decided promptly by the re-election or defeat of President M. A. Neff, of Cincinnati. If Mr. Neff is re-elected president of the National League, the general welfare policy for both exhibitor and manufacturer will be fearlessly continued. If shrewd politicians are permitted to swing sentiment and Mr. Neff should be defeated for re-election as president and some nonentity assume the reins of government, then shall the power for good of the National League of Exhibitors begin to decline and fall.

But Mr. Neff will be unanimously re-elected president at Chicago. He has borne the brunt of the battle in the past; has guided the exhibitors' ship of state through stormy seas and is entitled to commendation for his arduous labors. That commendation will come only through Mr. Neff's selection again as president. If he is obliged to step down and out, no set of resolutions containing high-sounding but empty words could hide the fact from the country that the honest, fearless leadership of President Neff has been unappreciated in moving picture circles.

The only testimonial to give Mr. Neff is the testimonial of re-election as president. He is universally favored by the members of the State Leagues, and the pawns on the political checkerboard should be swept away and picture politics be relegated to the rear.

The sentiment that will be found in Chicago among League members will chagrin those who have plotted and planned to the League's detriment. There is no question as to Mr. Neff's re-election. It is unfortunate that the talent that has worked against him underhandedly for the past six months did not discover the fact a little sooner. Then these words could have been left unsaid.

The News is expecting to chronicle the details of important and business-like legislation at Chicago and believes that the convention will prove the hub for a wheel of future benefit and promise.

EUROPEAN CONFERENCE

Mr. Henry J. Brock, president and general manager of the Kinemacolor Company of America, sails for Europe next Saturday, August 10.

While abroad Mr. Brock will attend a meeting in London of all the Kinemacolor companies of the world. There will be present, besides Mr. Brock, representatives of the companies of Continental Europe, India, Australia and South America. This will be the most important conference of Kinemacolor interests ever held, and will mark a new era in the development of moving pictures in the colors of nature.

LEAGUE NOTES

The State of Louisiana was organized on July 28th, at a meeting held at Shreveport, La. Mr. E. V. Richards, Jr., was elected state president. Louisiana will send delegates to the Chicago convention. Mr. Richards is a firm believer in organization and is an active business man. He is manager of the Saenger and Palace theatres in Shreveport, La. Mr. Neff could not spare the time to go to Shreveport, but he has been in correspondence with Mr. Richards for some time and they arranged to bring Louisiana into the League. Mr. Richards deserves great credit for his activity and efficient work in organizing. Other exhibitors in Louisiana are arranging to come into the League and co-operate with Mr. Richards.

Mr. Warren Clay Scott, of Harriman, Tenn., manager Edisonia Theatre, is actively organizing Tennessee, and a meeting will be held in the near future, probably at Nashville, Tenn., where an organization will be perfected and a delegation sent to the Chicago convention. Mr. Neff has secured the co-operation of Mr. E. T. Peter, of Dallas, Tex. Mr. Neff is now in communication with the following gentlemen, all of Texas: J. C. Penn, McKinney, Tex.; J. H. Snively, Paris; R. A. Healy, Ft. Worth; Dalton Bros., Ft. Worth; J. J. Hegman, Temple, Besserer & Marshall, Austin; W. L. Terry, Waco; Mr. Lytle, San Antonio; J. C. Clemons, Beaumont; H. C. Stearns, Port Arthur; William Giebig, Houston; G. K. Jorgensen, Galveston, Tex.

Texas will be added to the list in the near future. Mr. Neff is also in correspondence with several other States which he expects to organize before the convention meets.

Every exhibitor in the United States and elsewhere, whether he be a member or not, is invited to attend the Chicago convention, which will be held at the La Salle Hotel, beginning August 13th. Every manufacturer and dealer in any article connected with our line of business is invited to be present at Chicago, and while only members of the League will be admitted to the executive sessions, however, there will be ample time and opportunity for all branches of the industry to get together.

ECLAIR FILM CO. OFFER TEN DOLLAR PRIZE

It has been announced by the Eclair Company that a prize of $10 will be offered by them every two weeks for the best letter or article on any phase of the motion picture industry. The article must not contain more than 750 words, and will be published in the Eclair Bulletin.

They also reserve the right to publish other letters which are not prize winners.

QUICK THREADING OF MACHINES

In an issue of The News of about a month ago we read that an operator had beaten all records by threading up, etc., in 19 seconds—from picture to picture. That was pretty smart, but now comes along another record, another doing the same operation in 14 seconds. Where are we going to stop? Does the manager want that speed? Is he looking for a quick change artist? Just think what he has to do in 14 seconds, or even 19. Something is very likely to go wrong after the 14 seconds—that is what the manager does not want. The old-time operator knows none of those tricks, but once he gets started, it's no fault of his if he has to stop.

With all due respect to Brother Eddie Bethel, of Jacksonville, who moves like greased lightning, is there nothing else in the profession you can use that wonderful brain to attain except speed? Of course, there is. Get busy, brother, and let us hear from you through The News. Perfecto not presto.

"MARRIAGE ON THE RUN"
One reel Gaumont release August 29th

THE RESURRECTION

(Masko Film Co.)

Undoubtedly one of the finest of modern motion picture productions is that one produced by the Masko Film Company, entitled "The Resurrection" in which Blanche Walsh, America's greatest emotional actress, has appeared.

"The Resurrection" is of peculiar moral significance. Its lesson for all women, and men, too, is a truth of priceless value. The story runs thus: Katusha, a Russian peasant girl, finds work in the employ of two elderly ladies of distinguished family. Prince Necladov, a relative of the family, comes to visit and takes a fancy to the serving girl. He steals every opportunity to be near her, pleading for her love. At last one night as he sits alone, he is overcome by a desire to be with her. Stealing to her bedroom door, he knocks. Katusha within is brushing her hair preparatory to retiring for the night. She opens the door, however, and the Prince, who has already won her heart, draws her forth and into his embrace, persuading her into a temptation to which at last she listens.

As is the case with an attraction between the lowly and the noble born, the Prince goes away and forgets her, and courts a young woman in his own station. Katusha's sin is found out by her employers, and when reproached by them she goes back to the home of her mother, where later her child is born, and where in a short time it dies.

Katusha, bereft of everything that she really cares for in all the world, leaves home to seek employment again. This time she falls into the hands of a woman who keeps a tavern of questionable repute. Katusha, with promises from the woman that her life will be one of luxury without work, throws off her peasant garb, takes only her last name, discarding her Christian name of Katusha, and is known in the new life only as Maslova, her name formerly being Katusha Maslova.

Here she lives a life of carousing and dissipation. One night when she is in a room alone drinking with the merchant, Smelkov, while she is sitting on his knee caressing him, with her back turned to the door, a woman of the house, who has no kind thoughts of either of them, puts an overdose of sleeping powder in a glass of wine and hands it to the merchant to drink, then hastily leaves the room. A few minutes more and the man is lying dead on the floor, with only Maslova in the room. The suspicion for his murder falls on her, and she is arrested and thrown in prison, where are a number of other miserable specimens of female humanity, who offer her drink to drown her troubles. With one of these women she fights a hand-to-hand fight, until drawn away by the keeper.

When Maslova is brought up for trial, it so happens that the Prince, her former lover, is doing duty on the jury. He recognizes her and is horrified and repentant. Seeking her in the prison, he wishes to save her but is spurned by her. However, beset with the idea that he must make atonement to the woman he wronged, he tells his fiancee that he is going to devote the remainder of his life to right a wrong, and forthwith follows Katusha to Siberia, traveling in company with the train of convicts being sent thither. A woman, one of those that were in prison with her, falls by the wayside leaving a little child, which Katusha takes in her arms and cherishes; for the awakening of her soul has begun back in the prison life. On arriving in Siberia she takes charge of the prison hospital, where she soothes the sick and dying. Meantime, the Prince returns to Russia to secure a pardon for Katusha; and it is when on his return to Siberia he shows her the pardon, and begs her to return to Russia with him, and she refuses him—when looking at the man she wavers, allows him to press her hand for a brief moment, and with a new light shining from her eyes, she turns her back on him and goes quietly but determinedly back into the sickroom—that the onlooker

fully realizes the change that has taken place—the awakening of the soul of the woman—the resurrection.

It is a wonderful story in which Tolstoy struck a hidden key. "The Resurrection" is wonderfully produced—wonderfully acted.

Blanche Walsh was supported in the film production of "The Resurrection" by a number of Russian actors. The part of the Prince Necladov was played by Sidney Mason; the merchant, Smelkov, by a very clever actor named Dunaew, and the young woman assistant to the tavern keeper, by Carey Lee.

Herman Mason and Harry L. Kovar, the energetic partners in the Masko Film Co., are indeed to be congratulated upon the splendid artistic success of their initial production.

NEW YORK AND NEW JERSEY LEAGUE MEMBERS GOING TO CHICAGO CONVENTION

A delegation of fifty New York exhibitors will leave on the Lackawanna Railroad with special car for the Chicago convention on Saturday at 10 a. m. This number will be augmented by twenty-two exhibitors from New Jersey.

Mr. Samuel Trigger, president of the Exhibitors' League of New York, states that stops will be made at Stanton, Binghamton and Buffalo to accommodate exhibitors from these cities who will accompany them, and there will be some mighty big efforts to bring the convention to New York next year.

SOLAX BANQUET POSTPONED

The banquet which the Solax Company purposed tendering to the press and other interested ones on the occasion of the opening of their new Fort Lee plant, and which was to be held on Friday evening, August 9th, will be postponed. The delay is owing to the contractors falling down on the electricity end of the job, and it will be some few days before the electricity can be turned on.

Notices of the new date will be sent out shortly.

POPULARITY OF CORCORAN DEVELOPING TANKS

The popularity of the Corcoran developing tanks has assumed such enormous dimensions that no up-to-date manufactory is any longer complete without this equipment.

Only recently the British American Film Manufacturing Co. of Montreal have had their plant equipped with Corcoran tanks. Kalem, Solax are the latest additions to the list of Corcoran patrons, and, in fact, most of the moving picture plants of importance in the country are "falling" for Corcoran tanks.

THE CLAPHAM SLIDES

The Rosenthal murder case, which has attracted world-wide attention by reason of the great scandal involving the New York Police, has been produced in a very interesting set of slides by A. J. Clapham, the pioneer maker of feature lecture slides. The set has been produced from original photographs supplied exclusively by the National Press Syndicate of New York. The lecture is proving a big seller. Mr. Clapham's ad will be found elsewhere on a page in this issue relative to the set.

Joliet, Ill.—The Joliet Theatre will be altered.

Nyack, N. Y.—The Lyceum Theatre has been leased to a Mr. Raabe.

Georgia, Miss.—Mr. F. A. Nennis has leased the Eaton Moving Picture Theatre.

Baltimore, Md.—A moving picture theatre will be erected on West Baltimore street by Pierce & Scheck.

San Francisco, Cal.—The Nippon and American Film Company has been incorporated at $50,000. Incorporators, T. H. Segawa, I. Noda, F. S. Marumata and H. Hasegawa.

Reading, Pa.—Fred Drexel, of 343 North Sixth street, and Allen W. McKently, of 911 North Fifth street, are erecting a moving picture house at the southwest corner of Tenth and Greenwich streets.

SOLAX POSTERS ATTRACTING ATTENTION

The following are copies of letters received from exhibitors relative to the new style of Solax posters. The letters are self-explanatory:

GRAND THEATRE
Everett, Wash., July 26, 1912.

Solax Company,
Flushing, N. Y.

Dear Sirs:

I noticed in this weeks issue of the —— an article concerning criticisms on your new style of posters. Let me say my criticism—I think that your idea is far ahead of anything else in the line of lobby matter. I do not regard them in any way as being detrimental to the business simply because the scene is not taken from the film itself. If an exhibitor pays attention to every little Tom, Dick and Harry that can't see through a thing and grasp the real idea, he will soon be on the sliding scale downward.

You'd better not pay attention to adverse criticism but go ahead and give us more of the "swellest posters in the land."

Very truly,
(Signed) GRAND THEATRE,
Per J. V. Lynn.

* * * *

DITTMANN THEATRE
Brownsville, Tex., July 25, 1912.

The Moving Picture
New York City.

To the Editor:

I see on page 356 of the July 27th issue that the Solax Company is inviting criticism of its poster of "Fra Diavolo." I think, for the higher educated mind that the symbolic poster is an artistic drawing card, but for the average mind and for universal use it fails in its purpose as the majority of people who visit the moving pictures to-day want to see what they are going to see on the inside on the outside on the posters. The only way to do this is to show several scenes that show action of themselves on the posters. The scene on the opposite page convey the right idea of the "King's Power."

A one-scene litho often gives no idea of the film subject. It may often be taken from the main scene of the subject but it falls flat and is not understood until after the picture has been seen. Therefore a great many people will look at the posters more carefully and enjoy them on leaving the theatre after having seen the pictures. If a poster or litho is symbolic or does not show any scenes of the picture it attracts no attention afterwards, or is condemned as not being shown on the picture. Therefore give us posters with several important scenes with a line of explanation underneath and we will all be interested to see it on the screen.

(Signed) A. DITTMANN.

JACOB GENTER

The Newburgh Telegram, in commenting on Jacob Genter, the manufacturer of the mirroroid screen, says: "Manager Jake Genter, of the Imperial Theatre, has established a big business in this particular form of modern public entertainment, and as a side line manufactures the only curtain known in the moving picture profession that will project in daylight. Mr. Genter is turning out the curtains in large quantities and has orders booked from all parts of the country. He even ships into South America and various banana republics where civilization and moving pictures have followed the flag. The firm was originally Benjamin & Genter, but recently the present owner took over his partner's interests and is now sole proprietor. Jake has made money from the start and personally paid for such alterations as were necessary to make the premises he now occupies suitable for a moving picture house. He came to Newburgh with comparatively little money, and through personal enterprise has managed to build up a business that has produced pleasing results, notwithstanding brisk opposition and trade depression."

Niagara Falls, N. Y.—Alice Lafflin and Edward J. Lyons will run the Majestic Theatre.

A FEW WORDS ABOUT FILM MERITS

Thanhouser

The Thanhouser release for August 11th, "Big Sister," is interesting to the philanthropist, and it is educational. This film will be welcomed by audiences outside of New York, because it takes them through the East Side slums. An interesting little romance is woven into a tale of East Side children, which is the outcome of the taking of the children to the seashore by the Sea Breeze Society. This film follows the little ones from their homes to the seaside; shows them playing, bathing, eating, etc.

"The Wrecked Taxi" for August 16th is also an excellent production, but lacks the merits of the former. It has a few hurry spots, and one or two inconsistencies.

"Now Watch the Professor!" for August 13th, is an excellent comedy-drama which grips the interest of the audience from start to finish.

Gaumont

"Graziella, the Gipsy," August 13th, is a production of special artistic merit. The story is good, with a solid plot and full to the brim with human interest.

This week's issue of Gaumont Weekly holds many interesting events such as "Saint Cloud's Balloon Races," "Imperial Festival at Moscow," "Another Zeppelin Balloon Explodes," "Summer Resort Gowns, Paris," "Our Darlings Burn" (fire scene); "A Bad Tumble at Long Branch" (hurdle races); "A Week of Water Sports," "Larchmont Regatta," "Largest Freighter on Great Lakes," and, last but not least, a bird's eye view of a baseball field with the New York Giants and the Chicago Cubs in the game.

American

"The Bad Man and the Ranger" for August 14th, and "The Girl and the Gun" for August 8th, are both meritorious Americans with as much variety as it is possible for the hackneyed "Western" to have.

Vitagraph

"The Adventure of a Retired Army Colonel," released July 31st, and with Maurice Costello in the lead, is a detective story with no offensive jar. A strong story, capable players and a careful production make this film worth while in any theatre.

Edison

"When She Was About Sixteen" is an excellent comedy-drama with many a good laugh and abundance of interesting incident.

Seelig

"The Peculiar Nature of the White Man's Burden" is a film of passing interest. It is a Western story which deals with the subject of retailing liquor to the Indians.

Lux

"The Mysterious Flowers," for August 2d, is one of the best Lux films of recent release. The story is thoroughly possible—the locations chosen and the scenic effects brought into play are intensely pleasing to the eye.

The same cannot, however, be said of "The Postman's Escapade," which is much too foolish and meaningless for words.

"A Race for Liberty" for August 8th is a "Western" which has its good points, although some of the achievements are too easily accomplished to be thoroughly convincing. Nevertheless, this is a passing good film.

Reliance

"Philip Steele," Reliance two-reel release for August 22d, is a story of the Canadian Northwest. For a two-reel subject this film is not what we could wish. The story, though it might find favor with the masses, has too many bullets in its make-up, too much roughhouse and gruesomeness, and too little suggestion of the noblest instincts of life to merit favorable comment.

KLEINE'S UNUSUAL PROGRAM FOR WEEK ENDING AUGUST 24th

With a Cines drama with an unusual plot; a three-subject Eclipse, embracing topical, industrial and scientific features, and a split-reel of Cines comedies, George Kleine is equipped to offer an unusually interesting program for the week ending August 24th.

For Tuesday, August 20th, "A Matter of Pride" shows Mlle. Xavier de Leka, the popular Cines leading woman, in a splendid role. Mary Furlai and other Cines players are also seen to good advantage in this interesting drama.

The Eclipse three-subject reel for Wednesday, August 21st, consists of "A Day with the German Navy," showing a splendid series of intimate views of a fleet of the Kaiser's great fighting ships; an industrial film taking us through the "Pulp Mills in the Province of Quebec" and depicting in a vivid manner the process of turning logs into fine stationery. The third subject on this reel is "Microscopical Curiosities," showing in magnified form how insects, bugs, and other forms of life appear when enlarged under a powerful lens.

The Cines for Saturday, August 24th, contains two snappy farce comedies, "A Picture C. O. D." and "Jenkins, the Watchman," and also a beautiful scenic subject showing panoramic views of "Modern Naples."

AMERICAN NOTES FROM THEIR CAMP AT STARVED ROCK, ILL.

Jack Nelson, one of the American's leading men encamped with the "Flying A" forces at Starved Rock, Ill., in company with Carl Von Schiller, another member of the company, bear the unique distinction of being the third and fourth men on record who have ever succeeded in swimming across the Illinois River at Starved Rock.

Miss Olive Pringle and Miss Lillian Herbert are two other "Flying A" favorites who covered themselves with glory at the rock last week. Miss Pringle, on a wager, climbed the front of the giant pile, thus breaking all local traditions, and affording some thrills to the thousands of resorters who watched the perilous climb. She made a second trip, accompanied by Miss Herbert.

B. C. Fischer, playing a treacherous Indian lover, has a difficult fall to make from a high ledge into the river. Screwing his courage to the sticking point, Fischer made a pretty fall.

His splash was followed by a loud bellow of rage from camera-man Jack Gill, who announced that his camera had bucked. His bellow was a mere whisper in comparison with what issued from behind the rock when the struggling figure in the water heard the news.

S. Richards, publisher of the Ottawa Journal, and state superintendent of the Starved Rock Reservation, telephoned to the camp that he would arrive early in the afternoon for an inspection of the camp with Joy Morton, multi-millionaire salt magnate, and Governor Charles S. Deneen, of Illinois. However, the Governor failed to show up. Camera-man Jack Gill turned the camera on Richards, thinking him the Governor, and ground out some 125 feet of film in a state of high excitement, until some knowing one exclaimed, "Wake up, Jack, for the love of Mike, that ain't the Governor."

The company of the American Film Manufacturing Co. encamped at Starved Rock, Ill., last week finished a big two-reel subject entitled "The Story of Starved Rock." This excellent record is the result of producer Emerson having his company about him, and the further fact that clouds are scarce in that neighborhood.

The big hotel which lies at the base of the great Rock on which the company is encamped, accommodated thousands of visitors daily, all of whom make their way, sooner or later, to Camp Hutchinson. Among the visitors last week was the Cook County Press Association, who poured their hundreds of members throughout the camp. Governor Deneen was scheduled for a visit but did not appear, although the party, including Joy Morton, the salt magnate, and parties from visiting lodges, business associations, etc., kept Producer Emerson busy during his spare moments.

Mr. Emerson has the camp under military rule, with a corps of sentries night and day on duty. About sixty members occupying some forty-two tents, arranged in two long rows, with all men clad in khaki uniforms and all women in khaki riding costumes, make a pretty picture. Two forty-foot flagpoles, one at either end of the camp, waving the American flag with "Flying A" ensigns beneath them, mark the two extremities. A large office tent, equipped with telephones, desks, etc., marks one boundary, while a big mess tent with cooks' galley, marks the other. Everything that might add comfort, from a medicine cabinet to a mammoth cooking range, with four cooks, has been installed.

The company will probably occupy their present quarters for a period of ten weeks.

IMAGINATION

By VIRGINIA WEST

(Adapted from Solax release)

THE weather was very hot. Mrs. Dobbs was very thin and nervous and the heat troubled her greatly. She went from room to room, removing one garment after the other in a frantic effort to get cool. "I'm so temperamental," she said to a neighbor, leaning from a back window, "that's what makes me so restless. I ought to have been an actress or a musician or some kind of an artist so that I could work off my temperament. But I got married and Mr. Dobbs doesn't seem to appreciate it at all. I tell him not every man has a temperamental wife and he says 'No.'"

"Perhaps it's nerves, Mrs. Dobbs," said the next door neighbor.

"Yes, oh yes, of course," was the reply. "Of course I'm nervous but you see that is because I'm so temperamental. You see, the nervousness comes because I have no outlet for my natural artistic sense."

"I see," said the neighbor.

"You know," continued Mrs. Dobbs, "the heat is simply killing me. Sometimes I think I'll not be able to live through the day. I do nothing but roam around the house."

"Did you every try working at something?" asked the lady next door.

"Oh, my goodness!" exclaimed Mrs. Dobbs, "why it would kill me. I wouldn't live an hour."

"Well, you know if you are thinking aout something else you couldn't be thinking about the weather."

Mrs. Dobbs looked pained but said nothing.

The neighbor smiled to herself. "You are coolly dressed, aren't you?" she asked.

"Heavens! I've taken off everything I can," said Mrs. Dobbs, "excepting my teeth. Sometimes I think I'm cooler if I remove them."

"Surely your teeth are not false!" exclaimed the neighbor.

"Only my four lower ones," said Mrs. Dobbs, reluctantly. "I supposed you knew."

"No, I didn't know."

"I wouldn't have told you if I had known that," said Mrs. Dobbs. "I'm going to see if I can't take a nap," she continued. "Perhaps I'll forget the heat."

As she left the window her neighbor called after her, "Mrs. Dobbs, don't swallow your teeth. I read in the paper this morning about a woman who did."

"Oh, my heavens!" cried Mrs. Dobbs, "do give me the paper to read. I am so nervous."

"Wait a minute, I'll get it and throw it over."

The lady left the window hastily and returned in a minute with the paper which she threw across to Mrs. Dobbs.

Mrs. Dobbs nervously ran down the hall and into her sitting room. She searched diligently for the tooth-swallowing article and having found it, threw herself upon the couch to read it.

"Woman Swallows False Teeth in Sleep," read Mrs. Dobbs. "How terrible!" she exclaimed. "I shall never go to sleep with mine in. Not even for a minute. Goodness, let me read something else to make me forget that."

So Mrs. Dobbs straightway turned to the society column and began freeing her mind.

Whether the society news was soothing, or whether the afternoon was sleep-producing, one does not know, but very soon Mrs. Dobbs' muscles relaxed and the paper fell to the floor. The rustle half-wakened her and she realized she was about to drop into slumber. She sleepily raised her hand to her mouth and in a moment laid upon the floor her four false teeth.

Long and placidly slept Mrs. Dobbs, and she knew nothing of what was going on around her.

At last, when the late afternoon came and Morpheus lessened his influence over the reclining lady, she stirred, and having stirred, she gradually awoke. When full consciousness returned, Mrs. Dobbs' tongue instinctively sought the vacant space in her lower jaw.

"Oh," she cried, "my teeth!" Then more calmly, "I guess I took them out."

She looked down on the floor beside the couch. She did not see the teeth. Nervously she ran her hand along the floor under the edge of the couch. She felt no teeth. In a moment Mrs. Dobbs was going excitedly to her knees and searching the shadows for the lost teeth. They were nowhere to be seen.

Frantically Mrs. Dobbs sprang to her feet and rushed around. Table, bookcase, mantel, every piece of furniture was searched, but alas, the teeth were not found. Poor Mrs. Dobbs sank limply upon a chair. "I'm afraid it's true,' she gasped, "I must have only dreamed that I took them out. What shall I do, what shall I do? I'll call for help. I cannot die alone. Oh!" Mrs. Dobbs' hands were quickly clasped at her waistline.

With a wild look she sprang up and rushed from the room and along the hall to a back window. "Help! help!" she screamed, falling across the window sill.

"What in the world is the matter, Mrs. Dobbs?" called the next door neighbor.

"Come over—quick—I've—I'm——"

The neighbor waited for no more. In a few minutes she was at Mrs. Dobbs' side. "What is the matter?" she demanded.

"I've—I've swallowed my teeth," wailed Mrs. Dobbs. "I'm dying, get the doctor—quick."

The neighbor ran to the telephone.

"Is this Doctor Carver?" she asked in a moment.

"Come up, Doctor, at once to Mrs. Lee Dobbs'. She's very ill—she says she has swallowed her false teeth. What?—Oh, how many? I don't know, wait a minute and I'll find out—How many teeth, Mrs. Dobbs?"

"What?"

"How many teeth did you swallow? The doctor wants to know."

"Four," groaned Mrs. Dobbs.

"Hello! That you, Doctor?—She says 'four'—What—Oh, I'll ask. Where are they, Mrs. Dobbs?"

"Where are they? wailed the woman almost hysterically.

"Yes, the Doctor wants to know where the teeth are?"

"I told him I swallowed them. You don't think I want the doctor to get them off the table for me, do you?" Mrs. Dobbs was pacing the floor and wringing her hands.

"But he wants to know what part of your anatomy they are in," insisted the neighbor.

"They're in my stomach and they'll never get out, for I'm going to die. Tell him I'm dying.

"Hello, Doctor," called the lady again, "she says they are in her stomach—yes, stomach."

"Oh, do hurry."

"She wants you to come at once and get them. All right. Good-bye."

"Now, my dear," said Mrs. Dobbs' nextdoor neighbor, "you must compose yourself until the doctor comes. If the teeth are in your stomach, moving about might make them irritate the walls."

"If they are in my stomach!" exclaimed Mrs. Dobbs, indignantly. If they are in my stomach! You know they are in my stomach. I told you I swallowed them and they didn't stick anywhere."

"Well, now, compose yourself. Perhaps everything will be all right," said the lady soothingly.

"Yes! Everything will be all right after I have had a hole cut in my stomach!" wept Mrs. Dobbs.

"Maybe he won't have to cut," suggested the neighbor.

"Not have to cut!" cried Mrs. Dobbs, "How could he get the teeth if he didn't cut, I'd like to know."

The neighbor lady was silent for a moment. She felt almost at the end of her rope.

"Do you know any way?" insisted Mrs. Dobbs between groans.

"Why—er—a— he might—a—sort of—fish for them, couldn't he?"

A groan trailed off into a grunt of disgust, and there is no telling what would have happened if at that moment Dr. Carver had not been coming up the stairs.

Mrs. Dobbs redoubled her groans.

"Are you really in such pain?" asked the doctor.

"Oh, Doctor, I shall surely die!"

"Why, lots of people get through operations alive, Mrs. Dobbs."

"But my temperament, Doctor; my temperament."

"Maybe I can help that, too." Turning to Mrs. Dobbs' neighbor he said: "Please tell my assistant and the nurse to come up."

In a very short time all preparations had been made for an operation.

Mrs. Dobbs, pale and frightened, lay upon a bed. The nurse was taking her pulse, and the doctor stood consulting at the far side of the room. At the bottom of the bed stood the neighbor, on her face an almost unfathomable expression.

She went to Dr. Carver and touched him on the arm. "Are you really going to operate, Doctor?" she asked.

"Yes; there is no other hope."

"Well, wait a few minutes, please, until Mrs. Dobbs sees her little girl."

"Mrs. Dobbs," said the neighbor, "wouldn't you like to see your little girl for a moment?"

"Yes, please," came faintly from the bed.

The child was found and brought to the bedside of her mother.

"Poor mamma is sick," said the neighbor; she swallowed her false teeth and the doctor is going to cut them out."

"Oh, no!" cried the child. "Mamma's teeth aren't in her. I'll get them." In a moment she was out of the room and back again. "Here they are. I hid them so I could mark Mary's pies. Now you won't have to cut open my mamma."

NEW INVENTIONS

Reported Especially for the Moving Picture News by H. B. Wilson & Co., Patent Attorneys, 715 Eighth Street Northwest, Washington, D. C.—A Complete Copy of Any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on receipt of ten cents. Persons Ordering Copies Must Give Number of Patent.

1,033,834. Magazine Plate Holder for Cameras. J. P. Shukis, Wilkes Barre, Pa.

1,034,006. Motion Picture Machine. W. B. Featherstone, Washington, D. C. Assignor to H. S. Warren, Detroit, Mich.

1,034,045. Photographic Camera. G. W. Topliff and Carl Bornmann, Binghampton, N. Y. Assignors to Anso Company, Binghampton, N. Y.

1,034,114. Dustproof and Fireproof Receptacle for Moving Picture Films. Charles James, Cambridge, Ohio. Assignor to W. N. Bradford and G. D. Nicholson, Cambridge, Ohio.

1,034,192. Process of Producing Kinematograph Films. B. K. Brown and Theo. Brown, Brixton, London, Eng. Assignors to Charles Urban, London, Eng.

"WANTED—A WIFE IN A HURRY"

Eclair, August 20

Eclair's "Wanted—A Wife in a Hurry" comes as a sort of relief after so many, many of the plays of female impersonators wherein our credulity is taxed to its uttermost to believe that a man "could get away with it."

In this clever little comedy there is the female impersonation, but it doesn't even hint at belief. Fred Norton, a young clubman by the grace of his aunt's splendid money allowance, is told to get married or suffer the cutting off of his allowance. He neglects her warning and

then receives a letter telling of her coming on a visit. Norton tries to steal a girl to marry, but fails. Then occurs the idea of his friend Baxter, a young married man, impersonating a woman for his wife.

Baxter, under much persuasion, finally agrees and gowns himself in his wife's best and manages to get to Norton's house. Then his (Baxter's part is played by George Larkin and well played, too) wife returns and, believing she has been robbed, telephones for the police. Then there is excitement until her husband is captured.

Then to stop it all Norton receives a wire from his aunt, saying she is not coming on her visit, after all.

ECLAIR NOTES

A detachment of the Eclair Stock Company, augmented by extras under the generalship of Mr. Arnaud, left Wednesday, the 7th, to lay siege to Niagara Falls, Buffalo, Pittsburg, Boston, Philadelphia and Washington, D. C. They wouldn't disclose their exact purpose more than to say, "Wait till you see the resulting two reels." Miss Tennant, Mr. Johnstone and George Larkin are the stock members who accompany Mr. Arnaud.

Mr. Richard Sterling has been appointed manager of the Eclair studio proper. Hereafter he will be in full charge of engaging actors, costuming and the general details of negative productions. A good man, too.

Little Clara Horton has engaged with the Eclair Stock Company. Little Miss Horton is one of the best of child actresses, besides possessing a face of unusual childish beauty.

Omaha, Neb.—Brandeis & Sons will build a moving picture show on Douglas street, west of 18th street.

Coatesville, Pa.—W. L. W. Jones will erect an aerdrome here.

Santa Rosa, Calif.—The Elite Picture House, Ball & McDannel, proprietors, reopened.

Brooklyn, N. Y.—I. J. Rosenstein, of 3d avenue and Sixteenth Street, will build a moving picture theatre at the Southwest corner Fort Hamilton avenue and Thirty-ninth Street, at a cost of $12,000.

SCENE FROM ROBIN HOOD
Eclair Coming Release

MR. OSCAR APFEL PUTS ON SPECIAL FEATURE SUBJECTS AT RELIANCE

The Reliance Motion Picture Company have been fortunate in securing the services of Mr. Oscar Apfel on the producing end of their special feature subjects.

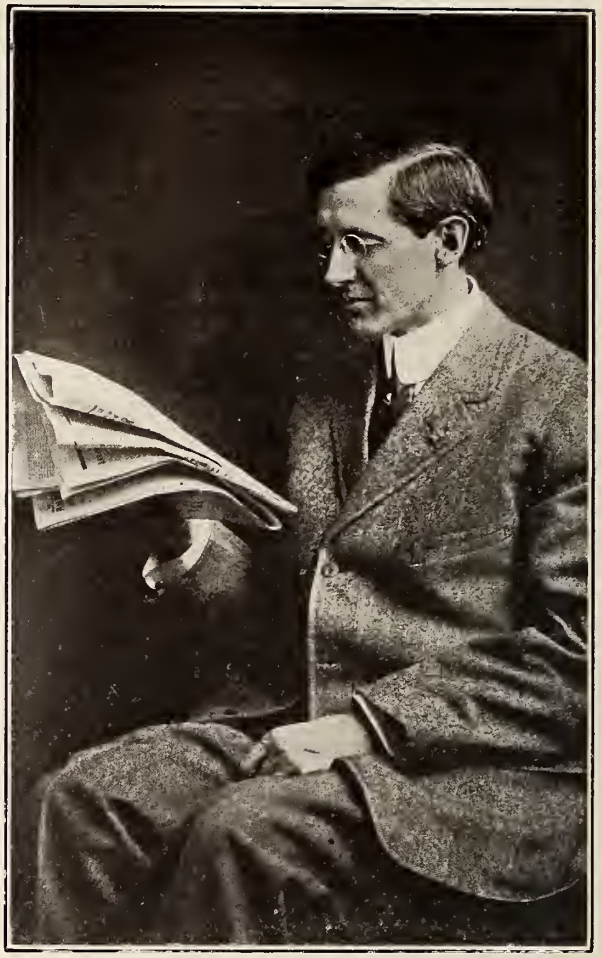
Mr. Apfel was for about two years director for the Edison Company. While with them he produced the following notable productions: "Martin Chuzzlewit," "Corsican Brothers," "The Passerby," "Aida," "The Black Arrow," and also their historical series.

He was stage director with the following companies: Chicago Opera House, Lyric Theatre, Minneapolis; Davis Stock, Pittsburgh, Buffalo, Rochester, and others.

The following from the Electrical Review, Chicago, Ill., may be of sufficient importance to be worthy of consideration:

"The effect produced upon an audience at a moving picture show when a glare of light is suddenly thrust into the line of vision is anything else than pleasing, and therefore not conducive to a desire on the part of people thus afflicted to frequent a place where this occurs. Moreover, microbes may reasonably be expected to increase and multiply beneath the seats of moving picture houses where there is not the proper sort of illumination to insure that the floor will at all times be kept fairly clean.

"The installation of low-candle-power lamps beneath the seats in theatres of the kind in question would greatly promote comfort, convenience and cleanliness. The light would not interfere with the pictures, and people could see how to come and go without the necessity of other lights being turned on, and without stepping on the feet of others. It would also be a strong incentive to cleanliness. 'Out of sight' and 'out of mind' are synonymous terms in the ordinary code of sanitation. Let the floor be lighted in the manner suggested, and microbes will vanish, for both managers and scrubwomen have eyes. And then, too, it is not ethical to spit where the filthy effect produced is readily discernible. G. W. Barlow."



RALPH P. STODDARD.

A Newspaper Man Who Has Done Much to Promote the Success of Moving Pictures—Conducts an Interesting Featureplay Page.

Ralph P. Stoddard, editor of the pictureplay page of the Cleveland Sunday Leader, has done much to promote the welfare of the moving picture and has been no small factor in the successful attempt to counteract attacks on the industry which have appeared in newspaper circles from time to time. In the past, Mr. Stoddard has worked on newspapers in New York state and was also a theatrical manager for the O. S. Hathaway circuit. He was one of the very first in New York state to put five-cent picture shows in "regular" theatres on "dark" nights and made a big success of it in Oneonta, and elsewhere. Every "regular" theatre practically, in the country, does it now. Mr. Stoddard had the first moving picture camera in New York state outside of New York city, and took local pictures for exhibition in his theatres. His featureplay page in the Leader was one of the first of its kind in the country.

Mr. Stoddard is a successful pictureplay author, has written a text-book on the subject that has commanded a large sale, and other than editing the successful page in the Leader, Mr. Stoddard acts as assistant to W. E. Sage, the noted theatrical critic during the regular theatrical season.

Personally, Mr. Stoddard is an engaging gentleman and he believes there is a great future in store for cinematography. W. L. W.

Lancaster, N. H.—The moving picture theatre opened here.

Baltimore, Md.—The Majestic Theatre, 320 S. Broadway, was completely renovated.

Wheeling, W. Va.—The new theatre being erected on Jefferson avenue is rapidly nearing completion.

CONSTRUCTION OF A MOVING PICTURE BOOTH

By A. J. Schmittner

(By courtesy of the Sheet Metal Shop, who also provide the illustrations)

THE recent great popularity of moving picture exhibitions calls for the services of the sheet metal worker in the construction of suitable booths in which to operate the instruments for producing the pictures. The necessity for the use of metal in their construction lies in the fact that when the film is run slowly through the machine it is liable to, and sometimes does, take fire, thus endangering not only the property but the lives of the assembled audience.

To eliminate this danger the fire underwriters have enacted laws to the effect that a substantial sheet metal or asbestos housing be constructed around the instruments used for projecting the pictures, so that when the film does catch fire the operator can, in an instant, drop all shutters and doors, which will prevent the fire from spreading, and as soon as the films are consumed the fire will die for want of fuel. This occasionally happens without the audience knowing what has occurred until the cause of the delay is announced.

A design for a booth that has stood the test, and has caused the mechanics and fire underwriters of certain states considerable studying and experimenting, is shown in the accompanying illustrations. As will be seen, the framework of the structure is of angle iron. The galvanized iron that surrounds it is not to be lighter than No. 24 gauge. Angle irons 1⅛"×1⅛"×⅛" or 3/16" is usually heavy enough for ordinary size booths of 6′ to 8′ in length, 5′ to 7′ in width and about 6′ in height. A booth of this size will accommodate two machines—the machine for operating the films and the stereopticon proper—and still leave ample room for shelving, cabinets, etc. The contractor for such a booth must make it to a size that will permit its being easily placed in its required position.

Having determined the extreme dimensions of the booth, it is advisable to always construct it from a half to three-quarters of an inch smaller in all directions so there will be no trouble in sliding it to place. In beginning the framework, punch a bolt hole at the center of the stud as at D, Fig. 1, by which to fasten the brace, and divide the spaces on each side into three equal parts each, locating the position of holes for rivets as shown at **e, f, g** and **h, i, j.** In putting together, see that all braces are turned alike and also that all studs are turned the same way, as shown upon the plan in Fig. 2, as when so placed the inside of the booth has a simple and uniform appearance. The corner posts are punched the same as the studs except that both flanges are punched.

Our next attention should be given to the door, making it to the desired height and width. When the booth is more than 6′ high an extra stay, or brace, shown at L, must be figured on. The framing of the door is shown in Fig. 3, while the method for riveting the different parts together is better illustrated in Fig. 4, where one flange is sawed out about 2½" or 3" deep and the holes punched as shown in the dotted portion M, which is afterwards bent at right angles in the vise as shown at N. Holes for the hinges at Q and for the double acting spring at T in Fig. 1, and for the handle at R of Fig. 2 may also be punched. In case there is not sufficient space to fasten the spring, an angle iron may be riveted to the stud. The braces for the sides, ends and top are all identically the same in form as the one shown in Fig. 4. How these are fastened to the studs is better shown in Fig. 5, which shows a brace bolted to two studs.

The next step is to provide small sliding doors with their frames as shown at S, T and U in Fig. 1. The center door S, is for the lantern, while the door T is to permit the operator to see through while focusing the instrument. The door U is not required except where two machines are in use. The sliding frames for these doors may be constructed in two different ways; but the section shown in Fig. 6 affords the least resistance for the center door. This is constructed by using two different widths of angle iron, say 1⅛" and ¾". They can be cut to their required lengths, then fitted and punched so the

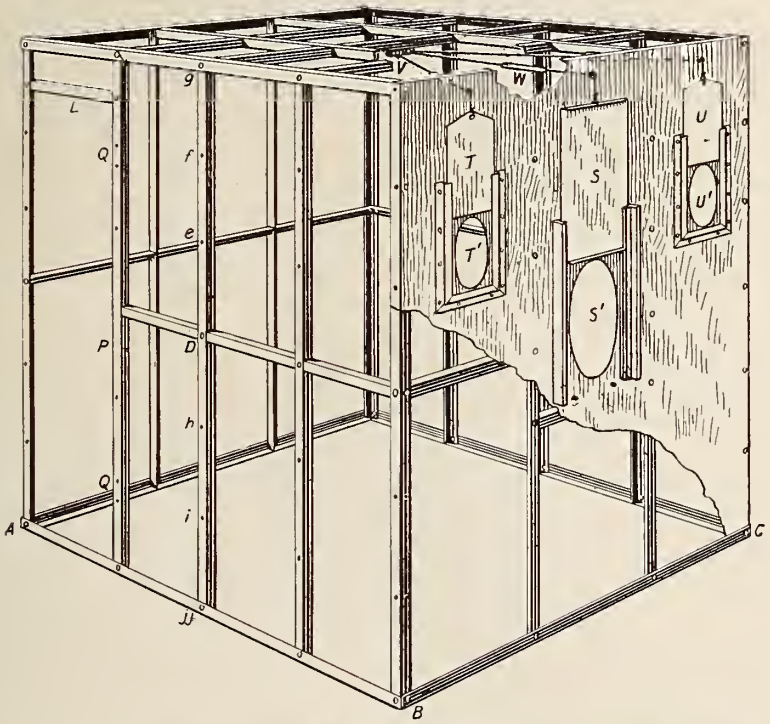


Fig. 1—Framework for Sheet Metal Moving Picture Booth, Showing Portion of the Front, with Sliding Doors and Cords for Operating Them.

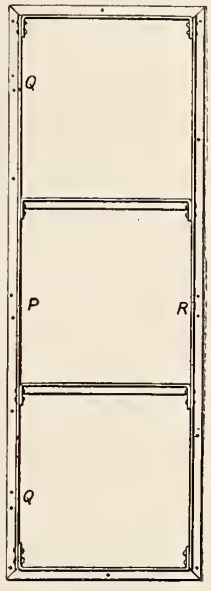


Fig. 3—Framework of Door, Inside View.

door, which is usually made of No. 16 or 18 gauge iron, will work freely. The holes in the angle iron which is to be riveted to the sheet metal should also be countersunk.

The frames for the doors T and U are constructed by bending an offset in strips of heavy metal as shown in Fig. 7. These doors are all small and are usually made of No. 20 gauge iron with edges turned out at the top and bottom for strength. In order to conveniently open and close these doors, and also that in case of fire they will drop automatically, a cord is fastened to each of the three doors, all of which are run through pulleys secured to the front upper angle iron, to a convenient point where the operator can easily reach them instantly. The simplest way of holding these cords is to fasten a tightly wound coil spring to the center brace in the top of the booth as shown at V in Fig. 1. Knots are usually tied at the ends of the cords to enable the operator to grip them readily. As an additional safeguard the fire underwriters require a fusible link to be placed in the cords as nearly over the machine as possible, as shown at W. Their reason for this is that when the film catches fire, the operator may become alarmed and leave the place without

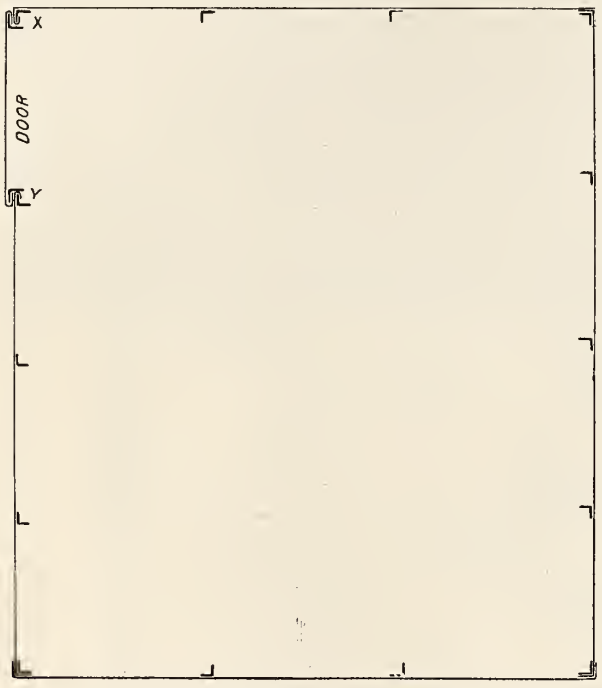


Fig. 2—Plan Showing Position and Arrangement of Angle Irons.

pulling the cords to lower the doors; the heat, when raised to a certain degree, will melt the fusible links and so allow the doors to drop, thus checking the draft.

The section Fig. 2 is taken through the booth upon a horizontal plane anywhere below the sliding doors, and shows the bending at the corners of the sheets forming the sides of the booth. The sheets are first cut to a length to equal that of the studs, then a sufficient number are seamed together to make the required width of the side or end AB or BC, after which an inch and a half is allowed on each edge to be turned at right angles in the brake so as to go around the corner angle iron, thus making a double lap at the three corners, as shown. In the doorway the metal is turned around the studs while erecting the booth as shown at X and Y, near which points the construction of the door is also shown. Rivets are placed at intervals along the edges of the door frame as shown in Fig. 3. The openings S′, T′ and E′ should not be cut while in the shop because their exact location must be determined by the operator when directing the instruments toward the screen.

A few remarks on the erection of the booth may save the mechanic considerable time and study. The booth is sent to the theatre in knocked down form, and the mechanic takes his hand tools, including drills of the proper size, brace or breast drill, chisels, punches, square head, stake, etc., along to the job. In beginning the erection of this booth first lay the bottom with the inch and a half edge turned up all around, then place the side and end angle irons in their proper places, and with a prick punch

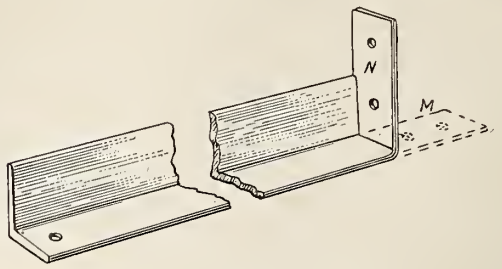


Fig. 4—Formation of Braces.

locate the corner bolt holes, then with a solid punch enlarge these holes and bolt the corner studs on the inside of the base angle irons, thus holding the corners, the base and the metal in place. Next erect all the studs, then add the top angle irons so as to hold the framework together. All bolts that are used in holding the framework together should not be fastened permanently because most of them will have to be taken out when the casing is put in place; also all braces in the sides, ends and top are omitted until the casing has been bolted to the corners only.

To set the casing begin at the doorway, taking the bolts out from the lower studs, then put the casing between the angle iron and the inch and a half edge of bottom. Continue in this manner until the entire body is in place, then bolt the long stringers in the top. Next set the cover with the inch and a half edge turned down, over the body, bolt down the corners and put in all braces in the entire booth. To locate all bolt and rivet holes, start them first with a prick punch from the inside, then punch them through from the outside, and bolt all angle irons together while the sheet metal is riveted to the angle iron. When this is done properly the booth may be taken apart at the corners, thus leaving the sides, ends and top complete, and can then be re-assembled with little or no difficulty.

The door is then hung and the double acting spring put in place. The mechanic should try the door to see if there is sufficient strength in the spring to keep the door closed. After the electrician has wired the booth and the operator has set his machine, and located the openings to be cut in the casing the mechanic may cut them square, round or elliptical at pleasure; however, the latter shape

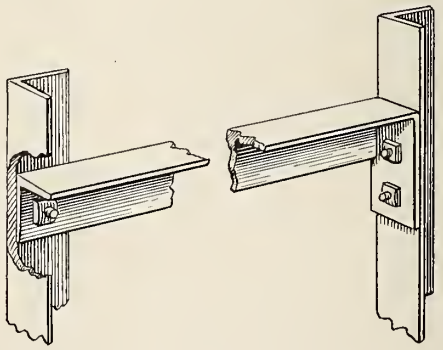


Fig. 5—Connection Between Brace and Studs.

presents the best appearance from the outside and enables the operator to raise or lower his machine to suit requirements without having the openings enlarged. Next rivet the door slides in place, fasten awning pulleys above each opening and run the cords. Also fasten the coil spring V in place, and see that the doors work satisfac-

torily. The booth as it stands completed is simple, rigid and durable.

As extras that may not be included in the contract but will bring in a good profit, the contractor should suggest

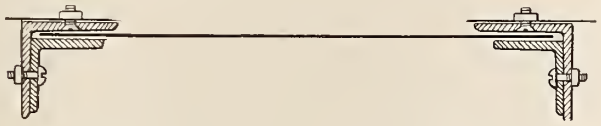


Fig. 6—Guides for Shutter for Middle Opening.

making a rheostat box similar to the one shown in Fig. 8. In this box are placed one or more spools of copper wire through which the electricity passes before entering

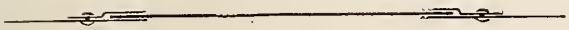


Fig. 7—Guides for Shutter for Side Opening

the machine. These boxes must be made in length, width and height to suit requirements, and the top, bottom, ends and door or front should be perforated with half-inch holes so as to allow a good supply of air to circulate around the coils. This box is usually placed on the outside of the booth near the top and is supported upon brackets. Another extra that is a necessity is a shelf made of No. 16 gauge iron and placed in a convenient corner,

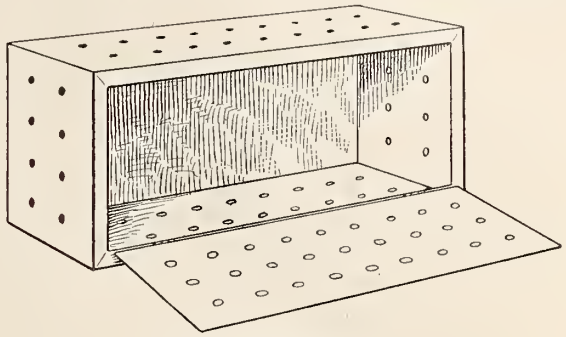


Fig. 8—Rheostat Box.

which enables the operator to rewind the films while in the booth. There are also many other extras that can be suggested such as cabinets for the operator's tools, a box to keep the films in, etc.

OPERATOR'S CHAT

By James Girvan

MOVING PICTURE OPERATORS' ASSOCIATION

President—Robert Goldblatt.
Vice-President—James Girvan.
Corresponding Secretary—Sidney Dignon.
Financial Secretary—McRea.
Sergeant-at-Arms—William Cohen.
Business Representative—Robert Saunders.

Open meetings will be held every Monday night at Teutonia Hall, 66 Essex street, to enroll any operator who wishes to join an organization that will positively give them a square deal. All operators are invited to attend and ring their operator friends with them.

The Moving Picture Operators' Association (formerly Auxiliary to Local 35, I. A. T. S. E.) held an open meeting on Monday, August 5, 1912, at Teutonia Hall, 66 Essex street, to take in new members under a small initiation fee. Quite a large number enrolled who had never belonged to any organization before. After much discussion the former auxiliary members and the newcomers as well, decided that it would be much better to stay independent, as they would then control their own treasury and would not have to pay per capita tax and assessments to any other organization and gain nothing by it.

After the way Local 35 treated the members of the former auxiliary, this is not to be wondered at, and how any operator can join the new department with his eyes open, is more than I can understand. In this new branch or department Local 35 is to have full control, the operators will not be allowed to do anything without their consent. Local 35 will appoint all officers of the branch but one, the corresponding secretary. There are to be five trustees appointed for the Local and its branch, three from the mother Local, and two from the branch.

Seems odd that any operator would be foolish enough to join that new branch after the way they have seen the auxiliary treated for the past five years. The members of the former auxiliary, realizing that the stage hands and spotlight operators knew absolutely nothing about the working conditions of the picture machine operators, asked the American Federation of Labor and the I. A. T. S. E. for an independent charter, so that they would have the right to make laws to better themselves. Before each convention Local 35, as well as some of the former officers of the I. A. T. S. E., promised to give the moving picture operators an independent charter. They did give them an auxiliary charter to Local 35, which was not worth the paper it was written on, and now this year, when the auxiliary demanded an independent charter or amalgamation with Local 35 on an equitable financial basis, Local 35 in some way had the auxiliary (a body of 380 members in good standing) disbanded, or thrown out of the I. A. T. S. E. An honorable trick, wasn't it? Well, it seems to me that they have dug their own grave. Inasmuch as they have tried to beat us down, we will put a stronger organization into the field, and then let them look to their laurels. At the present time we have a body of over 150 members who can do anything in the theatrical line, and about 100 more who have qualified as operators in the city of New York, and it is only a matter of a very short time until all operators who can think for themselves will join our association, which will not only be a protection for them, but will also in time of need assist them over the rough places. It is very gratifying to note that other auxiliaries in sub-locals throughout the country have congratulated us on our determination to fight it out, and anyone who can read between the lines will readily see that it is only a matter of a year or so when the picture machine operators will be an entirely independent international organization. I believe that a great many will agree with me when I say it can't come any too soon. If we were given the right to govern ourselves we would not have a word to say, but to let a lot of men who know absolutely nothing about our work control us—well, it is then that patience ceases to be a virtue. We refuse to wear the yoke any longer.

* * * *

We would like to hear what the moving picture operators of other cities think about an independent international operators' union.

ENTERPRISE OPTICAL MANUFACTURING COMPANY'S EXHIBIT

We would like to call attention to the especial exhibit of the Enterprise Optical Manufacturing Company's plant at 564-572 West Randolph street, corner of Jefferson street, Chicago, where by cordial invitation every exhibitor will be made welcome and all the ramifications, "How to make a Motiograph," will be explained in full detail. This factory is well worth a visit. We recall the many visits we have paid to this plant, and every time we go there there is something fresh, some additional machinery, some new devices for making perfect the parts, and it will indeed be a treat for every one who can make it their convenience to do so to pay it a visit.

In addition to this it is the intention of the company, at their exhibit in the hotel and the factory, to have competent demonstrators in charge of the equipment, and at each point the demonstrator will give every Motiograph user a Motiograph souvenir. We learn that it is to be something novel and more than useful to a visitor to Chicago. It tickled our curiosity and, like the girl in the fable, we want to delve into the secret, and our advice is to those who use the Motiograph to be sure they get their souvenir.

RELIANCE NOTES

The Reliance Stock Company, which has been operating in the Catskill Mountains, have returned to New York, after completing a number of unusual productions, all of which were directed by Tony O'Sullivan, and among which are "Philip Steele" in two reels, "One Against One," "North of 53," "The Old Swimming Hole" and "A Man Among Men." For these productions Mr. O'Sullivan procured every bit of unique atmosphere obtainable, taking advantage of the well-known ravines, rocks and waterfalls so abundant in the Catskills.

Mr. O'Sullivan is at present hard at work on some pictures to follow the above named productions, in which will appear some unusual backgrounds not ordinarily found in films produced in and around New York.

On August 28th "The Secret Service Man" will be released by Reliance as a single reel. This should prove one of the most sensational of recent productions, as it includes a strenuous chase between two men in almost every species of vehicle that could be found. Also Rodman Law, the famous daredevil jumper, is featured in it, and his parachute drop of 3,000 feet from an aeroplane breaks the record.

What promises to be a splendid production of "Thelma," Marie Corelli's famous novel, is being produced by Oscar Apfel for the Reliance Company. It will be released in three reels on August 31st.

AN INNOVATION

In passing it may be worth the time to state that moving pictures are on the rise. From the nickel theatre of a few years ago to a feature in a Broadway production is a long step, and a good step, and a step upward.

This was the step made by a Kinemacolor picture in Charles Frohman's production of "The Girl from Montmartre," with Richard Carle and Hattie Williams, at the Criterion Theatre, August 5th.

The true-to-nature colored picture came as a surprise, and it was quick to get an enthusiastic reception.

Miss Williams exclaims: "Any one who loves me can try to find me," and runs off the stage. The lights go out, and the moving pictures continue the story. She is pursued through the woods, Miss Williams and Mr. Carle enact a comedy scene, and finally she is overtaken by the tenor. As the tenor begins his song, the picture disappears, lights are on, and there they are in the woods just as Kinemacolor had left them.

In an interview just before the production of the play, Mr. Frohman said he had "discovered something new under the sun." This seems to be the case, and, what is more—the audience was quick to discover that which Frohman had discovered.

THE LATE W. H. HARBECK

Mrs. Catherine Harbeck, widow of the above, informs us that she, with her son, John S. Harbeck, are the executors of the estate of her late husband, William H., who, our readers will remember, was drowned on the "Titanic." Mrs. Harbeck and son have the full state rights of "The Round-Up" and the famous Alaskan series of pictures and animated maps which were taken by W. H. Harbeck prior to his ill-fated visit to England. We will have more to say on this subject in an early issue when we learn what Mrs. Harbeck has decided to do with these celebrated negatives. We understand, with the exception of two or three New England states, which have purchased the rights for "The Round-up" only, and a few others in Connecticut, Mrs. Harbeck has the full state rights, copyrights, etc., reserved.

SAVOY THEATRE, NEW YORK CITY, SHOWING NAT GOODWIN FILM

The Savoy Theatre on Thirty-fourth street, which has recently turned to Independent service, is showing a series of feature films, including the Nat C. Goodwin production of "Oliver Twist," which will be followed by "The Redemption."

The report that the Savoy had been taken over by Frohman is without foundation, we understand.

NASHVILLE TO HAVE MOVING PICTURES IN SCHOOLS

That Superintendent J. J. Keyes and the Board of Education of Nashville, Tenn., have quickly grasped the vast possibilities of the moving picture show as means of education, and the fact that arrangements are to be made in the new high school whereby the pictures will be used as a means of instructing the children, as reported in The Democrat recently, met with the hearty approval of educators all over that city.

Nashville is the first city in the South to take advantage of the motion pictures as an aid to the teacher in instructing history, geography, physiology and kindred subjects, and the fact that the new high school will be supplied with the pictures will delight the hearts of the students as well as the teachers.

H. A. SPANUTH RETURNS FROM CALIFORNIA

Mr. H. A. Spanuth, of the General Film Publicity and Sales Company, has returned from California after an absence of several weeks.

Mr. Spanuth has been making some final arrangements with Mr. Nat C. Goodwin with regard to future productions.

A splendid new production, of which more will be told in our next issue, is about to be put on the boards by the General Film Publicity and Sales Co.

SPLENDID BUSINESS OUTLOOK FOR FALL AND WINTER

Mr. J. H. Hallberg, "The Economizer Man," reports that, judging from the number of inquiries received for new equipments for motion picture houses, as well as orders on hand for future delivery, the outlook is very bright for a largely increased volume of business. Prospective buyers are calling for the best made apparatus, and the Hallberg Economizers for their respective currents are invariably specified.

ONE LIVE EXHIBIT AT CHICAGO

An interesting exhibit at Chicago no doubt will be the one of the Precision Machine Company, Room 1821, La Salle Hotel, where Mr. J. E. Robin will be on hand with a Simplex equipped with 17-inch magazines to take 2,500 feet and motor drive, together with numerous parts showing the construction of the machine.

Mr. Robin has just returned from an extensive tour embracing all the larger cities of the East and Canada, and reports business excellent and experienced no difficulties in having the machine approved for use with motor in Maryland, Rhode Island, Massachusetts, Portland and Canada.

The Simplex bears the distinction of being the first machine to be approved for use with motor in the state of Massachusetts.

Birmingham, Ala.—The Champion Theatre Company has been incorporated. Officers: George A. Robinson, of Mobile, president; P. Koch, vice-president and secretary; C. A. Gyber, general manager and treasurer.

Reading, Pa.—The Rex Theatre, under the management of Frank A. Gould, has opened.

Camden, N. J.—The Cooper Point Moving Picture Theatre, Second and Vine streets, has opened.

Bridgeport, Conn.—The Ripton Photoplay Moving Picture Gallery has opened.

Syracuse, N. Y.—Anthony Langan will erect a motion picture theatre at 503 South Geddes street.

San Francisco, Cal.—The E. H. Emmick Film Exchange has been incorporated, with a capital of $25,000.

Little Falls, N. Y.—A moving picture theatre will be erected by Reardon & Shults on Jefferson street, east of the Riley Hotel.

St. Louis, Mo.—Rex Amusement Company will erect a moving picture theatre on the northeast corner of Grand and Lucas avenues.

FOREIGN CONSULAR REPORTS

China

(From Consul General Samuel S. Knabenshue, Tientsin.)

The moving picture business is much more largely developed among the treaty ports in southern China—that is, from Shanghai southward—than it is in North China. In this consular district there is but one establishment using moving picture films. This is the Arcade, located in the French concession, Tientsin. The entertainment here consists usually of the exposure of eight films during the evening, interspersed at times with turns from one or two variety actors. The house is a small one, the patronage not large, and the proprietors often omit the variety turns on account of the expense of bringing performers from the south. There was an amusement house of the same character in Peking, also called the Arcade, but it has been closed since last November.

The market for films and moving picture machines is almost entirely in the hands of the Pathé-Phono-Cenima-Chine, whose head office is in Paris, with branches at Calcutta, Bombay, Hongkong, Tientsin and Shanghai. This firm has a practical monopoly of the moving picture business on the China coast and throughout the Far East generally. The Arcade here rents the films it uses regularly from this house. The films as a rule are sent from house to house along the China coast until they are worn out. Occasionally an American film is shown here, but it is always a second-hand one and is obtained from the above company.

Moving picture shows are increasing in popular favor in South China, and the natives are evincing a great interest in them. So far this does not appear to be true of North China. However, there is no reason why a popular liking should not be built up among the Chinese if some firm would enter the business and provide traveling cinematograph shows to be exhibited in Chinese theatres in the various native cities of North China.

Straits Settlements

(From Vice-Consul General D. Milton Figart, Singapore)

The principal towns of the Malay Peninsula are Singaport, with a population of 325,000; Penang, 277,841; Malacca, 124,029; Kuala Lumpur, 46,567; Ipoh, 23,354; Taipeng, 18,000.

There are three moving picture shows in operation in Singapore and about six throughout the remainder of the peninsula. The three in Singapore are Harima Hall, the Alhambra, and the Marlborough.

Pathé Frères supply both machines and films. The machines are from the English branch of this company, while the films are not only Pathé Frères, but various other makes. This company buys up from time to time films which it desires from other manufacturers and claims to have a monopoly of this market. It stocks about 3 280,000 feet of films and receives 3,000 to 5,000 feet of the new films each week. An operator has been in this district for some time, taking views of the principal industries and other interesting features, such as rubber cultivation, tin mining, crocodile hunting, manufacture of sago flour, etc. This operator also works in the surrounding country.

American Films—New Theatre Ordinance

As above stated, Pathé Frères claim to have a monopoly of the market, and will buy interesting films at their full value if necessary, depending on the hiring out to the various shows for their profit. Many American films are shown at this time, especially those manufactured by the American Biograph Co.

A bill has been introduced into the Legislative Council amending the theatre ordinance of 1908, which will provide for the examination by the chief police officer of every application for a license to carry on cinematograph exhibitions in the Straits Settlements. Such applications must be in writing and contain a description of every scene intended to be produced at such exhibition, and it is prohibited to advertise or produce any scene the description of which has not first been furnished to the chief police officer.

Turkey

(From Vice-Consul I. Montesanto, Trebizond)

Trebizond has one fine theatre for moving pictures, built for the purpose by the Trebizond Cinematograph Co. It occupies a corner lot adjoining the public garden and fronts on Liberty Square, the most central part of the city. The company has spent $7,500 for the erection of this theatre and $5,300 for the two oil engines and the necessary electric accessories. The 9-horsepower, 2-cylinder group electric motor is from Aster, of Paris, the 12-horsepower transmission motor from Auto Dautz, and the dynamo from Gramme Co., also of Paris. The lamps are metallic filament, and there is also an arc lamp of 2,000 candlepower.

This theatre has a seating capacity of 600, and it has plenty of doors, ventilators, fireproof projection apparatus chamber, and other modern improvements.

Prices—Films

Prices: Seats, 10, 15 and 20 cents; boxes, 80 cents and $1 each, accommodating 4 to 6 persons. There is a stamp duty (2.2 cents) for each 20-cent ticket for the benefit of the Hedjaz Railroad. Five thousand feet of films are used for each show, and the program is changed twice a week. Each new program is duly advertised in four languages, Turkish, Greek, Armenian, and French.

The films are mostly of French manufacture, Gaumont and Pathé Frères, and sometimes American, of the Eclipse American Vitagraph Co., etc. The company receives the films from Constantinople and occasionally from Saloniki at a cost of 6 or 8 centimes (1 16 to 1.54 cents) a meter for each program. For American films the company would be willing to pay more, because they enjoy a great popularity and are always received with much enthusiasm by the people, who are very fond of subjects like detective stories, cowboy and Indian life, etc., and they appreciate the clearness of the American films.

The show usually lasts 1½ to 2 hours, starting about 8 o'clock each evening. Two performances are given. There are no matinees except on fête days, so profits have to be made from night performances only.

Turkish Agency for American Films

It would not pay for an American firm to send films only for the Trebizond theatre, but there are many moving picture shows in Turkey and several in this part of the country, and as their number is daily increasing there is a good chance for an American concern to establish an agency at Smyrna, Saloniki, or Constantinople and have its films make the round of several moving picture theatres. There is no doubt that American films will be preferred and that the business will prosper.

The moving picture theatre of Trebizond has installed an American pianola, made in Indiana, which was bought from the Constantinople agency for $700, on monthly installments.

Mexico

(From Consul T. C. Hamm, Durango)

There are at present two moving picture theatres in Durango—Salon Golondrina and Salon Rojo. Both are members of regular film exchange circuits, one with headquarters in Mexico City and the other in San Luis Potosi. The films are changed daily and 7 to 10 pictures are shown at each performance. Most of the films in use are imported from France, although a few, chiefly cowboy and "Wild West" pictures, are obtained from the United States. Some Spanish films depicting bull fights are shown.

The proprietor of the Salon Golondrina informs me that he attempted to import all his films from the United States, but that the length of time required and the uncertainty of regular shipment made the venture a money-losing proposition. He further stated that the explanatory matter was all printed in the English language, an innovation which proved anything but popular. A Powers machine of American make is the one now in use and is giving entire satisfaction.

In order to enter this market successfully three things at least are essential: (1) Prompt and continuous service; (2) a large variety of subjects; (3) all explanatory matter must be in the Spanish language.

WILLIAM LORD WRIGHT'S PAGE

Gentle reader (this "gentle reader" business is just our naive way to get solid with our subscribers) gentle reader, this is the story of "The Plough Boy of the Western World."

Hum! Peering around one corner of our perfectly visible writing machine, we perceive that a slight mistake has been made. We should have written "Cowboy of the Western Plains." Momentarily, our fancy flitted to a certain spot in the shade, where you can sit with a long cane pole in your hand and catch 'em. Heigh, ho! Young men shall dream dreams and old men shall see visions, or words to that effect.

But this is inapropos, as the Ladies of the Art Embroidery Club would remark. We are wandering from the subject, to quote Dumont's leading drygoods merchant when he tried to get to the county fair grounds in a Hupmobile. Let us resume—continue:

When Giles R. Warren was a callow youth at the old home in that dear Decatur, Ill., he liked pictures. "Pinkie" Kerr, who conducts the Little Gem restaurant, recalls, as if it were yesterday, the days when Giles could polish off a piece of mulberry pie and stain his face both fore and aft. 'Tis a picture he loves to dwell upon. Giles loved pictures, we repeat. The neighbors say he would stand for hours gazing at the picture of a dog with a tin can tied to his caudal appendage, and that he loved to hang around when the elephants of the circus studio got busy near the town pump. It is related by Warren's dear old school teacher that Giles loved to read about the Western prairies, and used to hide such instructive literature behind the large board covers of his geography. "I know personally that it marked a turning point in his career," says the pedagogue.

GILES R. WARREN

And thus it came to pass that mental pictures of boundless prairies; of winds whirling into the coulees (to quote B. M. Bower); and of high-heeled boots and fringed pants, were too much for our hero. Giles R. Warren became a cowboy. He horned into the cattle business, and he worked all over the Far West, and Buffalo Bill had no show beside our enterprising hero.

When submitting pictureplays to Giles R. Warren don't label one "The Cowpuncher." Editor Warren has had some experience in that line and went up the trail from Southwestern Texas to Northern Wyoming with a bunch of cattle in 1884. It was some trail in them there days, believe me. Mr. Warren has not been inclined to look a chuch steak in the face since that momentous period. It is understood that G. R. concluded that romantic stories about the Far West were delusions and snares after that trail, and he resolved to break into the Far East. So he became a Thespian.

Mr. Warren's first appearance on any stage occurred in the Gem Theatre in Deadwood, Dak., in 1887. It is understood that it was a critical stage, too. When the heroic figure of Mr. Warren entered L. C. and he began his entertainment as a "rank"—er—"ranch comedian," other figures of speech, etc., etc., emanated from the delighted audience and Mr. Warren reluctantly cut short the evening's entertainment.

But to put the soft pedal on this airy persiflage and to taboo these "kidding" propensities, it is a fact that Giles R. Warren arose rapidly in his chosen profession and, within a few years, became prominent both as an actor and a stage director. He has been in the employ of Augustin Daly, Potter and Belew, Kirke La Shelle, and many others known to Stageland. He was assistant under John Stapleton for a long time; was stage manager of "Checkers" for the first two seasons and, before that, was stage manager for "A Bachelor's Honeymoon," 'Maine Avenged," "Doctor Bill," etc. To be exact, after kicking aside all Deadwood, Mr. Warren continued in the theatrical profession with success for sixteen years, all told, playing a range of parts from "fops" to "heavies." His last appearance a few years ago was in a prominent "heavy part" in "The Eternal City." He has also taken a hack at opera, playing second comedy roles in comic repertoire opera in the old "New York Ideals," Burton Stanley Opera Comique, etc. He was manager of the California Opera Company in "Said Pasha," and of Blaney's "A Baggage Check."

P. S.—Mr. Warren never returned to Deadwood.

"The pen is mightier than the sword." You have heard that? Well, Giles R. Warren got next to it, too, and he unbuckled his trusty steel and purchased a fountain pen. He became a "journalist."

Pardon me! Pardon me! (aside, hastily.)

Mr. Warren entered the newspaper business.

He pounded the keys of a battered Remington on the old Newark, N. J., Advertiser, and was real estate editor of the Newark Morning Star. It it understood that he became a newspaperman so that he could graduate into the ranks of playwrights. It's the usual thing—and Warren was no exception.

Afternoons after he had "laid out" his realty page, and dashed off the last item about the coming importance of "Homecrest Addition," Warren would retire into seclusion somewhere and write plays for James E. Blaney. Nearly all of the Blaney successes were turned out by G. R. Warren and he gained much honor and but little increment. He discovered that the coin was much more satisfactory than the honor so he "hooked up" with Carl Laemmle and became official "dopist" for the Independent Moving Pictures Company of America.

It was a rare company that worked for Laemmle those days. Warren, Salter, Florence Lawrence, Baggot and the rest made fame and fortune for the "Little Corporal" of the Independent cause. Warren wrote the stuff and it was handled in mighty artistic style. The fame of the "Imp" pictures grew, and deservably so. Convincing drama and delightful comedy flowed from the Warren fountain pen, and he also instituted innovations in the editorial department that are now standard with many of the producers.

S. Lubin, the gentleman from Philadelphia, made a flattering offer to Mr. Warren and he transferred his affections to Lubinville. Miss Lawrence was the Lubin leading lady and she became doubly popular because the convincing drama and delightful comedy continued unceasingly. From dawn to dewy eve, G. R. W. worked until he thought a rest was due him. He took it and it lasted two weeks. P. A. Powers, one of the shrewdest producers of pictureplays in the business, tempted Mr. Warren. Then the convincing drama and delightful comedy bearing the "Power's Picture Plays" imprint was anticipated by pictureplay fans.

Miss Lawrence and her husband returned from Europe. They organized the Victor Film Manufacturing Company. Miss Lawrence desired convincing drama and delightful comedy above all things. As a natural sequence they turned to Giles R. Warren. You know the result.

Mr. Warren is editor and secretary of the Victor Company. He is about the most versatile writer of the day in the pictureplay field. He is a painstaking workman, precise, natural, and a man of seemingly inexhaustible ideas. He is known to thousands of script writers as an editor whose word is as good as his bond; as a man who has developed talent; and as one who can skilfully delve for the light under the bushel. His many little acts of courtesy and encouragement are appreciated by an army of pictureplaywrights, and he has just cause to feel proud of their friendly regard.

Mr. Warren recently returned from a month's vacation spent at Asbury Park, N. J., where he listened to what the wild waves were saying and acquired an impressive coat of tan. He is again at his desk at the Victor studio, where he will continue to furnish Miss Lawrence with such plays as "Not Like Other Girls," "In Deep Waters," et cetera. He will also continue to keep an eye peeled for unknown talent and pay good prices for such scripts as come up to his high standard. We predict that Warren will not be editor at the Victor studio for long because he is certain to be advanced in Filmland; logically it cannot be otherwise.

He lives at Dumont, N. J., with his charming wife, and is fourth assistant chief of the Dumont Fearless Fire Fighters. His friends say that he looks impressive in a red helmet and gum boots.

But this is just a little fad, you know. We all must have relaxation. If Giles R. Warren wants to jump out of bed at 3 a. m. and save the corner grocery from the flames, why, let him. And if you ever call upon him you will find him personally magnetic, and he'll treat you royally.

However, it would be better not to say anything to him anent that theatrical debut in Deadwood, Dak.

TO THE MOVING PICTURE OPERATORS OF GREATER NEW YORK, GREETINGS

The International Executive Board visited the meeting of the executive auxiliary to Local 35, I. A. T. S. E., last Monday night and explained to those present that they were no longer connected with the I. A. T. S. E. of the United States and Canada, or with any other Central Labor bodies in the city of Greater New York. They strongly advise those present to immediately enroll, pointing out all the benefits enjoyed by union men by affiliating with the moving picture department of Local 35. A number of those present followed the advice of the international officers and enrolled the following day, taking advantage of the fact that enrollment at the present time is without cost.

The hearty response as evidenced by the large number of applications that have been made to date is a source of much gratification to the international officers. The enrollment is going on daily at the headquarters of Local 35, at 259 West 42d street, New York City, between the hours of 10 A. M. and 2 P. M., the books being open to every licensed moving picture machine operator in Greater New York.

Yours,

GUS DURKIN,
Secretary-Treasurer.

FRANK J. BRENNAN,
President.

Logan, Iowa.—George Erven purchased the moving picture show.

EDWIN L. BARKER, OF KINEMACOLOR, GRANTS INTERESTING INTERVIEW

By Our "Roving Commissioner"

Edwin L. Barker, who takes care of the publicity department and various other items which his versatility and experience attract to him at the Kinemacolor offices in the Mecca Building, 48th street and Broadway, New York City, is an individual who proves most interesting for an interview.

It was in rather an unexpected manner that Mr. Barker fell to my lot on a recent visit to the offices of the Kinemacolor company. Not being able to get in touch with Mr. Brock, the company's manager, just at the time, Mr. Barker was passed out of the sacred sanctum into the hands of the interviewer—that was me—in place of Mr. Brock. Mr. Barker and I soon became very well acquainted, interchanging views on moving pictures and such uncanny things in a manner, I fancy, interesting to both of us.

Edwin L. Barker hied hitherward from Chicago, where for several years he acted in the capacity of manager at the Bush Temple Theatre.

It is interesting to know how Mr. Barker became connected with the moving picture industry.

"After giving up the management of the Bush Temple Theatre I became connected with the International Harvester Company," said he, "on the lecture and advertising end, in which eventually the moving picture method of advertising appealed to the management.

"It is surprising," he continued, "to see the interest displayed by people in the city in the development of methods by which their foodstuffs are obtained. The evolution of harvesting methods, from the days when the grain was cut with a hand sickle and gathered with a common wooden hand rake to the easy methods of to-day, is capable of drawing crowds such as you would never dream of.

"In Chicago I was on one occasion called upon to go with these pictures into one of the society districts of the city. The manager of the place told me that he did not expect more than forty people to be present. When I arrived there the building was packed to the doors and people standing on the pavement outside. At first I thought it was a fire, but ascertained, upon making inquiry, that they had been attracted thither by the news that the pictures were to be shown.

"The moving picture as an advertiser is being recognized by all the large manufacturing and retail concerns. At Marshal Field's, in Chicago, I have seen blankets advertised by moving pictures showing how they were manufactured."

Of Kinemacolor Mr. Barker spoke most enthusiastically. He also drew my attention to several items of difference in production between this method and black and white.

"In black and white, for instance," said he, "a man can wear a pair of tan shoes with a dress suit if he wants to, but not so in Kinemacolor. Even the stage settings must have care taken with regard to color; defects which in black and white would not be perceptible would appear as most glaring faults in Kinemacolor.

"We are aiming," said Mr. Barker, "at putting out nothing but the very best. At our plant at Whitestone, which is splendidly equipped for the making of Kinemacolor pictures, we expect to produce some of the best."

In Europe there is shortly to be held a meeting of representatives of Kinemacolor from all over the world, including Australia and South America, Mr. Barker explained to me. This meeting is being held to discuss affairs of mutual interest and to gain some knowledge of improvements which, it is claimed, have been made in the Kinemacolor process which we have not. The French claim the inauguration of an attachment for the camera which prevents flicker, and other developments have been heard of, of equal interest, which it is necessary for all Kinemacolor connections to become acquainted with.

Mr. Brock was to have sailed for Europe on Saturday, August 10, to attend this meeting, but has been deterred from doing so on account of the illness of his father.

Brazil, Ind.—The Arc Theatre has opened its doors.

PYRENE

A Word That Will Soon Be Familiar to Moving Picture Men All Over tbe United States—What It Means

By Edward A. Clapp of Pyrene Manufacturing Co.

The Pyrene Manufacturing Company is not paying for the insertion of this article. Mr. Saunders, editor of The Moving Picture News, called the writer on the 'phone last week and said, "I believe in your product. I have seen what it can do. Give me your views to present to the moving picture men at Chicago."

There can be no question about the magnitude of the fire risk in moving picture theatres. It is due to the use of inflammable films and to carelessness on the part of machine operators. The Committee on Special Hazards of the National Fire Protection Association recently reported that the use of non-inflammable films, which appeared so promising, has been large abandoned on account of the expense. The old style nitro-cellulose films now comprise about 90 per cent of all films in use. There is no indication that the new non-inflammable, cellulose acetate film will be substituted. In the meantime inspection bureaus and State authorities are enforcing the same requirements as before. Rating committees generally recognize the danger of fire in motion picture places by an increased rate. As is well known, the strictest regulations govern the installation of equipment—the machine must be placed in an enclosure made of suitable fireproof material. Extra films must be kept in individual metal boxes with tight-fitting covers. Reels in the process of rewinding must be properly protected, and arc lamps constructed in a certain way. In spite of these safeguards, films catch fire, theatres are burned up and lives are lost. With each succeeding fire an unfortunate feeling of distrust is created.

On May 28 last the Pyrene Manufacturing Company, at the request of The Moving Picture News, gave a demonstration of its fire-extinguishing apparatus, the Pyrene Fire Extinguisher, on the roof of the company's factory, 410 East 32d street, New York City. This demonstration was largely attended and the general opinion of those present was that the compound Pyrene, in the double-acting Pyrene Extinguisher, is a wonderfully effective preventative of fires in motion picture theatres. It was proved that day that Pyrene has the power of extinguishing a film fire if taken at its inception. It was agreed that the convenient size and ease of operation were also very important factors to recommend the extinguisher for this special purpose.

When a film catches fire the combustion approximates an explosion. There is no time to plan a course of action. The operator must act instantly, and catch the fire at the start. To do this he must have at hand apparatus that is not cumbersome. It must be small enough to be snatched from the wall and put in instant operation. It must also be an effective extinguisher of fires.

The double-acting Pyrene Fire Extinguisher, containing the compound Pyrene, meets these requirements. Brass and nickel plated Pyrene extinguishers are included in the lists of approved fire appliances issued by the National Board of Fire Underwriters. They are the only one-quart extinguishers so included. Pyrene is approved by the United States Steamboat Inspection Service. It is recognized by the New York Fire Insurance Exchange. It is widely known as the most effective extinguisher of incipient fires on the market.

The Pyrene Manufacturing Company does not claim that its device will extinguish films burning in large quantities. It is intended to make this point perfectly clear. There is no extinguishing agent known to science that can do this. The nitro-cellulose film, burning, generates its own oxygen, which feeds combustion. In the burning film a certain point is reached when oxygen is generated in so great a quantity that it cannot be excluded from the flames. It is impossible to state at exactly what point Pyrene is ineffective. This is dependent upon conditions, and how tightly the film is wound. However, at the demonstration referred to above, a burning reel that had burned through five thicknesses was instantly extinguished. At other tests conducted by the company fires in a more advanced stage have been successfully handled with Pyrene. Other extinguishing agents are ineffective on large quantities of burning films for the same reason. They are ineffective and undesirable on incipient fires for other reasons—among them their inconvenient size and damaging properties to materials not touched by the fire. It is not necessary to enlarge on the damage done when sand or water is thrown upon projecting machines, rheostats and electric wiring.

The compound Pyrene was discovered in 1907, after years of research and study. Pyrene is a liquid in the container, but a gas when it touches a fire or is raised to a certain temperature. More accurately, Pyrene is a combination of powerful gases in liquid form, and is maintained without pressure in a double-acting, powerful, easily operated cylindrical pump. When raised to a temperature of 200° F., Pyrene Liquid is converted into a dense white gas blanket which settles down on the fire, excluding the oxygen of the air, and smothering the flames instantly.

Pyrene contains neither salts, acids, alkalis or moisture. It is therefore non-damaging. Pyrene is a non-conductor of electricity. It is therefore safe to use on electrical equipment. Pyrene does not deteriorate with age. The cost of maintenance is therefore eliminated.

The Pyrene Manufacturing Co. presents these facts to the motion picture trade in the belief that its product is especially suited to their needs, and that the general use of Pyrene Fire Extinguishers in motion picture theatres will reduce the fire risk to a very great extent.

Emmitsburg, Md.—A new moving picture theatre will be erected here in the near future.

New York, N. Y.—A new moving picture show will be built at the northeast corner of Fourteenth street and Seventh avenue at a cost of $2,500. Owner, J. H. Blumenthal, 30 Union square.

OUR AUSTRALIAN CORRESPONDENT.

Sydney, N. S. W., Australia, July 1, 1912.

Things in the moving picture line are moving on with rapid strides, and during the last week two of the finest ones in the Southern hemisphere have been put in motion, The Crystal Palace in this city, and The Britannia in Melbourne, both built and operated by the Greater J. D. Williams Amusement Company, Ltd.

The Crystal Palace was opened on the 22nd ult. and The Britannia on the 28th ult., and will be run on the continuous plan from 11 A. M. to 11 P. M. The prices for the Crystal Palace have been raised from 3d and 6d to 6d and 1/—and they purpose giving a higher class of pictures at this place. They have installed an Estey two manual and pedals organ, and a very sweet toned instrument it is, but is not as large as I had expected to see from the price named by Mr. Williams to me as having been paid for the instrument. I do not know what they are going to charge at the Britiannia Theatre. I neglected to ascertain in my last conversation with him.

I enclose you a circular just put out by this company showing you his latest move in the film renting line, but I understand that others renting films have been doing this for some time.

Dante's Inferno is billed for the Town Hall for four evenings and two matinees, and it is said that this is the whole film, and not a portion of it, as was shown here by the Williams management some months ago. The Universal Films Company, Mr. J. A. McCullagh, managing director, who holds the rights for this part of the world, is exploiting it under the management of Mr. J. L. Goodman, formerly manager of Spencer's Limited. As the last portion shown here was a great draw, this should have a very big attendance, and as the Town Hall is the swellest place in the city for such a show as this, there is no doubt but that they will draw large and fashionable audiences.

There are many new theatres in project, and will be built during the coming year, and so many are entering this get-rich-quick (as they think) business, I think that there will be a terrible reaction set in, and that the end will be the survival of the fittest. Be that as it may, I sincerely hope that all who put their money into the business may not fail to find it a good thing, and that there will be no cause for heart burnings afterwards.

There are some very good films being produced in this part of the world and the work will bear very good comparison with many of the older and larger companies.

Mr. Ernest Higgins, the head operator, has taken some fine scenes of the country from an aeroplane, and I want to compliment him not only on his work but his daring in making the flight as well, for it is not every operator that would have the nerve and vim to take his camera and self on a flight through space, as he has done, and while I am as game as most any man, I think I should think some, and then some more before I, myself, ventured on the trip.

There are some new ventures on in the M. P. business that will make, I think, a stir in the picture business, but the details are not quite ripe for me to give them to your readers, but I will do so in the next letter, and there will be something that will open the eyes of the American people to things moving on this side of the world.

The winter season is good for the picture business, but the summer for the suburban houses is much better as so many are open-air shows. Wests, Spencer's, J. & N. Taits, and Johnson & Gibson have amalgamated and have bought out Messrs. Pathe Freres' business in this part of the world; they are a very wealthy company and are known amongst the trade as the combine.

Mr. J. D. Williams has got a hard job in hand to fight them, and that is the job that he has taken in hand, and time will tell what the result will be, but I guess that as they have all lived and made a lot of money, that it will come to something like a war of rates in the film renting business. Tempus omnia revelat.

Wests' new Olympia has exceeded their most sanguine expectation in the business that they have done since they opened this place of business, and their business at the Princess is also good, steady business all the time.

Spencer's is also doing a good business at the Lyceum, and I am informed that their Melbourne business is even better.

Williams' theatres are all doing splendid business, and he has got no cause for any kicks on his part. Mr. Bud Atkinson, the managing director of the Crystal Palace, leaves on the 8th with his wife on a tour of the world and will be in the United States early in September, looking out for novelties and other attractions for the various shows run by the Williams Company.

The Williams Company have taken over the Crystal Palace, and it is now owned and controlled by this company. They now have four theatres in this city, and two in Melbourne, and I am informed that they are to build at Brisbane, also at Adelaide, and no doubt they will do so.

Mr. Williams returned from Melbourne on Saturday last, after seeing the new Britannia started on the way of getting back the dollars spent in the quick time building the theatre. It is said that he broke all records in putting this theatre up, and that it is the only one in which the pictures are projected from the ceiling.

As the mail leaves earlier than usual to-day, I must close and so what news I have to say to the reader I will continue in my next, but I shall have a lot to say in regard to the moving picture situation in this part of the world.

WILLIAM H. HUBBELL.

The circular referred to by our correspondent follows. It shows what must soon happen in America. The days of feature films with exorbitant prices and state rights has passed—Ed. M. P. N.

To the Moving Picture Exhibitors of Australasia.

Gentlemen:

We have pleasure in bringing under your notice our startling announcement to the moving picture world, that, on and after Monday last, the 24th inst., we will include special star feature pictures in ordinary film program, without extra charge.

Undoubtedly it is as we announced, the Australian film renting field has reached a riotous condition; disorder and confusion prevailing supreme; we realize that the present methods of film distribution are entirely inadequate and more or less out of date and inefficient in every way.

We feel convinced International Pictures holds the confidence of the moving picture trade, its ability to supply highly satisfactory service is well known, and the progressive methods constantly employed place us in a class by ourselves; but we consider the greatest point of all is the incomparable purchasing power of International Pictures, supported by the Greater J. D. Williams Amusement Company, Limited, with a capital of £200,000. Its facilities and strength have been developed to the highest possible state of perfection. After months of untiring efforts we are now prepared to announce an interesting and radical reform in the manner of moving picture film distribution.

With the week beginning Monday, June 24th, we shall treat all special star pictures as ordinary films. In other words, the class of picture plays ranging from 1,500 to 3,500 feet in length, of unusual quality, purchased on the London market from the world of film producers, and which have until recently been hired out at excessive rates by other film concerns, will be hired by us to exhibitors at the usual rates of regular film service. We feel sure the issuance of this amazing and astounding notice will sound the death knell of an evil which has reached enormous proportions in the Australian field.

We invite the picture play exhibitors of Australasia to participate in the benefits of this declaration, and we are enclosing for your consideration application form which will receive immediate attention. We feel sure if you entrust your entire program to our care we can give you complete satisfaction, and with our star picture service your program will place your show in an incomparable position. We are importing three to six stars weekly, so that there are enough for everybody.

Trusting to be favored with your esteemed order,

We beg to remain,

Yours faithfully,

INTERNATIONAL PICTURES

For Those Who Worry O'er Plots and Plays

The Best Market

A well-known pictureplay editor writes this department as follows:

"The best market to-day for the man who can produce, is the special feature, extra reel stuff. The producers are forced to pay good money but they must have good strong stuff. The market is not overcrowded with comedy material and producers cannot get enough short comedy for split-reel subjects. These should run about 600 feet and start with a bang and go swiftly to the finish. Child stories are coming in and they will bring good money. Old plots with new twists or unexpected development will be considered, and the ingenious situation will bring the check. Stories of business with a strong love interest are eagerly sought, and there is a disposition to picturize poems and the works of the old authors. The plots that were butchered a few years ago are being resurrected and presented in a new form, but the field is becoming more limited because of the danger of copyright infringement. I believe the time is coming when every picture concern will have a paid staff of writers. The expense is keeping several well-known concerns from the plan.

"Authors should again be cautioned not to crib plots from old magazine stories, as they are invariably spotted, and the editors are fearful to accept original stories from such writers, because they are not always sure that the plot has not been 'swiped' from some magazine of four or five years back. An author working in conjunction with a director and knowing his company has the advantage over the fellow who is writing at random. Ninety per cent of the stories filmed are written by ten per cent of the contributors, which include directors and members of stock companies and other intimately in touch with the picture game. About fifty per cent of the stories filmed are put on because it is convenient. They are built around certain actors, or a certain location or incident that is easy to obtain."

We believe that if certain directors would cease pictureplay writing and confine their attention strictly to producing, and that the same rule would also apply to many of the stock company members, that the present monotonous output of certain concerns might cease. Many a new writer presents stuff that contains a strikingly original idea that if rewritten would prove refreshing. "The editor has no time to rewrite scripts" is frequently repeated. This is true, in a sense. But if a script contains a novel incident, time might be taken to revamp it and a good pictureplay result.

"At Usual Rates"

We see many scripts which bear the words "At Usual Rates." Get out of the rut, you new script writers who habitually use this method. Why not put the words "Twenty-five dollars," or, better yet, "Thirty dollars," in the place of "At Usual Rates." If the script is worth that much, you will get it. If it is worth less to the concern, and they want the story, you will hear from the editor. The usual rates of a majority of the film concerns are unusual. It may mean ten or fifteen dollars for a story that otherwise might bring you $25. The editor is under orders not to pay more than he is obliged to for script dope. Cut out the "At Usual Rates."

Literary Coincidences

Even the old-time authors had their troubles with literary coincidences and they did not immediately jump to a conclusion and cry "plot stealing," etc. Here is a case concerning Thackeray and Dumas.

Thackeray says: "I came near writing a book on the same subject, 'Les Trois Mousquetaires,' and taking M. d'Artagnan for my hero. D'Artagnan was a real character of the age of Louis XIV and wrote his own memoirs. I remember picking up a dingy copy of them on an old bookstall in London and intended to make something of it. But Dumas got ahead of me. He snaps up everything."

A coincidence quite as remarkable occurred with Sir Conan Doyle for a central figure. He learned while spending a holiday in a mountain inn in Switzerland that during the winter months, for some reason, two men remained in occupation. For four or five months they were isolated from the rest of the world. Suppose one of them went mad, or committed suicide or—the possibilities were endless. He forthwith determined to embody the idea in a story. On his way home he happened to pick up a book of tales by Maupassant. There in it, under the title "L'Auberge," he found himself forestalled in every particular.

So you see, great minds run in the same channels be they stars in literature or plain, everyday script writers.

Recognition

The pictureplaywright and his work have secured congressional recognition. The Morrison bill prohibiting moving picture producers from appropriating to their own use copyrighted plays and stories has been passed by the House of Representatives. The copyright law has been extended more markedly to the films and the measure will not harm the moving picture business. The standard classics may still be produced, while the busy pictureplaywrights can also find enough for their ingenuity without trespassing in the field of copyrighted literature. The chief significance of the copyright bill is its recognition of the moving picture show as an established and important feature of American life. The moving picture show has ceased to be a fad, it is no longer a foolishness or an impropriety. It is a means of general amusement and will become a factor in national education, and the humble pictureplaywright will contribute in no small measure to make it so.

The Powers Prize Contest

It is authoritatively asserted that thousands of scripts have been received by the Powers Picture Play Company, in response to Editor Hoadley's advertisement of she prize script contest. It can be stated that Mr. Hoadley's name at the head of the contest drew much meritorious work. The number of surprisingly good plots received proves to the mind of Editor Hoadley that an offer for good scripts at good prices brings results. It is said that several hundred contributors made the mistake of submitting scripts that have been going the rounds for months and, of course, these were not considered when making awards.

Those who submitted good work won a better market than they were aware of, for all stories were considered for all the concerns in the Universal Company, and available stories, it is stated, will be purchased at good prices whether they win one of the prizes or not. When prize contests are conducted by film concerns of established reputation, it tends to create friendly rivalry and is certain to unearth some brilliant work. Pictureplaywrights, however, should steer clear of "prize" contests, so called, conducted by any "universities" or obscure manufacturers.

Reid with Universal

Hal Reid, writer and actor, has become an adjunct in the script department of the Universal Film Company. Reid was formerly with Reliance. He is now Universally known.

Addressing the Editor

Why send a long letter to the script editor when submitting a story? It detracts rather than attracts. Editors have no time to read long-winded epistles from authors in which they inform the long suffering reader "how his company is the most far-seeing in the film business" and that "I know that my work will receive prompt and careful consideration from you, for you are rated the best editor in the business to-day." You cannot flatter the editor. He has received such letters before—many of them. Submit your work on its merits. Do not try to become familiar, or to get a "pull" with the script man. You cannot do it. A few of those letters and you will be classed as a nuisance. Let your work speak for itself. The editor will quickly be able to discover what kind of a writer you are without you writing insincere letters to him. Another thing: When a script is rejected, do not write in to the editor telling him that Such-and-such a

concern "has been glad to purchase the scenario you recently rejected." He gets those kinds of statements, too.

The Spice of Life

Variety is the spice of life. That is one reason for the picture show's popularity. Pictureplays should educate, entertain and attract the public. The beginner in the script writing field should seek variety—the novel and original story—the plot with the new twist and angle. Manufacturers are looking for variety and originality and the writer who can furnish it will win a market. Despite the fact that several manufacturers are not now advertising for scripts, being overstocked, the short, clean comedy and virile drama is in greater demand than ever. Can you furnish them?

Avoid Fine Writing

When preparing your scripts avoid fine writing. The editor does not buy flowery words when he purchases your story—he buys your plot. Be as brief and concise as you can be with logical clearness and make every word tell. Often one word will have as much meaning as a sentence. Word pictures are all right if you are writing fiction or special articles, but it is not the thing for the pictureplaywright. There is also a certain knack greatly to be desired in synopsis preparation. Many writers can tell the entire story of their script in 200 words and still dress that synopsis attractively. Others cannot "dope" an attractive synopsis in 500 words. It would be well for many a beginner to practice on briefness and attractiveness in synopsis. Take a story and try to rehearse the salient points in 250 words. The art of "boiling down," to borrow from newspaper parlance, is an art greatly to be desired.

The No-Sale Reason

A. W. Thomas, in his Pictureplay Department, says that seven out of twelve theatre owners he met in Pittsburgh recently had attempted to write pictureplays and had declared that "seeing so many plays had given them ideas here and there that they could not help but incorporate them, to some extent, into their own plays." This is the weakness of too many would-be writers. Such ideas "incorporated" are detected by the editor and the script comes back with the "old idea" rejection slip.

Enclose Stamps

Correspondents are again kindly requested to enclose stamped self-addressed envelopes with inquiries. The editor cheerfully answers hundreds of private inquiries monthly, but if you receive no reply to your questions it is because "postage is due." Come often but observe the amenities.

WILLIAM LORD WRIGHT.

SCENARIO WRITING

Editor Hoadley says in his article in the Moving Picture News of July 13, 1912, that "fully seventy-five per cent of the stories put on to-day are written by people connected with the actual production of pictures. They know the requirements and the dramatic ingredients that are necessary to an interesting film story."

Truer words were never spoken. As a general rule the scenario writer beyond the circle of the studio has no knowledge of studio conditions, the delicacies of taste of the editor or director, nor is he informed of the fancies, particular likes and dislikes of the respective film companies regarding their requirements in scripts of comedy, drama or Western.

For instance, I myself have prepared dramas of business life, etc., and submitted them to companies likely to purchase. In a few days I find one returned marked "a very commendable scenario, we predict an early market but not exactly the type we are seeking," or "rejection does not imply lack of merit but the story does not comply with requirements of producing department," etc., etc. Now, a few like these and the writer doesn't know whether he is coming or going.

How, then, can it be expected of writers to turn out attractive scripts, containing required construction and to be readily purchased? No two persons do things alike and no two persons think alike on the same idea—then why not have the scenario writer acquainted with all these dramatic situations pleasing to each respective editor and which, they say, make interesting film stories.

You may say WHY? Well, probably this is why. With something like five hundred scenario writers (more or less) the film companies become swamped with material, good, bad and indifferent, and as they produce from one to five pictures a week and with staff writers, contract writers, assignment writers, etc., etc., the poor scenario writer struggling for himself has about one show out of five in every five hundred, and I suppose the least known about studio conditions, etc., in such a predicament, the better.

Personally I don't write scripts for a living—if I did I would have been a pauper long ago. Being a professional man, my spare hours have been utilized in writing short stories and pictureplays. I have considerable knowledge of camera limitations, studied art for four years, and spent some time on the stage, and I don't mind the time, energy and expense required, but I do get impatient at times when so many pictureplays come back that I feel sure are capable of making good productions, and I qualify that statement by saying that I sold a script not long ago after it had visited almost every large film company in the country, and I am more than puzzled because the purchasing company is not listed as buying the particular kind of scenario sold.

I must confess that the more I read, the more I hear and see, the more I feel that without personal acquaintance and knowledge of conditions in the studio and the particular requirements of companies, directors and editors, the scenario writer is like a boat adrift without a rudder, traveling nowhere, through time and space, with no known accomplishment and nothing gained.

I have tried many times but have been unsuccessful in securing information about studio conditions, etc., but I live to see the day when by patience, perseverance and stickability I may acquire just a bit of such knowledge so that my scripts when received will send the editor bounding off his seat with such a shock of meritorious approval that a check will be rushed back to me as evidence of acceptance.

ELMER W. ROMINE,
Morristown, N. J.

THE POOR MOVIE AGAIN

An irresponsible and no doubt crazy man set fire to a school building in Cleveland the other day. After his arrest, he stated that he had committed the crime after seeing a moving picture production of Dante's Inferno, implying that the "movie" was the cause of the despicable act. We may now expect to hear other irresponsible persons fulminate against the moving picture show.

Alas, the poor movie! It seems to be its unhappy fate to be blamed for all the untoward events that happen. The falling off of business in any and every other line of theatrical endeavor is blamed on the movie; and crime of all kinds is supposed to be the direct result of gazing upon the realistic effects of moving picture photography. In fact, this modern invention seems to be regarded with as much superstitious fear as the compass inspired in the American Indians of the John Smith legend.

But, in the meantime, the movie continues to move and flourish, and, although we are very slow to admit it, to exert many very powerful influences for good. Interest in current news, in science, in literature, and in art is stimulated by some of the recent films. The particular film that is supposed to have caused the crime of a degenerate happens to be one of the finest achievements of moving picture producers. A visualization of the Dante poem, the films were prepared with great care and artistic skill. Naturally, from the necessities of the subject, many of the pictures have disagreeable features. So have the pictures of great artists who have illustrated this poem.

The whole incident shows the hopelessness of so censoring the moving pictures that some one will not receive evil impressions from them. Some censoring is necessary, of course; but, if it were allowable to censor and sort out the audience, how much more effective that would be! The problem is much the same with the movies as with other kinds of theatrical reresentation. It is often the audiences that need reform, more than the productions of the stage.—Ohio State Journal, Columbus, Ohio.

Albu-Collodio (Wet Collodion) Lantern Slide Making

Copyrighted 1908 by Alfred H. Saunders. All Rights Reserved.

(Continued from issue of July 20th.

The object of albumenizing is to prevent the collodion film slipping off in the washing, which it would do if plain glass were used. Some makers float a weak strata of gelatine over the plate instead of albumen, but we are not in favor of this method, it being too messy and cumbersome. The old workers use an over-ripe collodion in the final polishing; this is good for holding the film, but there is the objection that it tends to slow the exposure.

N. B.—KEEP AWAY ALL DUST while performing this and following operations.

After the plates are dry they may be gathered up into blocks in the same order and placed on a shelf or on the collodionizing table and covered over with a piece of paper. Having secured a full quantity of albuminized plates, we will proceed to make some collodion, and as we are writing for lantern slides, we will only give the formulæ suitable for the same. Take

COLLODION

Gun cotton	1 oz.
Alcohol (absolute)	15 ozs.
Ether (concentrated sulphuric)	15 ozs.

Dissolve the cotton in the ether and half the alcohol, afterwards adding the bulk; this will produce thick medical collodion, and as it will keep indefinitely if properly corked, this is our stock solution.

IODIZERS

Ammonium, Bromide	40 grs.
Ammonium, Iodide	90 grs.
Cadmium, Iodide	90 grs.
Alcohol (absolute)	10 ozs.

Pulverize in mortar, dissolve without heat and filter; this iodizer in our hands has proved to be all that can be desired to obtain good results.

Alternate ones are:

(1) Potassium Iodide	70 grs.
Alcohol (absolute)	5 ozs.
(2) Cadmium Iodide	85 grs.
Alcohol (absolute)	5 ozs.

Pulverize, dissolve without heat. These can be used singly, or half and half to form double iodides, and give good results either way. To prepare and use, for summer work, take:

Collodion (stock)	4½ ozs.
Alcohol (absolute)	1½ ozs.
Ether (sulph. conc.)	¾ oz.
Iodizer	2¼ oz.

For winter use:

Collodion	4½ ozs.
Ether	2¼ ozs.
Iodizer	2¼ ozs.

This collodion should be prepared the day before use, and it will work better as it becomes older or riper, but loses its power if kept too long before use. It is best used within three or four weeks after being mixed. Care must be taken to decant from sediment, which will settle in from twelve to twenty-four hours, or the collodion may be kept in a filtering bottle and poured out as required

COLLODION VIAL

into a collodion vial just previous to use, and any left over after completing the batch of slides should be returned to the supply, this method tending to keep it fresh and always ready for use. If it works too thick, it may be diluted with equal quantities of alcohol and ether, or mixed with some freshly made collodion; this new will act as a diluent to the old, and the old will ripen the new mixture, which may then be used at once.

Our next task is to prepare the

SILVER BATH

Distilled Water	60 ozs.
Silver Nitrate (re-crystallized)	5 ozs.
Potassium Iodide	2 grs.

The iodide should be added when the silver is dissolved. It will fall down as a yellow precipitate. Shake the solution well and filter into another bottle; label both bottles "silver bath" and keep them for this purpose only, not allowing, under any circumstances, a trace of alkaline substance to get anywhere near them or the baths will be spoilt.

We have now a bath that is perfectly neutral, and if our chemicals were absolutely pure, one that will give the finest results; but, as the least impurity spoils the bath and makes a difficult task to keep neutralizing it, it is well to avoid all this trouble by using an acid bath, which is accomplished by adding Nitric Acid (chemically pure) drop by drop, shaking well after each, until blue litmus paper takes a decidedly red tinge, when after pouring into two dipping baths, it is ready for use.

It is necessary that the baths should be kept in a light tight box, and the amateur carpenter comes in handy again. The box should be of sufficiently large dimensions to allow one bath to lay on the other with a piece of blotting paper between (another at bottom and one on top, to catch any dripping that may fall) and deep enough to allow the lid to fall clear from the top of dippers. The back should slope to allow the baths to recline, and a hinged lid to let out dust and dirt completes the job. Baths kept in this box will keep in good condition, allowing the ether to evaporate, and with occasional filtering require little more attention.

"THE STORY OF CHOPIN"
Gaumont hand-colored release of August 27th

Developers next demand our attention, and the following are all good:

Iron (Protosulphate)	4 ozs.
Acid (glacial Acetic)	4 ozs.
Alcohol, 95 per cent	8 ozs.
Water	64 ozs.

For use dilute with equal bulk of water. This developer is simple, easily prepared and answers every purpose. Some of us like to dabble in chemical experiments, and to gain rich results they may use:

(1)	Iron (Photosulph.)	2 ozs.
	Copper sulphate	2 drms.
	Water	20 ozs.
(2)	Baryta Nitrate	2 drms.
	Acid (Glacial Acetic)	1 oz.
	Alcohol (95 per cent)	2 ozs.
	Water	20 ozs.

Dissolve Nos. 1 and 2 in separate bottles, then mix, filter, and it is ready for use. A simpler developer is made from:

Iron Photo Sulph. Saturated solution.

Add water to Hydr. test 20 deg	96 ozs.
Acetic Acid No. 8	6 ozs.

Filter and use.

The tyro should test each of these developers and choose the one from which he gets the best results.

We will now presume everything is ready for a start, camera fixed up with negative ready for reduction properly focussed and to size, developing room all right, with an inverted preserve jar on which a quiet stream of water is playing from an anti-splash nozzle, or a short length of rubber tube, collodion ready in pouring vial, and silver bath in fine condition.

(To be continued.)

The "Castle Inn" Music Hall at Delaware Water Gap, Pa., which is one of the most up-to-date little houses in the country, speaks to us from that beautiful spot in the Pennsylvania hills. Mr. Joseph H. Graves is the efficient manager of this theatre, which is at the present time patronizing Independent service. A letter from an interested party tells us that it is one of the chief enjoyments of the famous resort.

* * * *

We suggest educational picture showing the proper method of eating corn on the cob.

* * * *

One can't get into a prayer meeting by following the crowd in hot weather.

* * * *

The only place where life is one glad sweet song is in the advertisement of some correspondent school for picture plays.

Kenton, Ohio.—The new picture and vaudeville theatre on North Detroit street has opened.

Thompsonville, Conn.—The Orpheum Theatre will be reopened as a moving picture and vaudeville house.

Youngstown, Ohio.—The Princess Theatre was opened for the public.

INTERESTING MOMENTS IN THE THANHOUSER 3-A-WEEK

A delightful fairy story starts the Thanhouser three-a-week for the week beginning Sunday, August 18. On that day is issued "As Others See Us," which tells how a pair of happy Pyxies invented an instrument known as a Truth Machine and tried it out on their neighbors in the

village neighborhood. The idea of the machine was that you would go in one end of it as you seem to be, and then pop out the other the perfect person you think yourself, but as the very weak and actual mortal you are—

that is, a trip through the machine reveals you to yourself and neighbors as you really are. The Pyxies did the village great good with their wonderful machine, since all the villagers tried hard to correct their faults and become perfect men and women in truth.

In "Her Darkest Hour," released Tuesday, August 20, a girl marries against the wishes of her wealthy father

and is cut off by him. When the bridegroom discovers this he has no further use for her, inasmuch as he had loved her for her gold, and not for herself. In tears the deserted wife returns to her father. But the parent has replaced the daughter in his affections with a small niece, to whom he proposes to leave his fortune. He tells the daughter to leave his presence, and we find the girl striving in vain to change his attitude, and her little cousin clinging to him and entreating him to listen. But the old man is obdurate. It is a very pathetic moment—for the girl.

The old conductor on a street railway raises a son who becomes a champion ball player and marries an heiress who is a pronounced snob. That is the story of "Conductor 786," released Friday, August 23. The snobbish wife meets her father-in-law out of uniform and is exceedingly impressed with him, not knowing about his "undig-

nified" occupation. And the groom tries hard to persuade his pa to quit being "Conductor 786" and become a gentleman of leisure, and offers to provide the funds himself. But the old conductor loves his job too well and just won't quit. His son, fearing that his wife will soon learn everything, sees the superintendent of the railway and gets him to discharge the old man. But the old man

won't stay discharged. All the veteran employees of the road rally to his support and, going straight to the superintendent, demand that No. 786 be reinstated. So reinstated he is. Taking his car out for the day's first "run," he has as his passengers his son and his snob wife. The result of this startling meeting is graphically given in the picture.

Factory of the
"ELECTRA"
High Grade Nürnberg Carbons.

Nürnberg, Germany.

Hugo Reisinger, Sole Importer 11 Broadway N.Y.

The above picture represents the factory where the "Electra" Pink Label Carbons are made. This is the largest carbon factory in the world, employing over three thousand workmen.

The superior quality of "Electra" Pink Label Carbons is directly due to the fact that this factory makes all its own raw material, and for this reason "Electra" carbons are always uniform.

"Electra" Pink Label Carbons are the recognized standard and will be found to meet all requirements under all conditions.

They have now been on the market ever since the beginning of the moving picture industry, and even at that time when conditions were not so favorable as now and when machines and films had not yet reached their present perfection, they were giving excellent service.

Perfect projection is only possible with good light, and to produce good light it is essential to use carbons of the purest quality. For purity of quality "Electra" Pink Label Carbons are unequalled.

"Electra" Carbons can therefore always be depended upon to give a soft, steady, even light, and, moreover, require less adjustment than any other.

"Electra" Pink Label Carbons are imported exclusively by Hugo Reisinger, No. 11 Broadway, New York City, who will be glad to furnish samples to any manager or operator who wishes to give them a trial.

Philadelphia, Pa.—Plans have been filed in the Bureau of Building Inspection for a moving picture and vaudeville theatre to be erected at the corner of Germantown avenue and Durham street, for J. J. Keenan.

Bethel, Vt.—The Star Theatre has been sold to N. M. Johnson.

Richmond, Va.—Film Exchange, corporation. A. E. Watts, president; H. K. Wood, vice-president; W. N. Sellsberg, treasurer; J. S. Perry, secretary.

New York, N. Y.—Hoblitt Co., automatic machines; capital, $450,000. Incorporators: Frederick M. Boblitt, Richard H. Long, Charles R. Demarest, all of 84 William street, New York City.

Little Falls, N. Y.—Randolph Spraker, of Canajoharie, will open a moving picture and vaudeville theatre at 586 East Main street, and one at 503 East Main street.

Reading, Pa.—Moving picture theatre will be erected at the southeast corner of Tenth and Greenwich streets for Allen McKently and Fred Drexel.

Reading, Pa.—Rex moving picture theatre at Moss and Exeter streets for Charles Graul will be opened July 20.

Reading, Pa.—Rex moving picture at Seventeenth and Cotton streets will open shortly.

Joliet, Ill—The moving picture theatre on Chicago street will open shortly.

Pottstown, Pa.—J. William Schaeffer will build the first moving picture theatre in Boyertown.

Lynchburg, Va.—The moving picture theatre on South Bridge street has opened.

Baltimore, Md.—Anderson's Theatre, 320 South Broadway, has opened.

Waterbury, Conn.—Plans are being drawn for a moving picture theatre on East Main street for A. Sanditz.

Roswell, New Mexico.—The Lyceum Theatre Company have purchased the Majestic Theatre.

New York, N. Y.—Moving picture theatre will be erected at 180th street and Honeywell avenue for T. Giordano, of 864 East 180th street.

Philadelphia, Pa.—George Brosius is conducting a moving picture business at 52d and Market streets.

Abonnement 1 fr. pour le monde entier

CINÉMA-REVUE

Journal indépendant d'Informations
Supplement mensuel à "Cinema"
Annuaire de la projection fixe et animée
Numéro spécimen sur demande
Bureau 118, rue d'Assas Paris

WESTERN CORRESPONDENCE

Hot Springs, Ark., Aug. 7.—New theatres seem to be the ruling passion with managers in this city at the present time, for no sooner did Messrs. Blaschke and Errickson, of the Photo Play, announce that they had taken a lease on the building adjoining their theatre, than Eddie Garvel, of the Lyceum, stepped forward with the statement that his colleagues had nothing on him; that ere long he would close down the Lyceum for repairs, change the lobby, making it smaller, install all new chairs, put the screen in the front of the theatre, and give the city another picture palace.

Moose Day at the Park

The greatest day that Hot Springs has ever seen at Whittington Park was pulled off there this week, when Moose Day, under the auspices of the local lodge of that name, held aquatic sports in the lake, athletic events in the ball park, played a game between the Moose and the Elks team, and at night gave a great minstrel show in the summer theatre. And I was some busy, believe me, assisting with the program, doing the press work, playing first on the Moose nine, and doing the interlocutor in the minstrel show. Never again, my brethren!

The proceeds went to a fund to send a big delegation to the national convention of the Loyal Order of Moose of the World, which will be held in Kansas City on the week of the nineteenth inst., and we managed to clean up over $500. The local Moose are after a national sanitarium, and unless all signs fail, we will return with this from Kansas City. The minstrel show was the best home talent affair that has ever been seen here. We had an even dozen songs in the first part, two professional acts to assist, while the olio brought out five good vaudeville acts and sketches and a big after-piece.

There were quite a number of good pictures here the past week. At the Princess "The Portrait of My Lady Ann" was well received and proved to have been staged in a most beautiful manner. It made a big hit, and the American reel, "The Passing of the Race," was also most impressive. It taught a lesson and contained enough sobs to please the "sobbing sisterhood." When Comet turned loose the reel that showed how Reggie broke the college rules, one wondered why Reggie did not also break his contract at the same time. Comet, let us see something worth while, please.

A Few Reviews

Two Biograph pictures were enjoyed. One of them, "The Speed Demon," was silly enough to cause round after round of laughter, and the other, "The Sands of Dee," gave Biograph an opportunity of flashing some ocean waves. I might add that the briny in these parts is quite popular, for that's all we ever get to see of it, as the old Ozarks and a touch of prairie constitute our scenery. Cines dont usually "slop and gush over," but in "The Daughter's Diplomacy" the floor was moistened. Save for the pretty daughter, who, had she wanted consolation, could have received barrels of it if she would have stepped from the picture into the audience, the reel wasn't worth looking at. It was too "mushy" for "we 'uns" who like action, and lots of it. Edison, pleased with his reel, "How the Boys Fought the Indians," while "Partners for Life" gave us the return of Mary Fuller. This little lady is a big hit with "The Lady in the Baths," but, Mary, you are getting round-shouldered and allow your clothes to hang any old way, not only in that picture, which may have been what was desired, but in other reels. "The Lady in the Baths" did not put me wise to this. I spotted it myself, but you are a very sweet and charming little lady, just the same. Now, I'm not so horrid, after all, am I?

We Sure Like Kalem

Kalem sent us two good reels the past week, "The Lair of the Wolf," which proved to be a real human interest story, and "The Tragedy of the Desert." If there is one company in the moving picture world that is popular in this city it is the Kalem Company, and their Egyptian pictures, which are a big feature at the New Central Theatre, are always sure to attract a capacity house. We like Kalem in Hot Springs, for we know that they are delivering the goods, and out here the question is not "What have you been?" but "What can you do?" Kalem has showed us, hence we back their game to the limit.

Here's Progressiveness!

Believing in the value of motion pictures as a medium through which great interest can be awakened in the church, as well as a powerful factor in illustrating Biblical subjects of motion photography, the Christian Church, Ouachita and Grand avenues, will install a moving picture machine and give an entertainment of motion pictures each Sunday evening as a prelude to the regular Sunday evening service.

The picture machine has already been procured and it is expected that the first entertainment of this kind will be given one week from to-morrow night.

Believe in Progressiveness

The young pastor of this congregation, Percy G. Cross, believes in being progressive, and in this respect he has the hearty support of the leading members of his church.

It is their intention to get Biblical subjects whenever that is possible; also motion pictures of scenic value, views of foreign countries, as well as educational films, with an occasional dramatic story, the kind that contains a moral and the general effect of whic his good, and show these pictures as a prelude to the regular Sunday evening service.

The pictures, it is hoped, will be illustrated by a lecturer, and the progressive members feel that it will awaken an interest in the church.

Pointed But True

"The trouble with the church generally," said a prominent member of the congregation to a Daily News reporter, "is that there are too many moss-backs who try to retard progress and church work; men who are not willing to take advantage of the progressive mediums through which additional interest in the church can be aroused, but who want to continue along the same old hackneyed lines and who are ready to criticise adversely anything that appears to be modern and progressive when used in connection with the church.

"I don't think that if Christ were on earth to-day that we would hear Him speak of camels and deserts or cite His parables in the manner in which He did then, but I believe that He would be progressive and discuss present day evils in present day terms, and that He would be in the front ranks, waging His war against sin with weapons of the present day and trying to promote interest in the church with present day methods.

"We realize the value of motion pictures and know that they are the most entertaining of all amusements. They can be made a power to increase interest in Bible study. Take the many stories that have been taken from the Bible and used by the film manufacturers and they are more powerful than the most graphic sermon that can be preached, for the reason that you see it enacted as the Bible says it happened. We are going to give a Sunday picture show of this nature. We realize that there will be some 'old fogies' who will yell their heads off at the start, but we will get good results, just the same, and by having the pictures explained with a lecture, we are reasonably certain that interest in this feature as a prelude to the regular Sunday evening sermon will be enhanced."

Result Elsewhere Great

This is the first church in Hot Springs to make the motion picture machine part of its service, and if the result here is the same as it has been in such cities as Chicago, Philadelphia, New York and Denver, where churches have given moving picture shows Sunday night as a prelude to the regular Sunday service, or taking the place of the Sunday evening sermon, the Christian church is destined to witness a material increase in membership and a greater interest in church work.

Of course there will be many who will state that this is just a little too progressive, but it has been tried with great success in other places. One of the recent Biblical stories that is being asked for by churches throughout the country was seen last evening in the New Central Theatre. "The Death of Saul," a beautiful hand-colored Pathe film, which told in graphic manner the life of this well-known character in Scripture. A number of the city's ministers saw this film and enjoyed it.

THE MAN IN THE BATHS.

Manufacturers' Synopses of Films

THANHOUSER

AS OTHERS SEE US (Aug. 18).—If, like Peter Pan, you believe in fairies, you will have no difficulty in realizing that this story is true.

Pyxies are generally better than fairies, for they take a great interest in the doings of their human neighbors, and when they see things going wrong are very likely to interfere and set matters right.

Two energetic pyxies lived near a certain village, and were much grieved to find that the majority of the people overrated themselves. So they decided to straighten things out.

Did you ever see a Pyxies' Truth Machine? It is a wonderful invention, and any person who goes in one end of it comes out the other, not as he seems to be but as he really is. So these pyxies decided to test the contrivance, and place the villagers where they really belonged.

A notice posted on the village square caused great curiosity. There was no trouble in securing customers, for the privilege of trying the contrivance was free.

And a free show always does a big business.

The pyxies put the villagers through the machine, and revealed them in their true colors. Then, being kind-hearted pyxies, they restored them to their former station in life, for, of couse, it would never do to let others see us as we really are all the time. The chances are that none of us would be happy.

But these villagers learned their lesson, and each one who had been through the mill tried to correct his or her faults. And when any person does that there is no fear that the pyxies will bring around their truth machine, and make us realize how little our neighbors like us. On the same reel is:

WARNER'S WAXWORKS.—John Strong is a well-known explorer, and returning to his native town after a very successful voyage he is honored by the proprietor of the local waxworks place by having a life-sized wax figure of himself displayed in the museum. Strong resents the publicity forced upon him thus, and when he sees the wax figure itself, which is a grotesque likeness, he determines that he will not have it on exhibition. He tries to buy the figure, and in various ways tries to get possession of it. Warner, the proprietor of the waxworks, however, is vastly proud of his possession, and refuses to sell.

Assisted by two young men (friends of his daughter's) Strong has the figure spirited away, while he himself takes its place in the museum. The two young men carry off the dummy in a carriage, under the nose of the proprietor, who does not know that Strong has substituted himself for the wax figure. The carriage containing the wax figure, which, being unable to bend, two young men are forced to leave hanging out of the window, is spied by a policeman, who starts in pursuit. He suspects foul play. When the policeman and the crowd which follow him finally catch up with the carriage they are horror stricken at catching the two young men in the act of hurling their victim overboard. The supposed murderers are arrested despite their protestations of innocence and marched off to jail. The appearance of Strong himself at the right moment, happy and very much alive, turns the supposed tragedy into a farce, when he tells the true story of the affair.

HER DARKEST HOUR (Aug. 20).—The daughter of a wealthy man imagined she was deeply in love with her father's chauffeur, and demanded she be allowed to marry him. When her father very properly and angrily refused, the young woman was urged by her suitor to elope with him and very foolishly consented.

In a short time her romance was utterly dispelled. She found that her husband only married her for her money, and when word came from her father that he had disinherited his daughter and his cousin's child would be his heiress, the disappointed chauffeur threw off the mask. He bluntly told his wife that he had no intention of supporting her, and that if she was unable to secure the money he meant that she should shift for herself. Then he very promptly deserted her, and the last that was heard of him was that he was beating his way out West on a freight train.

The wife, unused to supporting herself, soon fell into financial straits. The few valuables she had were sold or pawned and finally her one hope was that her father might be induced to relent.

Wearily she trudged her way to his country estate. At the gateway, faint and exhausted, she was approached by a little girl, who kindly asked her what she wanted. Then the child, at her request, led the woman into the presence of her father.

The interview was an unsatisfactory one. The man showed no signs of relenting, but with his arms about the child told his daughter that the little one had sole possession of his affections and that he did not care where his daughter went, or what became of her. He ordered her away and she departed, her beart full of bitterness and hatred of tbe child who had supplanted her.

She was hardly out of sight before the little girl pleaded with the old man to forget and forgive, and finally won him over. Joyously she raced after the woman, and overtook her on a rustic bridge that spanned a little lake on the ground. The woman, however, was not grateful. She spurned the child and proceeded on her way, despite the tiny arms that were stretched out over the railing of the bridge.

Then the accident occurred. The child leaned too hard on the frail railing, it gave way and she fell into the water beneath. The woman heard her cries, but at first refused to extend any assistance. In fact, sbe wickedly rejoiced that "the interloper" was in danger, and she gloated as the helpless little one sank beneath the water. However, her better nature asserted itself. She leaped from the bridge, rescued the child, and brought ber safely to shore.

From a distance the woman's father had witnessed the accident, but age and feebleness prevented him from arriving in time to extend any aid. He realized the temptation to which his daughter had been subjected, and how bravely she had overcome it. There was no need for "the interloper" to plead for forgiveness. The father's arms were outstretcbed and he embraced his erring daughter whom he vowed to cherish for the rest of his life. And for the future, he had two daughters instead of one.

CONDUCTOR 786 (Aug. 23).—He was proud of the fact that he was the oldest conductor on the line, and the passengers along the route were his friends. He often said that it was a pleasure to work, and he meant it. For the old man had no one dependent upon him, his wants were few, and his one ambition was to die in harness—but at some date far in the future.

The old man's only child was a son, absent from home for several years, and who was winning fame and cash as a big league ball player. The son married a woman with a little money and very little sense, and he was afraid that his bride would be shocked to death to find a street car conductor was her father-in-law. So he pleaded with the old man to give up his job, and make his home with them at a fashionable hotel.

The conductor was not obstinate; he compromised. He removed to the hotel, meekly donned a dress suit, and tried to enjoy French cooking.

But in the morning he sneaked out in time to take out "the first day car," which was his by right of long and faithful service. Unfortunately for him, his son and daughter-in-law happened to strike the same car, and there was more trouble for the old man, who only wanted to be left alone with the work he loved.

The son, spurred on by remarks and tears of his better half, made another attempt to lead his father to a life of luxury. The superintendent was a personal friend, so the young man wrote and asked him to please "fire" father, so that he could lead a life of dress suit gayety. The superintendent consented, and the old man was broken-hearted when told that his services were no longer required. Leaving the office in tears, he was surrounded by his sympathetic comrades, and when he told them what had happened there was an impromptu indignation meeting. Finally a delegation of the oldest and most reliable men waited upon the superintendent and asked him to reconsider his decision. All the time the oldest conductor stood meekly by, with tears in his eyes. The superintendent was a kind-hearted man, and he made the veteran very happy by telling bim to take out his car as usual.

The oldest conductor started out with a cheery smile for everyone, but inwardly he felt hurt. The superintendent had shown him the son's letter, and the conductor blamed the son's wife. He longed for a chance to show his resentment, but did not know what to do.

Then the car stopped, and the oldest conductor leaned out from the platform, gallantly ready to help his passengers aboard.

Standing near the step was his son and his son's wife.

For the first time in his many years of service there was a scowl on the face of the oldest conductor. One hand shot out, barring the way. The other reached for the bell cord and gave two savage pulls. Then as the car started, the words of the man on the rear platform floated back.

All he said was: "Take the next car."

What he really meant was that he had cut his son off, just as the angry old noblemen do in story books.

AMERICAN

THE BATTLE-GROUND (Aug. 12.)—In "The Battle-Ground" the American Film Mfg. Co. releases on Monday, August 12th, a two-reel problem play that for novelty of plot and delicacy of execution will surely create a sensation in motion-picture circles. The story is quite without parallel or similarity so far as its producers could find. A brief resume of its unique situations will show you why.

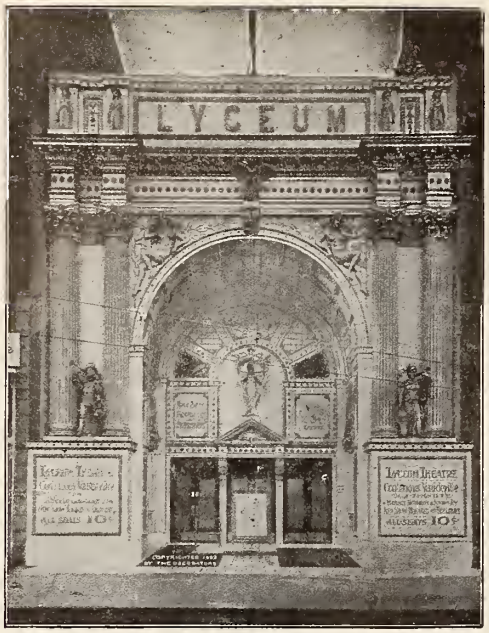
Bob Carroll, a handsome, careless boy badly in love with a village belle, Anna Whitcomb, after a betrothal is forced into the priesthood much against his wishes. This is brought about through the combined influence of his fatber, his devout Catholic mother and a well-meaning old priest, a friend of the family.

Anna, piqued by Bob's decision, hastily weds a village lad of intemperate habits. Six years later the little home is going the downward path. A child, born shortly after the marriage, becomes dirty, unkempt; the mother gradually acquires the drink curse, and one day after a stormy scene Anna derisively tells her husband that Bob and not be is the father of the child. After that Jim, the husband, becomes steadily more addicted to drink; Anna descends the moral scale to its lowest depths.

In the meantime Bob, now a quiet, devout priest, goes into the Tenderloin on a mission of mercy. He finds the child and without knowing his relation to it reports the incident to his mother at home. Continuing his trip on a later day, he discovers in a dive the Anna of his former love, now frightfully changed and too drunk to recognize him. Meanwhile the mother has had the child removed to the Society for the Prevention of Cruelty to Children. Anna, discovering the absence of her child, goes there in search of it. She is refused custody of it and Mrs. Carroll, little knowing the true cause of it all, sees in Anna only a stray soul in need of help. She causes the moral regeneration of Anna, secures work for her in a hospital and takes the child home to live with her, not knowing, of course, that the little girl was really her granddaughter.

One day Anna leaves the hospital for a stroll. Passing a Catholic church she enters to make confession. Before a cross praying is Father Bob. There is an awful instant of recognition during which Anna accuses Bob of the crime. This is Bob's first knowledge of his offense and marks the day of his death.

We find him grayer after that and more devout if possible. His failing health is noted by the mother, who invites him to ride with her. The family automobile runs down and kills Jim. Anna's husband, and the injured man is quickly hurried to the hospital. At the hospital gate the whole tragedy is unfolded;



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

Anna understands then that Mrs. Carroll is Bob's mother; Mrs. Carroll that Bob is the father of her adopted child, while Mrs. Carroll realizes her terrible folly in forcing her son into the priesthood. On his death bed Jim forgives Bob. A few days of awful mental torture follow. Father Bob steadily declines and one day in his study expires easily with the crucifix tightly clenched in his hands.

Harry Lonsdale plays the role of Father Bob. His interpretation of the part, say those who have seen advance prints, is beautiful beyond comparison. The delicacy of the plot calls for the most superb acting and in that Mr. Lonsdale has taken any possible sting from the plot. His awful sorrow over his youthful error, the mental torture caused by his sudden realization of that error while praying in the church sanctuary, ennobles the part and clearly portrays the great heart tragedy of the story.

He was ably supported in the part of Anna by Miss Vereen, a Frohman actress of strong emotional powers. Miss Vereen has a number of immensely strong scenes in the dives and her decaying home.

GAUMONT

STORY OF CHOPIN (Aug. 21).—This is a hand-colored, one-reel production which faithfully depicts the sorrowful circumstances that were welded together in the life of Frederic Chopin, the eminent Polish composer. The first scene depicts Marienbad, 1832, when Chopin bids farewell to Maria Wodzinska, whom he silently adores, before departing for Paris. Later on we see the young musician at the large French capitol, where sorrow continually knocks at his door. To cap the climax, he receives a letter from his prized Maria informing him that her parents insist upon her marriage to a count. She assures him that she would prefer the aureole of a musician to the coronet of a nobleman, but she must obey. This blow stuns him forever, but some of his happiness is restored through his acquaintance with George Sand (Madame Dudevant). This friend of his who figured so largely in the direction and course of his after life takes him to the Island of Majorca, where he is surrounded by a coterie of the most famous musicians of his time; Liszt, Meyerbeer, Mickiewicz, Heinrich Heine and Delacroix. While in their company the eminent composer seeks an inspiration for a funeral march. In order to get the appropriate atmosphere, he visits the crypt on the Majorcan Isle which had long been deserted by the monks. The environment proved effectively inducive to his aim and the greatest funeral march ever penned by the hand of man resulted. After a span of eight years the relations of George Sand and Chopin come to a rupture which fact preys upon his enfeebled and sickly mind until it drives him back to Paris to rid himself of his despair. At this point some intricate and marvellous double exposure work reproduces the memories of his former loves which materially revive his genius and soothe his sorrows.

However no one stretch of happiness was long lived in the life of this victim of melancholy. We see him passing away on the 17th of October, 1849, whilst the Countess Potoca at his request sings him into eternal slumber with a melody from one of his most famous contemporaries.

MARRIAGE ON THE RUN (Aug. 29).—Pretty Suzanne has been seriously ill at her home in the city. The doctor has proven his skill in the medical profession by pulling her through when all who saw her predicted that there was very little chance of her ultimate recovery. However, now that she is again able to walk the physician feels that her quarters in the crowded metropolis are anything but inducive to complete convalescence, wherefore she must take a trip to the country and remain in some favorable location until her recovery is complete. It so happens that the pretty little twenty year old convalescent has an uncle, the Reverend Humphrey, in a suburban village in an adjoining county. It is with him that she decides to spend her time and consequently arrives on the morning of the day on which the picture opens, prepared to stay at least a month or two. However, the rural atmosphere proves just what she needed and after a month she is quite as well as ever she was.

Naturally enough Suzanne becomes a source of great interest to the various young clerical students who board at the home of her uncle and one of them, the most promising, as well as the most bashful, has become terribly smitten with the charms of the visitor. After a great deal of comedy produced by the hashful courting of the student Benedict elopement is decided upon. Poor Benedict, however, has but one suit and that the conventional ministerial rohe. Suzanne, however, overlooks so small a fault and the two without knowledge of anyone else hasten away to the home of a friendly minister in a town some distance from that in which they had their courting. The minister performs the ceremony to their entire satisfaction and the two hearts with hut a single thought arrive at the nearby hotel in order to change their costumes. Benedict calls the waiter, entrusts a large sum of money to him and has approved honeymoon costumes procured for both himself and Suzanne. In consequence we find a new Benedict emerging from the hotel taking honeymoon strolls with his sweet little prize.

At this point Suzanne becomes repentant and decides to advise her uncle of her elopement. She consequently addresses a telegram to him. The suddenness of the news quite upsets the placid life of Reverend Humphrey, who decides that he must pursue them, no matter how much discomfort he might encounter in locating them. He therefore starts off for the metropolis, encountering no end of difficulties. For instance, in the same quarter of the coach of the train in which he is pursuing his journey are several foreign families, each with an overabundance of young ones. These are attracted hy the costume of the minister and cause him no end of inconvenience and humiliation. Then, too, so slight is his experience in the crowded streets of a busy city that he almost loses his life between the rush of horses, automobiles, carriages and wagons. Finally, however, he tracks the elopers to their hotel, but Suzanne and Benedict are prepared for him. They prepare an elaborate reception together with a splendid spread, realizing that if uncle has one weakness it is his fondness for his stomach. Uncle makes his appearance just as the young couple sit down to the tahle and are drinking to each other's health. He sees there is no other alternative, that it is too late to undo what has been done and consequently makes the best of it by drawing an enormous portion of Vermuth for himself and wishing them success and happiness throughout life.

MAJESTIC

TOODLES (Aug. 18.)—Toodles is a very handsome little Boston Bull. Even Harry thinks so. But his sweetheart Anna raves over it and pets it so constantly that hetween the dog and the theatre, where Anna is playing, there is very little of her time left for Harry.

Anna's mother sides with Harry and they scheme to get her to give up both the stage and the dog and marry Harry. A note is sent to the theatre telling her that Toodles is sick. Anna, dressed in her Gaby Deslys gown, is about to step out upon the stage when she receives the note. She leaves the theatre immediately and rushing through the streets in her stage clothes reaches home to find Toodles all bundled up in bed with Harry feeling his pulse and giving him medicine.

Her mother and Harry make such a fuss about the dog and pay such slight attention to her that she understands for the first time how silly she has been. When Harry offers her an engagement ring if she will give up the dog and the stage she gladly accepts his offer, especially as she has lost her position because of her hasty exit from the theatre in the middle of a performance.

THE NEW BUTLER (Aug. 20.)—Mr. and Mrs. Carthan, a wealthy couple, decide to visit their niece, Mrs. Jones, hoping at the same time to make the acquaintance of her husband whom they have never met. They telegraph that they will come the following week. A short time after the message leaves Mr. Carthan finds he will be unable to go the following week owing to a business engagement so they decide to leave at once.

The Joneses are well worked up over the telegram and seeing their house in disorder they start to fix it. When the Carthans arrive they find Mr. Jones busy with an apron tied around him and they at once mistake him for the butler. They order him to take their things and before he can recover from the shock he has done as they told him. The wife, not wishing to tell her relatives that the butler is her husband and wishing to keep up the deception, insists that Jones play the part of butler while the Carthans remain. She tells her relations that her husband is away on a business trip. Jones quite forgets that he is the butler and sits down with the visitors to enjoy the conversation. He is soon told to leave the room. He decides to throw up the job and put on his good clothes. He is caught in the act of dressing by Mr. Carthan, who calls him to account for trying on his master's clothes. He proves to be a very awkward butler, as he spills the soup on Mr. Carthan's waistcoat. Mr. Carthan demands that he be discharged and Mrs. Jones, unable to do anything else, bids the butler leave the house. He goes to the home of a friend and finally decides he will get his own clothes. So he sends a note to his wife bidding her throw a suit case full of his clothes out of the window. She does this and he gets the suit case which he takes to his friend's home, where he dons some of the garments and shaves off bis mustache. He then returns home and Mrs. Jones introduces her husband to the Carthans, who, although very glad to meet him, cannot help commenting on his likeness to the discharged butler.

Although his wife is at first distressed over the shaving of her husband's mustache, when he reminds her of the predicament she put him in she laughs and embraces him.

COMET

THE HOLDUP IN BUCKEYE CANYON (Aug. 10).—A most unique and engrossing tale, punctuated with sufficient thrills and hair-raising situations to suit the most blase lover of motion photography, is disclosed in this enlivening film. The hero of the drama is Jim Mason. He is an express messenger and at the opening of the story he is getting along famously. Jim is enamored of Rose Mitchell and his devotion to her causes bim to neglect his duty. He is reprimanded by an official of the express company for failing to properly care for a box containing valuables left in his charge. Jim is eventually discharged, and vows to get even for what he regards as unjust treatment, so he elects to turn thief and rob the stage coach on the next trip. His plans are well laid and single handed with a gun, his only weapon, he holds up the stage, secures the coveted box and decamps with it to the woods. Rose has not seen Jim for several days and is worried over his absence. She goes in search of him and from a vantage point in the mountains above beholds the robbery and the escape of the daring bandit in the canyon below. Ignorant as to the identity of the robber she fires and wounds Jim in the leg. He returns the fire and the bullet penetrates the rim of her bat. She falls to the ground and manages to crawl to a thick underbrush without being recognized by Jim. Rose arises and horror stricken discovers that the bandit is nobody but Jim, her own sweetheart. She watches him and sees where he has hidden his loot. Then she returns to him and helps him to an old hut. On the pretense of securing him some food and medicine she goes to the place where Jim has buried the loot, takes it and is about to enter the hut when the sheriff and his posse arrive. She then hands over the box to the autborities and when the posse departs rejoins Jim.

Several weeks pass and as a reward she receives a check for $500 from the express company. When Jim is able to get about she tells him of the check. Explanations then ensue, and when Rose reveals ner part in the affair they decide to tear up the check, begin life anew, and forget Jim's deflection from the path that leads to the other way.

"THELMA"

Marie Corelli's great novel. Released Sat., Aug. 31st. 3 smashing big reels. A sensational feature that you can't afford to miss. Order quick!

RELIANCE

Coming releases: "A Man Among Men," Sat., Aug. 17th; "One Against One," Wed., Aug. 21st; "North of 53," Sat., Aug. 24th; "The Secret Service Man," Wed., Aug. 28th.

Sold only through the FILM SUPPLY CO. OF AMERICA

TWO WOMEN AND ONE MAN (Aug. 12.)—A bunch of violets plays a prominent part in the stirring and engrossing drama of every day life. Here we have cleverly portrayed the perfidy of a woman about to become the wife of an honorable man and the treachery of his best friend. At the opening of the tale Blanche Belmont is the first woman. She came into the life of Herbert Lord, a young man at a time when he had not sown his wild oats. They grew up together, so to speak, and both learn to love each other dearly. He is the first to grow tired, but like woman of her ilk her love does not waver. She is even steadfast and true, with him as her idol, and God never to part until death decrees. Herbert meets another woman—the second one. She is to all intents and appearances different, and when he asks her to become his wife she readily consents. What to do with Blanche is the next question that confronts him. He cannot discard her like a broken toy. No—there is surely another way. He must make a settlement on her. Perhaps a large sum of money might act as surcease for her wounded heart. But Blanche is made of sterner metal and she justly rejects the offer. Piqued and remorseful as a parting gift Herbert sends Blanche a bunch of violets as has been his daily custom for many years. But Blanche does not want them and returns them accompanied with a curt note in which she suggests that his fiancée, Eleanor, might wear them on her betrothal night, which is set for the following day. It is a joyful occasion. Hundreds of guests are on hand to welcome and congratulate Herbert on the acquisition of such a charming girl, and Eleanor is made the recipient of many praises. The attendant excitement or perhaps a guilty conscience unnerves Eleanor, and she faints. The scene forthwith changes from one of gayety to immediate consternation. The guests are dismissed and sad and lonely Herbert turns to his "best friend" Baron Henri Strang, an adventurer, and implores him to look after the fainting girl while he seeks the services of a physician. The Baron is only too willing to lend succor for it gives him an opportunity to renew the clandestine love making which has been going on for some time between the arch pair. Taking Eleanor in his arms he embraces her passionately. She does not repulse him and to all appearances reciprocates the affection. At a crucial moment Herbert returns. Finding bis fiancée in the Baron's arms he denounces them both, tears off the violets which Eleanor wears on her corsage, and which have left a tell-tale stain on the Baron's shirt front, flings the flowers into the Baron's face and strikes him. This consequently provokes a duel and Strang is killed. Penitent Herbert goes back to Blanche and enters her apartments in time to frustrate her attempt at suicide. Then he confides to her all that has happened. She is rejoiced at his coming and when he pleads penitence she is only too willing to forgive him.

ESSANAY

THE TALE OF A CAT (Aug. 9.)—Cashman and Missimer both love the charming Miss Blanchard. Eleanor finds herself in a predicament, for she returns both loves and cannot decide whom to appoint guardian of her heart and hand. Also she has the cutest white kitten that is the delight of her life. Both swains call one evening and both refuse to marry her if the cat must be included in the bargain. So Missimer hits on a brilliant scheme and, next morning, steals the cat from her meal of milk on the back porch in order to get rid of the pest. Complications now set in. Miss Blanchard declares she cares not to live with her pet at large and swears she will marry the one who finds it. Missimer, of course, is elated and, next morning, phones that he has found the cat and will bring it right over. On the way he stops to rest, an exchange of baskets occurs with a poultry boy and Missimer delivers a big goose instead of the cat. Meanwhile, the boy arrives at Cashman's boarding house and delivers the cat. Cashman finds it and prepares to make his conquest, but the cat is stolen by a boy who puts it in a bag of groceries that is delivered to Miss Blanchard. The horrified grocery man throws the cat out before she sees it and a peddler takes it away, meets Missimer on the street and exchanges the cat for the goose. Again Missimer loses the cat in a florist shop when a child takes it from the basket. A boy steals the cat from the child and throws it in Cashman's auto. Missimer arrives at Miss Blanchard's house and tears his hair on finding the cat missing again. A moment later the delighted Cashman drives up with the lost feline in his arms and wins his lady fair, while Missimer storms off raging at the cussedness of the world in general.

THE LITTLE SHERIFF (Aug. 10.)—A sensational and nerve-tingling Western melodrama in which a clever little pantomimist plays the title role. Replete with the good old-fashioned thrills and spirit of the West.

Dan Felton, a ranchman, has a wife and little four year old boy, Bobbie, who is the pride of the community, especially Jim Watson, the sheriff. Watson calls one day and takes Bobbie back to his office on the bronco. A few moments later Felton is taken ill, is put to bed by Mrs. Felton and dies from the effects of a sun-stroke and weak heart. Bill Lewis, a cowboy on the ranch, is sent to summon the sheriff. Little Bobbie is playing "sheriff" when Watson takes him in his arms and tells him his daddy is dead. A few months pass and Lewis proves himself a scoundrel by trying to force Mrs. Felton into marrying him. She strikes him in the

face and takes refuge in the ranchhouse. Lewis forces an entrance that night, but is met at gun's point by the brave woman who backs him into a storeroom and locks the door. Meanwhile, Bobbie runs off down the trail in search of some of the boys and is picked up by a bunch returning from a dance. He gasps out his mother's peril; the sheriff is informed and heads a posse back at once. Battering his way out of the storeroom, Lewis is searching for Mrs. Felton when the boys arrive and drag him off to receive his just deserts. On the moonlit porch Sheriff Watson rides little Bobbie on his knee while the widow looks on happily. "You've got to be my little sheriff always, Bobbie," declares Watson, then is thrown into consternation when the little fellow stoutly maintains that his mama is a good sheriff also. "Don't you want her, too?" he asks. For a moment Watson and the widow hesitate, then the sheriff takes the happy widow in his arms and kisses her tenderly while Bobbie claps his hands joyfully.

EDISON

HOLDING THE FORT (Aug. 14).—A newly married young couple are anxious not to be recognized as bride and groom so they decide to arrive separately at the hotel. Accordingly, the bridegroom wires the hotel to reserve a room and then leaves, his wife following on the next train.

The hotel proprietor becomes rattled by a sudden rush of business, and upon receiving the bridegroom's telegram, assigns him to room 23, marking the number on the telegram but neglecting to enter the reservation in the proper way. The result is that when another wire for a room reservation comes from Eliza Merrill, a somewhat mature lady and a delegate to the convention now in session, the cashier makes the mistake of assigning the same room to her. The bridegroom arrives, goes to his room with his luggage and then leaves for a little stroll.

Meanwhile Eliza arrived and is shown the same room. She takes immediate possession and commands the bell boy to remove the other person's baggage. When the bridegroom returns and finds Eliza in possession of his room he becomes furious. Neither will give up the room. Then ensue some most laughable scenes in which the young man endeavors to drive her out of the room, but nothing avails. Her grim determination is too much for him. Meanwhile the host and his cashier have a heated altercation over the situation in the office below.

The solution comes with the arrival of the young bride who is dumbfounded to find her husband in the room with a crusty old woman who refuses to budge an inch. The host appears and attempts to explain but only succeeds in making matters worse and causing the bride to weep. As the sympathizing young husband withdraws his handkerchief to dry her tears something falls to the floor which is picked up by the grim old Eliza. It proves to be a few grains of rice. She relents, picks up her belongings and retreats as gracefully as she can, realizing that they are a newly-married couple.

This is a very different comedy from the usual and is bound to be a success.

THE HARBINGER OF PEACE (Aug. 16).—A delightfully human and lifelike story of the country and its people. John Wilson and Bill Andrews, two old farmers, have adjoining farms and have been lifelong friends. Wilson's daughter, Dora, is engaged to marry Bill Andrew's son, Dick.

A cow belonging to Andrews gets into Wilson's pet vegetable patch, doing considerable damage. The old fellows cannot agree upon a settlement and a heated argument ensues, followed by a declaration of absolute hostility. The bars are put up between the two farms and each forbids his child to see or speak to the other again. Dick and Dora, however, meet later and agree to marry and both go to tell the decision to their parents. Old Andrews blusters a bit but finally consents, relishing the prospect of "having one" on his erstwhile old friend. Dora's father is obdurate and drives her from home. His bitterness causes him to blot her name from the family bible and otherwise try to obliterate her memory. The young people marry and live with Dick's parents.

Old Wilson refuses to hear his daughter's name mentioned, so, when her little son is born a year later, the old man is ignorant of the fact. On the occasion of one of his rare Sunday visits to the village post-office, the doctor tells old Wilson of the birth of his daughter's child and that he has been named after his grandfather. But a little later, upon his return home at Easter time he sits at the table and accidentally his hand falls to the bible page where his eye is attracted to the passage "Peace on earth, good will toward men." Stealing a look across into the Andrews' farm, he sees all but Dora and her child outside and proceeds to their house by stealth. There he is found by Dora with the baby in his arms.

A reconciliation takes place; the Andrews family is invited to his home and the breach is closed when he re-enters Dora's name in the bible and adds that of her child, "The Harbinger of Peace."

CINES—Geo. Kleine

THE DANGER LINE (Aug. 10).—Blanche, the charming wife of Mr. Berni, a lawyer, is fond of society, and when her husband devotes all of his time to business affairs she is much in the company of Robert Martin, a handsome, care-free fellow. The affair is causing considerable comment, when her brother, Paul, becomes alarmed.

After vainly trying to convince her husband of the impending danger, he decides to save his sister himself. He obtains an introduction to one of Robert's old flames, a well-known actress, who is easily persuaded to write a note to Robert, requesting him to give her a farewell dinner for old time's sake at a fashionable hotel. Paul then gains Blanche's consent to dine with him at the same place, the same evening, where they can see without being seen the party at the other table.

The farewell banquet proves a hilarious affair and ends in a loud quarrel. Thus Blanche discovers Robert's true character, and realizes that if she had yielded further to his attentions to what depths she might have fallen. Without a word she leaves the table and goes straight home. In great despair over her past folly, she seriously considers taking her own life, but is prevented just in time by the appearance of her little daughter.

ECLIPSE—Geo. Kleine

THE RIVALS (Aug. 14).—Walter, a handsome young artist with ambitions greater than his earthly possessions, falls in love with Diana, the fair daughter of Count Giuliano, but when he comes to declare his passion the proud father turns him away.

His wealthy rival, Silvio, has better success in his suit at first, but the young lady finally refuses to wed him. The rival lovers are in deep despair, when one day the master-sculptor announces that there is to be a great competition open to all artists of the city, the winner of which is to receive the sum of $5,000. They both enter with great zest and have an equal chance to win the coveted prize. One day Silvio notices that Walter's work is slightly superior to his own, and during the night enters the studio to mutilate the work of his rival. He is in the midst of his malevolent work when suddenly the master enters, and wrathfully drives the culprit away in disgrace.

He then restores the work to its former beauty, and as it turns out later Walter wins the first prize, and ultimately another prize far more dear to him than the gold.

REPUBLIC

THE CURSE OF DRINK (Aug. 19).—Madge Holton, a Kentucky Mountain girl, is loved by Joe Calway, who with his father is engaged in illicit whiskey traffic. Madge's mother resents his attentions because all the misery of her life has been caused by her intemperate husband, who consorts with moonshiners and neglects his family, finally drinking himself to death.

In bitter rage she informs the revenue men where the Calway still is located and along with others opposed the whiskey traffic leads in the raid. The deadly Winchester is used freely, and old man Calway is killed. Young Calway is captured by the drys and severely flogged before he is rescued by Madge, who takes the badly beaten boy to her own home to nurse. The mother refuses to allow the young moonshiner shelter, and Madge declares that if he can't come in she will never again enter her home. She gains her point and in a highly dramatic way shields the boy until he has recovered, and later on in defiance to all, including a jealous lover, marries Joe, who still continues to make and trade in mountain liquor.

The young wife becomes addicted to drink, which again rouses the mother and the decent temperate mountain folk, but Madge protects him by telling them not to blame her husband; "it's in the blood," she cries, "it killed my daddy and it will kill me."

During a gospel meeting, which Joe and Madge attend, Joe realizes as he listens to the preacher what havoc is caused by whiskey drinkers, and as the circuit rider calls on sinners to repent Joe comes forward and vows never to make or deal again in liquor as long as he lives.

Happiness is soon restored between Madge and Joe, who turns his hand to honest toil and a new life begins for Madge, Joe and the baby.

SOLAX

HIS DOUBLE (Aug. 21).—Joe Howell is persona non grata at the home of Mr. Burleston. Although young Miss Helen thought very much of him, Mr. Burleston is determined that his daughter should marry Count "Lacking Koyne." When Jack Howell discovers who his rival is he hits upon a plan which not only puts his rival out of running but outwits the "old man."

It is fortunate for Jack that in pbysical frame he had the same appearance of the Count, the only thing he needed to make him look like the Count's double was a dinky mustache which looks like a misplaced eyebrow and an apology for a chin-beard. This Jack's costumers easily supplied.

Then Jack gets busy. Everybody mistakes him for the Count; even the Count when he looks through a mirrorless frame imagines himself looking in a mirror. Jack imitates the Count going through some vanity stunts right before the Count's eyes, the Count believing all the while that he is posing before a mirror—the situation is a scream.

Jack's pranks give the "old man" considerable cause to question his (the "old man's") sanity. When the Count goes Jack comes—first the "old man" sees the Count going in one direction and almost simultaneously he sees his double coming from the opposite direction. The "old man" pinches himself to see if he is awake. He does not discover Jack's duplicity, however, until the very end. Mr. Burleston's own daughter helps along in the fun.

THE EQUINE SPY (Aug. 23).—Two reels. The struggle was in progress for the preservation of the Union. The admissibility of the doctrine that all men are created equal and possess the inalienable right to life, liberty and the pursuit of happiness, was being strongly contested. Both sides fought with an ardor and enthusiasm born of a belief in the righteousness of their cause.

In all Southern homes there was a grim determination to fight the people who were trying to revolutionize their economic life. Fathers and sons went to the front in defence of their beliefs. All this is history! Every child is acquainted with the events of that awful struggle.

Like other Southern mothers, Mrs. Carter lived in daily anticipation and dread. Her hopes kept rising and falling with each item of news from the battlefield. She prayed for the safety of her only son. And she was joined in these prayers by Nell, her son's sweetheart. Their joint sympathies brought them closely together—until Nell finally made her home with her lonesome mother-in-law-to-be, whose only attendant was faithful old Jefferson.

Herbert Carter, clean-cut, young and fearless, is hot with Southern enthusiasm. His valiant fighting won for him many promotions—until finally he is recognized for his daring and wonderful knowledge of the country by being made chief of scouts. Before entering upon his new and perilous duties, be comes home to see his mother and sweetheart—after having written them to expect him. Naturally, Mrs. Carter and Nell are overjoyed and when Herbert comes he is cordially received. He is warned, however, by trusty old Jefferson to be careful, for, says the negro servant:

"Massah. . . . Ahz seen dem Yankees hangin' 'round he-ah."

Herbert laughs at the warning, but the negro insists on being given a pistol—so that he may stand guard—for he assures Herbert "Ahz a brave culled gen'l'man ah am, and reckon ah kin look out."

Jefferson stands guard. And before long those Yankees whom he has seen scouting around in that vicinity come in on a foraging expedition and capture Herbert's horse. Jefferson spies them and temporarily loses his "brave spell." In his excitement he fires his pistol at his own feet and thus attracts the Federals. However, he recovers his senses in time to understand that his master is in danger—and so he scrambles to the house and gives the alarm. Having learned how to think quickly, Herbert sprints to the barn with

Nell wildly after him. The Federal soldiers immediately after surround the barn and apparently Herbert is trapped. But inside the barn Nell has been active. With the fire of a pistol she keeps the soldiers from coming on, while Herbert borrows Nell's trained thoroughbred "Don" and suddenly throws open the barn doors, fires a broadside from a brace of revolvers and gallops through the line of surprised soldiers. They make an effort to follow him. He, however, evades them with spirited "Don," hurdling fences and enclosures. The untrained animals of the raw recruits balk at taking the fences and so Herbert gets away and arrives safely in camp.

A few days later Herbert receives orders to take out a party on scouting duty. It is arranged that in the event the party is in danger, or if they should see the enemy in force that they were to fire a beacon. Herbert gallops off at the head of his party on graceful Don and after having travelled a considerable distance and covered miles of territory he orders his men to prepare the beacon and then deploy as skirmishers. Left alone Herbert scours his section of the country and unexpectedly comes upon an outpost party of Union soldiers. He hides in the bushes while they study their line and road maps. Herbert thinks rapidly. He motions toward the papers and then sends Don off, while he fires and purposely draws the Union soldiers in his pursuit. Knowing the country better than they do, he succeeds in evading them—but receives a bullet wound in his shoulder during the pursuit. Don in the meanwhile is busy on his own accord. He steals the maps that the Union soldiers left on a stump and gallops off to find his wounded master. With difficulty, Carter mounts Don and rides to the beacon. He is exhausted from loss of blood and so gives Don a match and motions the horse to fire the signal. The beacon, however, instead of attracting help from his own comrades, makes known Carter's whereabouts to the Union outpost. They ride up and after a search find their maps on him.

Events then follow each other rapidly. Carter is arrested, tried and sentenced to be shot the following day. He is imprisoned in an improvised guardhouse awaiting death. His throat is parched. He is almost faint. Almost in delirium, he calls for Don. Don comes up and with little hope of success he sends Don for water. Don trots off and pilfers a canteen when the sentinel isn't looking and brings it to his master.

Refreshed after a draught from the canteen, Herbert decides to inform his mother and sweetheart of his fate—hoping against hope that someone would come to his rescue. He sends them a message written in blood. Don is the silent but courageous messenger. This intelligent animal dashes through the lines and reaches Herbert's home. Throughout his journey he seemed to know that he carried the hopes of his master. And when Nell, after she receives the message from her imprisoned hero, spurs Don on and rides him like fury to the Confederate encampment for a rescuing party, Don shows his real intelligence. Don seemed to know that on his swiftness depended the life of a man. When Nell sent Don to disarm a sleeping sentinel, during the journey, Don robs the sentinel without a scruple. Don lets nothing stand in his way between liberty and his erstwhile master.

Nell and Don succeed in breaking through the Union outposts and in reaching the Confederate encampment. The soldiers ride back with her, defeat the Union soldiers in a skirmish, and arrive in time to save Herbert Carter from death. All are thankful to Don, the Equine hero, the horse who acted with discretion and intelligence and above all faithfully.

VITAGRAPH

THE TOURISTS (Aug. 5).—A party of tourists on their way east across the continent take advantage of the short stop at Albuquerque, New Mexico, to purchase wares of the Indians congregated about the Indian Exhibit Building near the station. They become so engrossed in the Indians and their handiwork that they do not notice the time slipping by and their train slipping out. Left, they decide to make the best of it by sight-seeing until the next train arrives. Their experience in the interim was funny, unique and exciting. On the same reel:

WHAT THE DOCTOR ORDERED.—A comedy of "sunny" California. Jenks is a hypochondriac of the extreme type. Here he is at his villa, surrounded by flowers, gardens and orange groves. One would imagine that such a paradise would induce health and contentment in the most abject "gloom," but no, he believes that he has one foot in the grave, with the other one on slippery ground. The next hour he knows is to be his last. Hence, to humor him, his doctor orders him to the mountains. While there he is caught in a snowstorm, and his experiences make him glad to get back among the flowers.

A CHILD'S REMORSE ,Aug. 8).—Through her ill temper the mother makes home life very unpleasant. She is always contrary and stubborn when her husband suggests anything that doesn't exactly coincide with her views. As you may imagine, these little tiffs are not very healthful for their children, a girl and a boy, the little girl especially being influenced by the condition. During a little outing with other children, the girl shows her ill temper and a quarrel ensues between her and another little girl which results in the ostracism of the ill-tempered child from the festivities. A leaky motor boat has been drawn up to the dock by a couple of vacationists and, in the course of their play, a party of the children go out in it. The quarrelsome child knows of the danger, but in spite won't warn them. Far out to sea the children go, and would have perished had not the girl's conscience awakened, causing her to spread the news of their danger. The children are rescued after a terrifying experience.

RELIANCE

ONE AGAINST ONE (Aug. 21).—Dion was one of the mounted police of the northwest woods and is rejected by the girl he loves for another man. He never forgets Jess and always keeps her last letter in his pocket. He is commissioned to go after a man called Hughes who is wanted for murder. He sets out through the woods. The fugitive is in the woods hiding from the man he knows is searching for him. Dion is hot on the trail of the escaped prisoner. He is hungry and wants to kill some game—but remembers that the shot would betray him to the fugitive. The other man has but one shot left and knows that he must make this one tell. He sees Dion in the distance and fires, wounding the officer in the arm. The fugitive leans over a pool of water to take a drink. Dion sees him and, although he is half crazed at the sight of the water, he pulls himself together and manages to cover his man. But overcome with pain and hunger he faints. The fugitive manages to make him comfortable—bathes his head and gives him a drink of water. He kills a bird and shares it with the officer. He carries the unconscious man to his shack in the woods where he cares for him. He finds the letter from Jess—the girl who rejected Dion to marry him. When Dion regains consciousness he learns that the fugitive killed his man in a fair fight—also that Jess aided her husband to escape. The two men who love the same woman shake hands. Dion watches the fugitive get away, then he turns in the opposite direction.

NORTH OF 53 (Aug. 24).—Bob, while playing cards with some other young fellows, has a quarrel with Frawley, who accuses him of cheating. Bob strikes and the other man falls. He hits his head against the floor, rendering him unconscious. The boys advise Bob to get away at once. His father aids him to escape. He goes into the north woods. His father writes him that Frawley never recovered consciousness and bids his son go further into the woods. Bob hires a guide, Pierre, who takes him into the wilderness. Pierre steals a letter from Bob's pocket while he is sleeping. He learns that Bob is a fugitive from justice and that a reward of $1,000 is offered for him. He decides to turn him over to the police. But when Bob awakens he sees the man's intention. After a terrible fight Pierre succeeds in tying Bob hand and foot. In the canoe Bob manages to free himself and attacks Pierre. Julie, a trapper's daughter, sees the canoe capsize and she rescues both of the men and marches them out at the point of her gun. Pierre tells the trapper of the reward offered for Bob, but the trapper refuses to allow the guide to carry out his intention. Pierre leaves them vowing vengeance. Julie and Bob fall in love and become engaged. A passing priest visits the cabin and is asked to marry them. As he is beginning the ceremony Pierre returns with a sheriff. After the marriage Bob goes away with the sheriff, but does not tell Julie where. Julie finds his letter of explanation and rushes after him. She stops the canoe by firing at Pierre but Bob receives the bullet himself. The canoe goes over and the men walk ashore. They return to the trapper's cabin. The old man tells the sheriff he cannot take Bob for he is North of 53—or over the Canadian border. So the sheriff leaves and Pierre is warned never to return. Alone at last, Julie fixes Bob's arm and puts her arms about his neck and pillows her head on his shoulder.

LUX

A RACE FOR LIBERTY (Aug. 9).—Jim Ryder and his charming little wife, Ada, live contentedly until Jim's brother, Joe, is suspected of horse stealing. Jim becomes mixed up in the affair, and the two brothers slip away from the settlement as quietly as possible, making arrangements with Ada beforehand to join them at a distant town as soon as she can leave without creating suspicion.

The two brothers get lost while crossing an awful desert. Joe dies of thirst and, after much weary toil, Jim manages to retrace his steps to the settlement. His little wife is glad to see him again and is giving him a drink of water, which he badly needs, when footsteps are heard approaching the cottage. Hastily dropping the cup to the ground Jim seeks to hide himself. A moment later the sheriff enters. Suspecting that Ada knows where her husband has taken refuge, the sheriff frequently visits the cottage in the hope of making her divulge her secret. He notices the fallen cup, and his suspicions are aroused. Before he can take action, however, Ada promptly covers him with a revolver, and he soon finds himself bound securely to a chair while Ada and her husband are dashing across the plains once again.

Uncertain of the road, Jim dismounts from his horse about an hour after and proceeds on foot a little way. The sheriff, who has broken his bonds and tracked him up, surprises him and covers him with his revolver. Jim is forced to place the handcuffs upon his own wrists. At the vital moment Ada appears upon the scene. Picking up a stone she dashes the revolver out of the sheriff's hands, and thus turns the tables. Thus her husband is enabled to cross the State line, beyond which the sheriff has no further power. Mounting their horse he and his brave little wife dash off to freedom. On the same reel:

THE POSTMAN'S ESCAPADE.—Jimmy Jones, the postman, is not satisfied with the speed by which he covers his rounds. As he wants to get done in time to go to the cricket match, he borrows a pair of roller skates from a little boy, and then proceeds upon his rounds. Jimmy has a lively time, but does not feel very much like going to a cricket match when he is done.

TOMMY SAVES HIS LITTLE SISTER (Aug. 16).—Directly their parents have left the nursery Tommy and his little sister arise from their cots and proceed downstairs intent upon making themselves acquainted with the contents of a nice box of chocolates which they have observed reposing upon the sideboard. Entering the drawing-room to their horror and surprise they encounter a burglar. Their scream of terror attracts their father to the spot, who promptly covers the intruder with his revolver. The thief, however, uses Tommy's little sister as a shield by placing her between himself and the revolver, and holding her there he manages to escape and takes the child along with him.

A few days later he writes to Tommy's father, demanding a ransom for the child and telling him to meet him at a certain public house. Tommy's father goes to the place in question, having previously instructed several detectives to hide themselves in the bar. The thief is, therefore, surprised upon his entrance, but after a hard struggle he gets away and drives off in the very motor car which conveyed Tommy's father to the spot. He does not, however, observe that Tommy has taken a hand in the game. Upon being refused permission to accompany the expedition, Tommy hid himself at the back of the car and awaited events. In this manner Tommy is conveyed to the house of the thief and is enabled to find out where his sister is hidden. He bravely ascends to the roof the house, and by the aid of a stout rope he saves his little sister from the criminal's clutches.

ROSS LENSES

For Projection Machines and Cinematograph Cameras

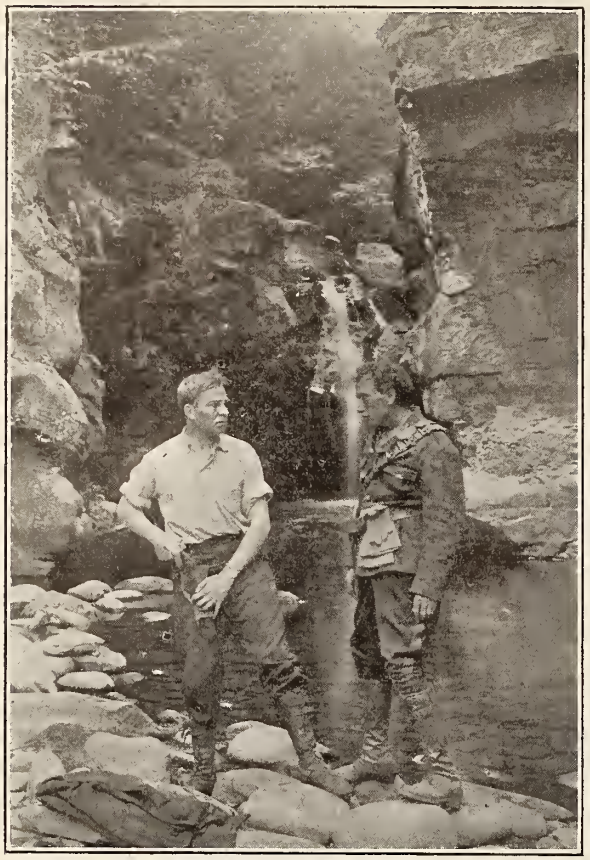
Ross Zeiss Tessar Lenses, F 3.5

No. 1—2-inch Focus in Focussing Mount

No. 1a—3-inch Focus in Focussing Mount

Send for our Catalogue of Cinematograph Lenses

GEORGE MURPHY, INC.,
57 East Ninth Street, New York



"ONE AGAINST ONE"
Reliance release, August 21st.

Port Richmond, Saten Island, N. Y.—A fireproof theatre is being erected for Henry Hyams, of Stapleton, S. I., on the south side of Richmond Terrace, between Richmond and Maple avenues.

Brooklyn, N. Y.—The Progress Moving Picture Company has been incorporated with a capital of $3,200. The directors are Louis Salkin and Max Sugarman, of Brooklyn, and Barnet Barwick, of New York City.

Milford, Conn.—The cement block building in course of construction for Walter Gill's moving picture theatre at the center is now nearly completed.

Newark, N. J.—American Theatre Company incorporated at $100,000. Incorporators: Theodore J. Gerth, Edmund Schuessel and George O. C. Velsor.

Trenton, N. J.—Montclair Amusement Company was incorporated with a capital of $50,000. Incorporators: Thomas R. Brown, Geoffrey Graham and Alger Jenkins.

Camden, N. J.—An open-air moving picture show is soon to be put in operation on the Bendinger lot, at 26th and Federal streets.

New Haven, Conn.—Certificate of incorporation was filed for the Germania Theatre Company to operate a moving picture theatre.

Brooklyn, N. Y.—Kaplan & Hartman will build a moving picture theatre at the corner of Greene avenue and Covert street.

Peoria, Ill.—Incorporation papers for the Crystal Amusement Company were received.

Mt. Joy, Pa.—R. J. Buzby purchased and took charge of the Dreamland.

Harrisburg, Pa.—The Orpheum will re-open for the coming season on August 19.

Harrisburg, Pa.—The Colonial Theatre will open about Oct. 1.

Sapulpa, Okla.—The new Main Street Theatre has opened.

Worcester, Mass.—Oscar Mercier is transforming the Music Hall into a modern moving picture theatre.

ELECTRA

PINK LABEL

CARBONS

BRING OUT THE DETAILS AND PRODUCE CLEAR, WELL DEFINED PICTURES. GIVE STEADY, BRILLIANT ARC, AND REQUIRE LEAST ADJUSTMENT FOR CONVENIENCE OF OPERATORS. ALL 12" "ELECTRA" CARBONS ARE DOUBLE-POINTED.

HUGO REISINGER

SOLE IMPORTER

11 BROADWAY,

NEW YORK.

ELECTRA

·TRADE MARK·

ELECTRA

·TRADE MARK·

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

NIAGARA SLIDES

Means to you the best on the market. Just now six announcements for $1.00. Now don't think because they're cheap that they're not first class. They are, and we're bound to please you or refund your money. We buy stock in large quantities, we pay no big city rent; we're in the business to show you what a good slide means. Send for catalog, and let us tell you of our advertising and novelty slides.

NIAGARA SLIDE COMPANY,
Lockport, N. Y.

DO YOU WANT TO MAKE MOVING PICTURES?
We sell and rent moving picture cameras, printers and perforators, new or second-hand.
Educational films made, advertising films taken to order.
We rent cameras and camera men.
SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, N. Y. C.

LOCAL PICTURES MADE
10c Per Foot
Film Titles, Any Length, 3 Feet For 25c
GUNBY BROS., Inc.
199 Third Avenue, New York
Dept. A.

WE LEAD THEM ALL IN MAKING MOTION PICTURES TO ORDER.
Any where or any time.
10C. PER FOOT
Write for particulars, all work guaranteed
SPECIAL EVENT FILM MFG. CO.,
248 West 35th St., N. Y. C.
Tel. 2290 Greeley.

THEATRE FURNISHINGS.
Opera and folding chairs of all kinds, moving picture machines, flaming arc lamps, pianos, electric fans and other fixtures. Some slightly used goods on hand occasionally.
SAM LEARS,
509 Chestnut St. St. Louis, Mo.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

PATENTS

promptly obtained **OR NO FEE.** Trade-Marks, Caveats, Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains **300** other subjects of importance to inventors. *Address,*

H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING PHOTO ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 617 CHELSEA 165

PIANISTS WANTED
to send name and address of theatre where playing for big collection of
FREE MUSIC
all New York's latest hits—free for a postal. Most remarkable offer ever made.
S. & B. PUB. CO.,
124 W. 45th St., New York City.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

Films For Sale!

$2.50 per reel up
Biggest bargains in the country.
Send for catalogue.
ACME FILM CO.
130 West 37th Street, New York

LIGHTS AND SHADOWS OF CHINATOWN

Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

HARD MAPLE
FOLDING CHAIRS

$6.00 per doz. Quick Delivery

Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK

BE SURE YOU GET THE GENUINE
"101" Bison Headliners

Produced by the N. Y. MOTION PICTURE CO., which can only be had through the MUTUAL FILM CORPORATION, 60 Wall St., N. Y. City, which has been given the exclusive agency for the United States and Canada for "101" BISON, BRONCHO and KEYSTONE FILMS.

COMING! **"CUSTER'S LAST FIGHT"** COMING!

Three reels of sensational realism, overwhelming in its bigness. The most wonderful moving picture ever produced.

"The Buffalo Hunt"

One Reel, Released Tuesday, Aug. 20

The Crow Indians enter the Sioux hunting grounds and kill a buffalo. They are attacked by the Sioux and thrilling battles take place. The buffalo is actually shown being hunted and killed in this picture. A big thriller.

"The Reckoning"

One Reel Released Friday, Aug. 23

A sensational story of the Civil War, with wonderful battle scenes, hand-to-hand conflicts, and a beautiful dramatic story running throughout. This is without question one of the greatest war pictures ever presented. It cannot be featured too strongly.

COMING! KEYSTONE FILMS COMING!

Dramatic and comedy subjects, acted by an all-star company, directed by Max Sennett, heretofore director of the Biograph Company.

COMING! BRONCHO FILMS COMING!

Pioneer, Western and military subjects of the same character as "101" Bisons, in one, two and three reels. Large casts presenting battle and historical subjects.

MUTUAL FILM CORPORATION SOLE U. S. A. AND CANADA AGENTS 60 WALL ST., NEW YORK CITY

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 22—The Maniac	
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 17—The Airman	
July 17—The Legend of the Chrysanthemum	

AMERICAN

July 25—The Canyon Dweller (Dr.)	
July 29—It Pays to Wait (W. Dr.)	
Aug. 1—A Life for a Kiss	
Aug. 5—The Meddlers	
Aug. 8—The Girl and the Gun	
Aug. 12—The Battle Ground (2 reels)	
Aug. 14—The Bad Man and the Ranger	
Aug. 15—The Outlaw Colony	

NEW YORK MOTION PICTURE CO. "101 Bison"

July 16—Snowball and His Pal	
July 19—His Nemesis	
July 23—The Double Life	
July 26—The Last Resource	
July 30—The Desert	
Aug. 2—The Gamhler and the Girl	
Aug. 6—The Reformed Outlaw	
Aug. 9—The Garrison Triangle	
Aug. 13—The Bugle Call	
Aug. 16—The Other Girl	

CHAMPION

July 15—The Call of the West	
July 15—Foraging on the Enemy	
July 22—The Call of the West	
July 29—The Poisoners	
Aug. 5—What a Woman Will Do (Rr.)	

COMET

July 20—Her Indian Guardian (W. Dr.)	1000
July 22—Reformed by Strategy (Com.)	1000
July 29—Reconciled at Reno (Com.)	1000
Aug. 3—The Sheriff Outwitted (W. Dr.)	1000
Aug. 5—A Bachelor's Romance (Dr.)	1000
Aug. 10—Holdup in Buckeye Canyon (W. Dr.)	1000
Aug. 12—Two Women and One Man (Dr.)	1000
Aug. 17—Western Chivalry (W. Dr.)	1000
Aug. 19—House of "No Children" (Com.)	1000

ECLAIR

July 28—The Lady Barrister	
July 30—A Brother's Jealousy	
Aug. 1—Running for Congress	
Aug. 4—The Price of Blood	
Aug. 4—Beautiful Vintage Time	
Aug. 6—Because of Bobbie	
Aug. 8—Boys Again	
Aug. 11—The Foster Sister	
Aug. 11—Carlshad	
Aug. 13—Daddy (Com.)	
Aug. 15—Aunt Hetty's Gold Fish (Com. Dr.)	
Aug. 18—A Child to the Rescue (Dr.)	
Aug. 18—Egyptian Ruins	
Aug. 20—Wanted: A Wife in a Hurry (Com.)	
Aug. 22—Robin Hood (Dr.)	
Aug. 25—The Will (Dr.)	
Aug. 25—A Moslem Lady's Day	

GREAT NORTHERN

July 20—Almost a Tragedy (Dr.)	666
July 20—Uncle Reuhen Goes to Town (Com.)	332
July 27—Don't Go on the Spree (Com.)	876
Aug. 3—The King's Power (2 reels) (Dr.)	2000
Aug. 10—Thou Shalt Not Kill (Dr.)	
Aug. 10—When the Cat's Away (Com.)	
Aug. 17—The Prodigal's Return (Dr.)	

GAUMONT

	Feet
July 30—Prison on the Cliff	
July 30—The Isle of Marken	
Aug. 1—The Romance of the Palm Garden	
Aug. 8—A Phantom of the Night	
July 23—The Silent Castle	
July 25—Love's Floral Trihute	
Aug. 15—Their Lives for Gold	
Aug. 20—Her Supreme Sacrifice	
Aug. 27—The Story of Chopin	
Aug. 29—Marriage on the Run	
Sept. 3—Refugee's Casket (2 reels)	
Aug. 6—Dream Driven	
Aug. 13—Graziella the Gypsy	
Aug. 22—Androclus and the Lion	
Sept. 5—A Midnight Encounter and The Launching of the Imperator	
Sept. 10—Love's Serenade	

GEM

June 25—The Reason	
July 2—The Medal of Honor	
July 9—Under Two Flags (2 reels)	
July 23—Bread Cast Upon the Waters	
July 30—Back to Her Own	
Aug. 6—'Neath the Homespun	

IMP

July 25—The Heart of a Gipsy	
July 27—A Case of Dynamite	
July 27—Love's Diary	
July 29—Reunited hy the Sea	
Aug. 1—Adrift	
Aug. 3—The Cure that Failed	
Aug. 3—In and Around Chicago	
Aug. 5—The Hindoo's Prize (Dr.)	1000
Aug. 8—Blood Is Thicker Than Water (Dr.)	1000
Aug. 10—How Jones Saw the Ball Game (Com.)	
Aug. 10—Ferdie's Family Feud (Com.)	

ITALA

Feb. 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	
July 6—A Woman's Duplicity (Dr.)	
July 20—Magical Hat	
July 20—An Eventful Day	

LUX By Prieur.

July 12—Ponto's Little Joke (Com.)	393
July 19—Stones that Rebound (Dr.)	970
July 26—Mr. X and the Unfortunate Heiress (Dr.)	967
Aug. 2—The Mysterious Flowers (Dr.)	983
Aug. 9—A Race for Liberty (W. Dr.)	580
Aug. 9—The Postman's Escapade (Com.)	272
Aug. 16—Tommy Saves His Little Sister (Dr.)	

NESTOR FILM COMPANY

July 19—Young Wild West Trapping a Tricky Hustler (Dr.)	
July 22—The Ranchman's Remedy	
July 24—The Little Moonshiner	
July 26—Young Wild West's Prairie Pursuit	
July 29—The Undoing of Slim Bill	
July 31—The Obligation	
Aug. 2—Young Wild West Washing Out Gold	
Aug. 7—Fatty of E. Z. Ranch (W. Com.)	
Aug. 9—A Mexican Mix-up (Dr.)	

POWERS' PICTURE PLAYS

July 24—Bahy Sherlock	
July 26—His Madonna	
July 31—In the Sowing	
July 31—The Rose Festival	
Aug. 2—Dora	
Aug. 7—As the Wind Blows (Com.)	
Aug. 9—The Burglar and the Rose (Dr.)	

RELIANCE

	Feet
July 31—Where There Is Soap There Is Hope	
Aug. 3—The Wood Nymph	
Aug. 7—Phillip Steele (2 reels)	
Aug. 10—The Two Fathers	
Aug. 14—Order in the Court	
Aug. 17—A Man Among Men	
Aug. 21—One Against One	
Aug. 24—North of 53	

REPUBLIC

July 29—A House Top Romance	
July 29—Evolution of a Duck Egg	
Aug. 5—The Octoroon's Sacrifice	
Aug. 12—The Borrowing Simp	

REX

July 18—The Hidden Light	
July 21—When Love Rules	
July 25—The Hand of Mystery	
July 28—Through Memory Blank	
Aug. 1—The Lash of Fate	
Aug. 4—The Hour of Peril	
Aug. 11—The Troubadour's Triumph	
Aug. 11—None Can Do More	

SOLAX

July 31—Bottles	
Aug. 2—Buddy and His Dog	
Aug. 7—The Little Rangers	
Aug. 9—The Pink Garters	
Aug. 14—The Blood Stain	
Aug. 16—The Strike	
Aug. 21—His Double	
Aug. 23—The Equine Spy (2 reels)	

THANHOUSER COMPANY.

Aug. 4—Story of "One of the Honor Squad"	
Aug. 5—Bahy Hands	
Aug. 9—Old Dr. Judd	
Aug. 11—Big Sister	
Aug. 13—Now Watch the Professor	
Aug. 16—The Wrecked Taxi	
Aug. 18—As Others See Us	
Aug. 18—Warner's Waxworks	
Aug. 20—The Darkest Hour	
Aug. 23—Conductor 786	

GT. NORTHERN SPECIAL FEATURE FILM

Apr. 22—The Dead Man's Child	3000
May 8—Through Trials to Victory	3500
May 20—Mysteries of Souls	3000

MAJESTIC

July 28—The New Policeman	
July 30—The Mighty Hunter	
Aug. 4—Farmer Allen's Daughter (Dr.)	
Aug. 6—The Higher Thought (Com.)	
Aug. 11—The Matrimonial Substitute	
Aug. 11—The Striped Parasol	
Aug. 13—A Summer Idyl	
Aug. 18—Toodles	
Aug. 20—The New Butler	

MILANO

July 13—The Wolf's Prey (Dr.)	
July 20—The Triumph of Love (Myth.)	
Aug. 3—The Battle of Two Palms	
Aug. 10—Playthings of Fate	

SHAMROCK

May 25—A Cold Reception	
May 28—White Fawn	
May 31—A Petticoat Ranch Boss (W. Com.)	

VICTOR

July 19—The Players (Dr.)	
Aug. 2—Taking a Chance	
Aug. 9—The Mill Buyers (Dr.)	

The Bioscope

The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

SUBSCRIPTION, $2.00 A YEAR. SAMPLE COPY MAILED FREE.

85, Shaftesbury Ave., London, W., England

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN

BERLIN SW 68 Fruchstr. Berlin O. 17.

Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,

PUBLISHED FORTNIGHTLY.

28 Large Pages. Eight Shillings per annum.

Editor-Proprietor: Prof. GUALTIERO I. FABBRI,

la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)

"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.

Best advertising medium in North Europe.

Subscription 6 shillings.

Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
July 15—The Speed Demon (Com.)	
July 15—His Own Fault (Com.)	
July 18—Heaven Avenges (Dr.)	
July 22—The Sands of Dee (Dr.)	
July 25—The Would Be Shriner (Com.)	
July 25—Willie Becomes an Artist (Com.)	
July 29—Black Sheep (Dr.)	
Aug. 1—The Narrow Road (Dr.)	
Aug. 5—The Tourist (Com.)	
Aug. 5—What the Doctor Ordered (Com.)	
Aug. 8—A Child's Remorse (Dr.)	
Aug. 12—Rameses, King of Egypt (2 reels) (Dr.)	
Aug. 12—The Inner Circle (Dr.)	
Aug. 15—An Interrupted Elopement (Com.)	
Aug. 15—The Tragedy of a Dress Suit (Com.)	

CINES
C. Kleine

July 20—The Part the Servant Played (Dr.)	995
July 23—A Daughter's Diplomacy (Com. Dr.)	900
July 27—Too Many Sweethearts (Com.)	1000
July 30—The Inventor's Secret (Dr.)	1090
Aug. 3—Law and the Man (Dr.)	640
Aug 3—Carthage and Sidi-Bu-Said (Sc.)	
Aug. 6—The Little Orphan (Dr.)	903
Aug. 10—The Danger Line (Dr.)	1067
Aug. 13—Mona Lisa in Disguise (Com.)	600
Aug. 13—Vicovaro, Italy (Sc.)	400
Aug. 17—A Convict's Gratitude (Dr.)	1025
Aug. 20—A Matter of Pride (Dr.)	963
Aug. 24—Jenkins, the Watchman (Com.)	235
Aug. 24—Modern Naples (Sc.)	290
Aug. 24—A Picture C. O. D. (Com.)	450
Aug. 27—The Bridge of Lammermoor (Dr.)	1000

EDISON

July 17—Revenge is Sweet (Com.)	600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)	400
July 19—The Necklace of Crushed Rose Leaves	1000
July 20—The Little Artist of the Market (Dr.)	1000
July 23—The Sketch with the Thumb Print (Dr.)	1000
July 24—The Grouch (Com. Dr.)	985
July 26—The Escape from Bondage (Dr.)	1000
July 27—The Relief of Lucknow (Hist. Dr.)	1000
July 30—More Precious Than Gold (Dr.)	1000
July 31—When She Was About Sixteen (Com.)	1000
Aug. 2—The Lord and the Peasant (Dr.)	1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 17, 1912	700
Aug. 3—Mary Had a Little Lamb (Com.)	300
Aug. 7—Marjorie's Diamond Ring (Com.)	1000
Aug. 9—The Librarian (Dr.)	980
Aug. 14—Holding the Fort (Com.)	1000
Aug. 16—The Harbinger of Peace (Dr.)	1000
Aug. 17—Spring Log Driving, Maine	1000
Aug. 20—The Street Beautiful (Edu.)	1000
Aug. 21—Mr. Pickwick's Predicament (Com.)	1000
Aug. 23—The Cub Reporter (Dr.)	1000
Aug. 24—The War on the Mosquito (Edu.)	1000
Aug. 27—Alone in New York	1000
Aug. 28—Helping John (Com. Dr.)	1000
Aug. 30—The Boy and the Girl (Dr.)	1000
Aug. 31—Simla (Sc.)	1000

ESSANAY FILM CO.

July 16—The Smuggler's Daughter (Dr.)	1000
July 18—Cupid's Quartette (Com.)	1000
July 19—Hearts of Men (Dr.)	1000
July 20—A Wife of the Hills (Dr.)	1000
July 23—The Understudy	
July 25—Mr. Tibbs' Cinderella	
July 26—Twins	
July 27—A Moonshiner's Heart	

	Feet
July 30—Broncho Billy's Pal (Dr.)	1000
Aug. 1—Her Hour of Triumph (Dr.)	1000
Aug. 2—The Browns Have Visitors (Com.)	1000
Aug. 3—The Loafer's Mother (Dr.)	1000
Aug. 6—The New Church Organ (Dr.)	
Aug. 8—The Old Wedding Dress	
Aug. 9—The Tale of a Cat (Com.)	
Aug. 10—The Little Sheriff	
Aug. 13—Broncho Billy's Last Hold-up (Dr.)	1000
Aug. 15—An Adamless Eden (Com.)	1000
Aug. 16—The Magic Wand (Juvenile)	1000
Aug. 17—On the Moonlight Trail (Dr.)	1000

LUBIN

Aug. 2—Man Wanted (Com.)	
Aug. 3—The Detective's Conscience (Dr.)	
Aug. 5—A Prize Package	
Aug. 7—The Sand Storm	
Aug. 8—Buster in Nodland	
Aug. 8—A Double Courtship	
Aug. 9—A Fly Time	
Aug. 10—The Missing Finger	
Aug. 12—The Minister and the Outlaw	
Aug. 14—The Stubbornness of Youth	
Aug 15—Baseball Industry	
Aug. 16—The Hindoo's Charm	
Aug. 17—The Deputy's Peril	
Aug. 19—The Hobo Club (Com.)	
Aug. 19—Won at High Tide (Com.)	
Aug. 21—The Convalescent (Dr.)	
Aug. 22—The New Ranch Foreman (Dr.)	
Aug. 23—Work in a U. S. Arsenal (Edu.)	
Aug. 23—A Water Fight (Com.)	
Aug. 24—The Government Test (Dr.)	
Aug. 26—The Deceivers (Dr.)	
Aug. 28—The Burnt Cork (Com.)	
Aug. 29—For the Love of a Girl (Dr.)	
Aug. 30—Pinned (Com.)	
Aug. 30—The Overworked Bookkeeper (Com.)	
Aug. 31—The Sheriff's Prisoner (Dr.)	

G. MELIES

July 4—The Cowboy Kid (Dr.)	1000
July 11—The Man Inside (Dr.)	1000
July 18—The Lesson (Dr.)	
July 18—A Cowboy's Proposal (Com.)	
July 25—A String of Beads (Dr.)	1000
Aug. 1—The Will of Destiny	
Aug. 8—The Ranger's Girls	
Aug. 15—Romance at Catalina	
Aug. 22—The Moth and the Flame (Dr.)	1000

PATHE FRERES

Aug. 2—The Lightning Paper Hanger	
Aug. 2—Havana, Its Streets, Buildings and Fortresses (Travel)	
Aug. 3—Memories (Dr.)	
Aug. 5—Pathe's Weekly No. 32	
Aug. 6—Death of Chevalier Albertini (Dr.)	
Aug. 7—The Arrow Maker's Daughter (Dr.)	
Aug. 8—The Famous Scout to the Rescue (Dr.)	
Aug. 9—The Burglar's Weird Reception (Com.)	
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa	
Aug. 10—Here and There in Oregon (Travel)	
Aug. 10—Kittens	
Aug. 12—Pathe's Weekly No. 35	
Aug. 13—The Tyrolean Doll (Com.)	
Aug. 14—Silver Wing's Two Suitors (Dr.)	
Aug. 15—Cupid's Stolen Arrows (Com.)	
Aug. 15—Some Inhabitants of Stagnant Water	
Aug. 16—A Love Story of Old Japan (Dr.)	
Aug. 17—The Cactus County Lawyer (W. Dr.)	
Aug. 19—Pathe's Weekly No. 34	
Aug. 20—His Windmill (Dr.)	
Aug. 20—The Sedge Warbler and the Cuckoo (Edu.)	
Aug. 21—Jealousy on the Ranch (W. Dr.)	
Aug. 22—The Hand of Destiny (Dr.)	
Aug. 23—The Queen's Pity (Hist. Dr.)	
Aug. 24—The $2,500 Bride (Com.)	

KALEM CO.

	Feet
July 17—The Suffragette Sheriff (Com.)	1000
July 19—A Prisoner of the Harem (Dr.)	
July 19—Egyptian Sports (Sporting)	
July 22—The Thief (Dr.)	1000
July 24—Fantasca, The Gipsy (Dr.)	1000
July 29—A Political Kidnapping (Dr.)	1000
July 31—The Soldier Brothers of Susanna (Dr.)	1000
Aug. 2—The Barefoot Boy	1000
Aug. 2—Easter Celebration at Jerusalem (Sc.)	
Aug. 5—The Mine Swindler (Dr.)	1000
Aug. 7—Freed from Suspicion (Dr.)	1000
Aug. 9—The Wandering Musician (Dr.)	1000
Aug. 12—The Little Keeper of the Light (Dr.)	1000
Aug. 14—Kentucky Girl (Dr.)	1000
Aug. 16—The Prison Ship (Dr.)	1000

SELIG

July 22—On the Trail of the Germs (Edu.)	1000
July 23—The Double Cross (Dr.)	1000
July 25—The Miller of Burgundy (Dr.)	1000
July 26—A Wartime Romance (Dr.)	
July 26—In Maorland (Edu.)	
July 29—The Three Valises (Dr.)	1000
July 30—The Peculiar Nature of the White Man's Burden (Dr.)	1000
Aug. 1—Officer Murray (Dr.)	1000
Aug. 2—The Wreck of the Vega	
Aug. 2—The Right Way and the Wrong Way (Edu.)	
Aug. 5—An Unexpected Fortune (Com., Dr.)	1000
Aug. 6—The Man from Dragon Land (Dr.)	1000
Aug. 8—The Girl at the Cupola (Dr.)	1000
Aug. 9—The Boob (Com., Dr.)	1000
Aug. 12—A Messenger to Kearney (Dr.)	1000
Aug. 13—The Wayfarer (Dr.)	1000
Aug. 15—In the Tents of the Asra (Dr.)	1000
Aug. 16—Two Gay Dogs (Com.)	1000

URBAN ECLIPSE
G. Kleine

July 24—Billy's Nightmare (Com.)	485
July 24—The French Army in Action (Mil.)	505
July 31—The Trials of a Playwright (Com. Dr.)	1,000
Aug. 7—The Joker's Mistake (Com.)	390
Aug. 7—From Sion to Champery, Switzerland (Travel)	220
Aug. 7—A Quiet Boarding House (Com.)	390
Aug. 14—The Rivals (Dr.)	1000
Aug. 21—Microscopical Curiosities	300
Aug. 21—Pulp Mills in the Province of Quebec (Ind.)	275
Aug. 21—A Day in the German Navy (Top.)	400
Aug. 28—The Golden Curl (Dr.)	1020

VITAGRAPH

July 22—Wanted a Sister	1000
July 23—The Adventure of the Thumb Print	1000
July 24—Martha's Rebellion	1000
July 26—The Barrier That Was Burned	1000
July 27—The Light of St. Bernard	1000
July 29—The Miracle	1000
July 30—A Juvenile Love Affair	1000
July 31—The Adventure of a Retired Army Colonel	1000
Aug. 2—The Awakening of Jones (Com.)	1000
Aug. 3—The Fatherhood of Buck McGee (Dr.)	1000
Aug. 5—Too Much Wooing of Handsome Dan	1000
Aug. 6—At the Eleventh Hour	1000
Aug. 7—The Cross-Roads	1000
Aug. 9—Wanted: A Grandmother	1000
Aug. 10—Suing Susan	1000
Aug. 12—Bunny and the Dogs	300
Aug. 12—Ingenuity	700
Aug. 13—The Heart of Esmeralda	1000
Aug. 14—Vultures and Doves	1000
Aug. 16—A Bogus Napoleon	1000

THE SENSATIONAL NEW YORK POLICE SCANDAL

The Rosenthal Case

Produced from original authentic views.

Supplied exclusively to us by the National Press Syndicate.

20 Slides, Plain.....	$ 5.00	40 Slides, Plain.....	$10.00
20 Slides, Colored...	10.00	40 Slides, Colored...	20.00

Special lecture and 1 sheet lithos free with each set.

A. J. CLAPHAM, 130 West 37th Street, New York

The Originator of Sensational Feature Lectures

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

In writing to advertisers please mention "MOVING PICTURE NEWS"

The Exhibitor Says, "The Simplex is the last word in Motion Picture Projection."

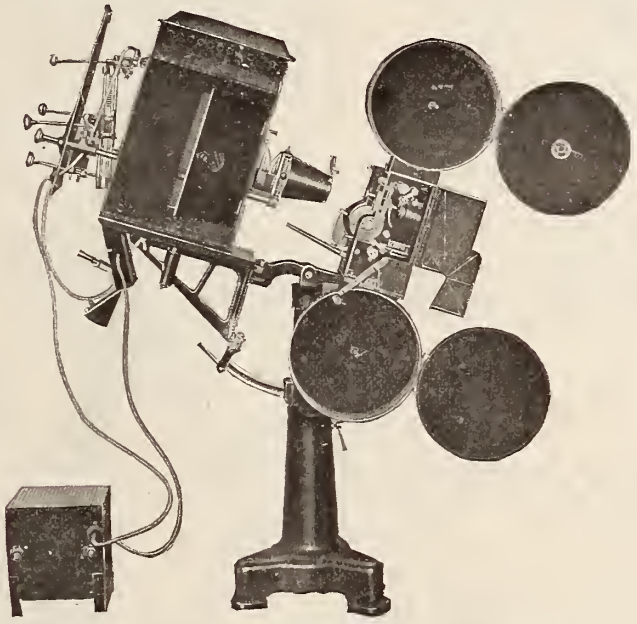
The City Official Inspectors Say, "Just the Machine this Department Has Been Looking For."

A New York Manager Says, "Would Not give one screw of the Simplex for any other Entire Machine."

The Peer of the Moving Picture Machines

Simplex

Easiest to Handle, Thread and Operate
Absolutely Fireproof and Noiseless



Used by the Biograph, Rex, Eclair, Bison, Crystal, National, Imp, Comet and other Film Manufacturers in their Studios

Manufactured by the

Precision Machine Co., Inc.

317 to 323 East 34th Street, New York

The Operator Says, "The Simplex is Years Ahead of any other Machine on the Market."

Blanche Walsh

IN TOLSTOY'S

Resurrection

4 Parts

Will Remain a Feature When You Have Long Forgotten the Other Kind

Wire Us Now for Exclusive Territory

Our advertising matter will help you get the money

MASKO FILM CO.

145 West 45th Street NEW YORK

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830, Ridgewood, New Jersey.

PROFITS $900 ONE WEEK

AND NEVER LESS THAN $500

This is the record of the purchasers of the OHIO state rights of the five reel production

OLIVER TWIST

with

NAT C. GOODWIN

AS FAGIN

State right buyers, this is the production with which you can reap a harvest. Act quick to get the few remaining states.

GENERAL FILM PUBLICITY & SALES CO.

145 West 45th Street, New York City

A gf A

Celluloid Positive Celluloid Negative

AND

NON-FLAM POSITIVE

(Made Under License of the Patentee)

RAW FILM SUPPLY CO.

15 E. 26th St. NEW YORK

Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co., Universal Film Mfg. Co., Solax Co., Kalem Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses have installed the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.

No. 9½ JOHN ST., NEW YORK CITY

THE 1913 MODEL
MOTIOGRAPH
THE PEER OF ANY PICTURE MACHINE ON EARTH IS NOW READY FOR SHIPMENT

SPECIFICATIONS

MECHANISM

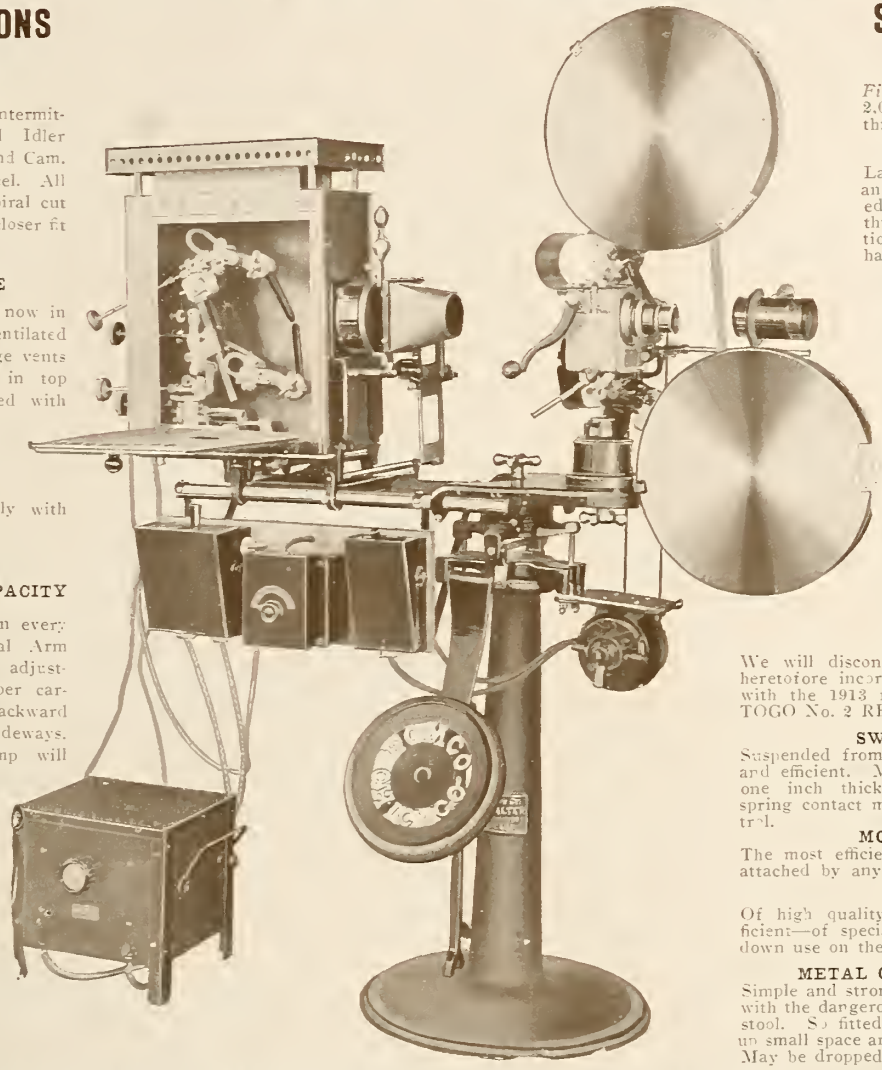
Contains hardened Intermittent Sprocket. Steel Idler Rolls. Heavier Star and Cam. Heavier Balance Wheel. All gears of steel and spiral cut teeth which means a closer fit and longer wear.

LAMP HOUSE

The largest and best now in use. Thoroughly ventilated on all sides with large vents for escape of heat in top hood. Carefully lined with best quality translite board in bottom, front and top. Passes Inspection Anywhere. Supplied only with spring hinged doors.

ARC LAMP
125 AMPERE CAPACITY

Heavier and better in every way. Has Universal Arm and Clamp with two adjustments added on upper carbon arm,—Either backward and forward or sideways. The Universal Clamp will hold any diameter of Carbon from ¾ down to ⅜. Racks provide for a TWENTY-INCH CARBON FEED—a 12" upper and 8" lower.



SPECIFICATIONS

MAGAZINES

Fifteen inch diameter to hold 2,000 feet of film at one threading.

DOWSER SHUTTER

Large diameter with ball balanced handle. Firmly mounted on condenser mount, thus also acting as protection for lantern slides. The handle may also be used for lifting out hot condenser chamber for changing of glasses.

FILM SHIELDS

Large and strong. Thoroughly protect film in its entire passage from one magazine to the other.

RHEOSTAT

Either *heavy grid type or coil* on 110 v. line. Our grid is adjustable from 20 to 55 amperes. The coil from 30 to 45 amperes.

STAND

The original Gibraltar base, perfect rigidity, 3 heights, with every desired adjustment.

REWIND

We will discontinue the patented rewind heretofore incorporated in mechanism, and with the 1913 model; we will supply the TOGO No. 2 REWIND at no extra cost.

SWITCHBOARD

Suspended from metal sliding base. Rigid and efficient. Made of best quality slate—one inch thick. Contains main switch, spring contact motor switch and speed control.

MOTOR DRIVE

The most efficient ever designed. Quickly attached by any one.

MOTOR

Of high quality—strong, compact and efficient—of special construction for up-side-down use on the Motiograph.

METAL OPERATOR'S SEAT

Simple and strong and designed to do away with the dangerous and cumbersome wooden stool. So fitted to the Motiograph to take up small space and in most convenient place. May be dropped completely out of way.

PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.

THE PRICE HAS GONE UP FOR THREE REASONS:

1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete.

OUR GUARANTEE FREE UPKEEP FOR ONE YEAR

Covering parts of the 1913 model Motiograph Mechanism that may become worn out in service, or which may show defects in material or workmanship, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by

THE ENTERPRISE OPTICAL MFG. COMPANY, 568 W. Randolph St., Chicago, Ill.

For Sale by Live Dealers Everywhere.

A HANDCOLORED OPPORTUNITY

Two Reels of Teeming Sensation. One and 3 Sheets.—Lobby Displays—Photos—Cuts—Pamphlets. Let us hear from you in time.

Watch for the September issue of the PHOTO PLAY MAGAZINE.

This will make them long remember your house if you feature it properly.

Write us for a copy of the Gaumont Graphic which will explain its importance.

TUESDAY, SEPT. 3--Handcolored

The REFUGEE'S CASKET

NEXT IN LINE! **SEPT. 19—Two Reels**

KINGS IN EXILE

A film that deals with the events of great empires. Here's a serious, dignified monarchy exposer. Not anarchistic, but rather treated from the angle of love and princely sorrow. The everlasting evil of title must marry title!

Tuesday, Aug. 20

HER SUPREME SACRIFICE

Thurs., Aug. 22

ANDROCLUS AND THE LION

Tues., Aug. 27

THE STORY OF CHOPIN
(Hand colored)

All our films are protected by copyright.

Scene from A MIDNIGHT ENCOUNTER

Thurs., Aug. 29

MARRIAGE ON THE RUN

Thurs., Sept. 5

A MIDNIGHT ENCOUNTER

Tues., Sept. 10

LOVE'S SERENADE

Thurs., Sept. 12

THE PLAGUE STRICKEN CITY
(Hand colored)

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, Sole Distributors.

THEIR LIVES FOR GOLD

THURSDAY, AUG. 15—Two Reels—1-3-8 Sheets

The most spirited sensation of the season, barring none. See the desperate leap from the bridge onto the fast flying train beneath, the race on horseback, the dash for life across the river, the wreck, the fire of death. Even ATTACKED BY A LION beaten to a frazzle and that's going some. Heralds—Pamphlets—Literature. Watch the trade papers for criticisms, etc. See the current issue of the PHOTO PLAY MAGAZINE.

AUG 22 1912

MOVING PICTURE NEWS

AUG 22 1912
LIBRARY OF CONGRESS PERIODICAL

VOLUME VI
No. 7

AUGUST 17
1912

"LUCILE"

After the poem by Owen Meredith.
(Three Reels) Thanhouser release.
August 27th and 30th.

PRICE
TEN
CENTS

TWO REELS

"The White Lie"

TWO REELS

"101" = BISON HEADLINER = "101"

PRODUCED BY THE N. Y. MOTION PICTURE CO.

RELEASED FRIDAY, AUGUST 30

A unique military subject, showing terrific combats. The saloon-keeper's daughter loses her position as school-teacher on account of the character of her father's place. His anger is intensified when he is arrested for selling liquor to the Indians, and is ordered from the community. In revenge he supplies the redskins with whisky and incites them to attack the fort while he lures the soldiers away with a false tale of an attack on an emigrant train. His daughter sees the Indians and warns the settlement, and manages to get the school children to the fort. Her father is horrified when he learns the truth and in a sensational ride brings the soldiers back in time to avert a massacre, but loses his life. The truth is hidden from the girl and her grief is softened by the representation made to her that her father died a hero.

COMING! **"CUSTER'S LAST FIGHT"** COMING!

THREE REELS OF SENSATIONALISM OVERWHELMING IN ITS BIGNESS. THE MOST WONDERFUL MOVING PICTURE EVER PRODUCED.

"THE BANDIT'S GRATITUDE"

One Reel. Released Tuesday, August 27

Ned chastises a cowboy for impertinence. His brother is wayward and joins a gang of bandits. The brother is seriously wounded and Ned helps him escape. The cowboy creeps behind Ned with a knife and is shot by Ned's brother. Ned does not know who saved him and is arrested and tried. Meantime Ned's sweetheart is captured by some of the outlaws and is protected by the brother in a sensational scene in which he is mortally wounded. He makes his way to the courtroom and exonerates Ned.

MUTUAL FILM CORPORATION, 60 Wall St. N. Y. CITY — Sole Agents for the U. S. AND CANADA

BRONCHO FILMS

BIGGER—BETTER—MORE SENSATIONAL AND THRILLING

Frontier - Indian - Military and Pioneer Subjects

THAN ANYTHING HERETOFORE ATTEMPTED

TREMENDOUS CASTS PERFECT PHOTOGRAPHY

COMING! **WATCH FOR RELEASE DATES** **COMING!**

BRONCHO MOTION PICTURE COMPANY

MUTUAL FILM CORPORATION, 60 Wall Street, New York City, Sole Agents for U. S. and Canada

KEYSTONE FILMS

HIGH CLASS

Comedy and Dramatic Subjects

Acted by an ALL-STAR STOCK COMPANY

Including MAX SENNETT, MABEL NORMAND and Others Heretofore With the BIOGRAPH CO. Directed by MR. SENNETT

READY FOR RELEASE

KEYSTONE FILM COMPANY

MUTUAL FILM CORPORATION, 60 Wall Street, New York City, Sole Agents for U. S. and Canada

FEATURES

EIGHT OR TEN FEATURE PRODUCTIONS OF TWO AND THREE REELS AND NUMEROUS SINGLE REEL FEATURES ARE INCLUDED IN OUR PROGRAM EACH MONTH

MORE FEATURES

The exhibitor securing service from anyone of our agents is relieved of the harassing details of selection and elimination, as the arrangement each week of the class and character of subjects is such that the program meets the requirements of the most exacting.

INSURE FOR YOURSELF A SATISFIED PATRONAGE OF "REGULARS" BY USING THE CORRECTLY BALANCED PROGRAM OFFERED BY OUR AGENTS LISTED BELOW

CANADA.
Gaumont Company, 154 St. Catherine Street, Montreal.
Gaumont Company. Calgary.
Gaumont Company, Winnipeg, Manitoba.
Canadian Film Exchange, Calgary, Alberta.
Canadian Film Exchange, 32 Queen Street, East, Toronto.
Gaumont Co. of Canada, Ltd., 4 Queen Street, East, Toronto.
Gaumont Company, Vancouver, B. C.

CALIFORNIA.
Golden Gate Film Exchange, Los Angeles.
Golden Gate Film Exchange, 234 Eddy Street, San Francisco.

COLORADO.
Mutual Film Corporation, Denver.

DISTRICT OF COLUMBIA.
Mutual Film Corporation, 428 Ninth Street, N. W., Washington.

GEORGIA.
Mutual Film Corporation, 81 Marietta Street, Atlanta.

ILLINOIS.
Anti Trust Film Company, 128 W. Lake Street, Chicago.
H. & H. Film Service, 98 Jackson Boulevard, Chicago.
Majestic Film Service Co., 216 No. 5th Avenue, Chicago.

INDIANA.
Mutual Film Corporation, 429 Traction Terminal Bldg., Indianapolis.

IOWA.
H. & H. Film Service, Des Moines.

LOUISIANA.
Mutual Film Corporation, 729 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.
Mutual Film Corporation, 32 Boylston Street, Boston.

MICHIGAN.
Mutual Film Corporation, 97 Woodward Avenue, Detroit.

MONTANA.
Mutual Film Corporation, Butte.

MISSOURI.
Western Film Exchange, 214 East 12th Street, Kansas City.
Swanson Crawford Film Co., 723 Century Building, St. Louis.

NEBRASKA.
Progressive Film Exchange, 1417 Farnham Street, Omaha.

NEW YORK.
Victor Film Service, 39 Church Street. Buffalo.
Western Film Exchange, 145 West 45th Street, New York City.
Mutual Film Corporation, 150 East 14th Street, New York City.
Mutual Film Corporation, 21 East 14th Street, New York City.

OREGON.
Film Supply Company of Oregon, 385 Alder Street, Portland.

OHIO.
Buckeye Lake Shore Film Company, 422 North High St., Columbus.
Lake Shore Film & Supply Co., 106 Prospect Avenue, Cleveland.
Superior Film Exchange, 410 Superior Street, Toledo.
Mutual Film Corporation, 235 East 4th Avenue, Cincinnati.

PENNSYLVANIA.
Continental Film Exchange, 902 Filbert Street, Philadelphia.
Pittsburgh Photoplay Company, 412 Ferry Street, Pittsburgh.

TENNESSEE.
Mutual Film Corporation, Memphis.

TEXAS.
Mutual Film Corporation, 1807 Main Street, Dallas.

UTAH
Mutual Film Corporation, Salt Lake City.

WISCONSIN.
Western Film Exchange. 307 Enterprise Building, Milwaukee.

WASHINGTON.
Mutual Film Corporation, Seattle.

FILM SUPPLY CO. OF AMERICA

FILM SUPPLY CO. of AMERICA
133-137 West 44th Street NEW YORK

WHY BUY OTHER STATE RIGHT FEATURES WHEN

OLIVER TWIST
with
NAT C. GOODWIN
AS FAGIN
(5 REELS) MAY STILL BE HAD

GENERAL FILM PUBLICITY & SALES CO.
145 West 45th Street, New York City

A gf A
Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

THE THANHOUSER THREE-A-WEEK

"Lucile"

IN 3 REELS
Nos. 1 and 2, Tuesday, Aug. 27
No. 3, Friday, Aug. 30

THANHOUSER "PERFECT PUBLICITY" FEATURE

A De Luxe Adaptation of Owen Meredith's Poem

PERFECT PUBLICITY

Two Kinds of One-Sheets and a Three-Sheet at YOUR EXCHANGE. Illustrated Heralds from HENNEGAN & CO., CINCINNATI, O. Cuts for Newspapers and Circulars (2-column) 40 cents and (3-column) 75 cents apiece from STANDARD ENGRAVING CO., 560 7th AVE., NEW YORK CITY. Slides 30 cents apiece from NOVELTY SLIDE CO., 20 E. 14th ST., NEW YORK CITY.

Thanhouser Co., New Rochelle, N. Y.
Send me FREE August Feature-frame. I am / I am not getting "The Thanhouser News."
Name .....
Address .....
Exchange .....

Charles Reade's Great Story

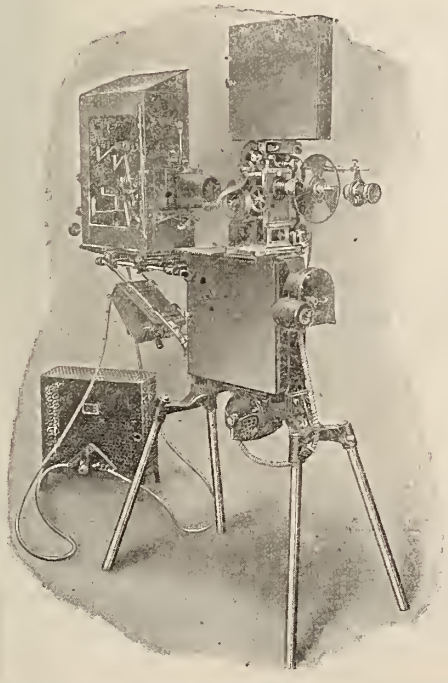
Coming! "PUT YOURSELF IN HIS PLACE" **In 2 Reels**

"UNDINE," After the Famous Riverside Classic

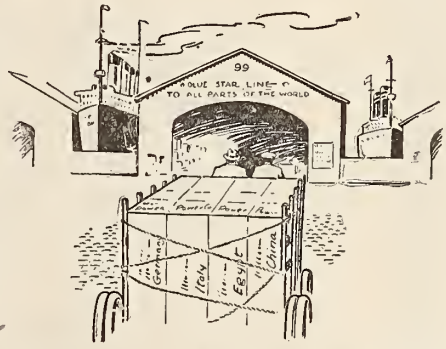
THANHOUSER COMPANY
NEW ROCHELLE, NEW YORK
Film Supply Company Agents for U. S. and Canada

GETTING 3 T 3 A WEEK?

The World Our Home



North, South, East or West,—
By lowland stream or mountain crest,
In torrid or in frigid zone,
POWER'S CAMERAGRAPH is known.



It might almost be said that we are without a country because every land claims us.

There is not a civilized country on earth where **POWER'S CAMERAGRAPH** has not found a home; and wherever it goes, it makes new friends;—**AND KEEPS THEM.** We have sold over 6300 of our **No. 6** machines.

In our newest equipment **No. 6A,** the mechanism of our **No. 6** has been retained. This is the most advanced type of moving picture machine on the market, and into it have been incorporated many vital advantages which our fifteen years of experience and expert scientific knowledge afford.

POWER'S CAMERAGRAPH is used by a large majority of prominent houses in America, Europe and Australasia. Why not in yours?

Let us send you pamphlet D giving complete details.

NICHOLAS POWER COMPANY

90 Gold Street, New York City

For fifteen years the leading makers of motion picture machines.

ANOTHER SENSATION COMING

DUBLIN DAN

THE IRISH DETECTIVE. In Three Reels

AN ENTERTAINING, EXCITING, THRILLING AND POWERFUL MELODRAMA, FEATURING

BARNEY GILMORE

The popular American and Irish idol—the matinee girl's pet—the favorite of millions, an actor known in every State in the Union—a veteran on the stage—although young in years—with a personality that "comes across."

COPYRIGHT PROTECTED BY BEST LEGAL TALENT

STATE RIGHTS SELLING

Through FILM SUPPLY COMPANY OF AMERICA

READY FOR SHIPMENT—SEPT. 25th, 1912

OTHER REGULAR FEATURES

RELEASED WEDNESDAY, AUGUST 28th, 1912

PHANTOM PARADISE

An old inventor and his daughter live happily in the belief that the inventor's new dry cell batteries are a big success—but in reality the wealthy merchant who had undertaken the promotion of the invention, withholds from his proteges the fact that the invention is worthless. The inventor dies happy in his ignorance but the daughter learns that she has been receiving charity.

RELEASED FRIDAY, AUGUST 30th, 1912

PLAYING TRUMPS

Harry is in love with a girl. Tom and Dick love the same girl. Tom and Dick conspire to make Harry's life miserable, but Harry holds Trumps to the last and plays them. This is a "regular Solax Comedy" with the all-star comedy cast.

Solax Company FORT LEE, NEW JERSEY.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **August 17, 1912** **Number 7**

NATIONAL MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA CONVENTION AT CHICAGO

Neff Again Elected President

At the Convention Meeting Held on Wednesday Evening, Messrs. Neff and Sweeney Were Nominated for the Office of President—Mr. Sweeney Retired in Favor of M. A. Neff, Who Was Unanimously Elected National President of the Moving Picture Exhibitors' League of America, for the Second Term, Amid the Most Enthusiastic Cheering of the Delagates Assembled There.

The Moving Picture News representatives came on to Chicago in good time. Editor Saunders reached the Grand Pacific Hotel, his usual headquarters, on Saturday morning, so that he could be bright and fresh for the duties that might fall upon him.

William Lord Wright came on time Sunday evening, and Monday they were bright and early looking the situation over, and in spite of this and seeing the foregathering of the clans it is impossible at this writing to give more than a meagre resume of the convention, leaving the main parts to our next issue.

This can be said, that never was a more intelligent body of men and women gathered in one city than our delegates assembled at Chicago. Everybody in the industry is represented here, and the full success of the convention is more than assured. The delegates are canvassing hard for their cities to hold the next convention in. At the time of writing New York seems to head the list of favorites.

One special point we must enforce and impress upon the minds of every reader is the fact that the program gotten up by the local Exhibitors' Association was not approved by the National Board, nor was the soliciting of contributions from manufacturers approved by them. It was simply, purely and solely a local program, which did not get into the hands of the delegates until Monday morning, and this was the first time the National Executive saw a copy.

After the preliminaries Monday and Tuesday, giving time for the Reception Committee to receive and introduce to one another the assembling guests, the real business commenced by a meeting of the National Executive on Monday afternoon and evening. The secretarial department was very busy receiving new members, delegates and alternates. The various exhibits on the floor were laid out in a very elaborate and magnificent scale. Every manufacturer in the industry had something good to show. We will take this matter more up in detail in our next issue.

PROCEEDINGS

The opening session of the second annual convention of the Motion Picture Exhibitors' League of America, held in the Hotel La Salle, Chicago, August 13-16, 1912, was called to order by the president of the League, Mr. M. A. Neff, at about the hour of 2 o'clock, p.m., August 13, 1912.

President Neff: Ladies and Gentlemen: We will now call the second national convention of the Motion Picture Exhibitors' League of America to order. I have the pleasure of introducing a representative of the great city of Chicago who will represent the Mayor of Chicago, Mr. Harrison. (Applause.)

Ladies and Gentlemen: I have the pleasure of introducing to you, Mr. Hoyne, of Chicago, who will now address you. (Applause.)

Mr. Maclay Hoyne: Mr. Chairman and Ladies and Gentlemen: I am not going to burden you with any address. I don't understand that that is the usual function

of any one representing the Mayor on these occasions. I am here, however, to say that His Honor had hoped to be here in person but he has been exceedingly busy with the negotiations between the street railways and their employees, and of the special meeting of the City Council which occurs to-morrow; and in his absence it is my pleasant duty to say to the delegates who are here from other states and other cities that we welcome you to Chicago, and we hope that you may have a good time while you are with us and that your deliberations here may be both profitable and pleasant for all of you.

I might say further that I am unable to felicitate you either upon your success or upon the progress of your organization, or say very much about it, because I have not been favored with what might be termed any "dope" as to these processes. I met a gentleman at the door on my way in who told me if I visited the floor below I would be properly charged with fluid. I do not know whether he meant electric fluid or what he meant. However, I have obtained none of it, in any event.

During the time you are here I want to say if there is anything the city officials can do to make your stay pleasant, why we would be very glad to assist you, and you can find some one in the City Hall at any time who will aid you.

You will find the present Water Carnival, I believe, a rather pleasant form of entertainment. I will say to those of you from afar who have heard in the past that the City of Chicago is a wild and woolly West, and that the lake front is a dangerous place for strangers, that the practices of the past have been abolished and you are invited to visit the lake front to look at the explosions and wish to assure you that you can accept the invitation with safety. (Applause.) I was there last night myself, and the only explosions I saw were those in connection with the fireworks, and I came back without being any lighter in pocket, and I can recommend to all of you a trip to the lake front.

Now, as I have said, I am not here to deliver an address but to deliver to you the keys of the city and to wish you a very pleasant time and to thank you for the opportunity of being present. (Applause.)

Mr. Sidney Asher, New York: Mr. President and Ladies and Gentlemen: I want to apologize for my physical disability. I have been shouting "New York, 1913" so much that I am hardly able to hear myself, and speaking is rather difficult.

I didn't come here to praise the Empire State or to make a peroration on its great doings, but I came to tender a message of good will from the State of New York. I came to express the appreciation of New York for the efforts that Mr. Neff has tendered in our behalf. We want to express our appreciation in concrete form. We want to tender to Mr. Neff something more than a few words of good will. We want to tender to him something that will be a constant reminder of the deep appreciation that New York feels for the good work that he has done. Mr. Neff has worked tirelessly; he has bent every effort and energy to the uplift of this business throughout the Union and New York more than any other state feels the effects of his good work. New York is also observant. New York knows the needs of the world. New York knows the needs of every institution and of every man. New York knows the needs of this convention. New York observed that in previous conventions when the body was called to order by its president, he either had to rap for order with his elbow or his thumb or his pocket-knife; so New York being observant, takes this opportunity to present to its first national president a gavel with which he can call the conventions to order in the future. It is the wish of New York, it is the sincere hope of New York, that its presidents in the future may wield the gavel as well and as ably as Mr. Neff has done in the past. and as we expect him to do if it is our good fortune to have the honor of seeing him in the chair for another year. (Applause.)

The President: Ladies and Gentlemen: I wish to thank New York for the gift of this gavel, and assure you that I appreciate all that the representative from New York has said. I will not enter into a speech in regard to this token of sincerity and friendship, because when I say sincerity I mean that this convention is a serious matter to the exhibitors of this country. We are passing through an era of cinematography that demands that we, as motion picture exhibitors, consider everything seriously at this convention.

I am not going to dwell upon either the seriousness or any other subject at this time, but it is my pleasure, and I assure you it is a pleasure, to introduce to you not only a friend but a statesman, a man that is known throughout the width and breadth of the United States, a man who has ever stood for the people, not a few, but for all the people of this country—a man who is enlisted and is as earnestly engaged in thought and action for the motion picture exhibitors of this country as though he were a motion picture exhibitor himself; a man when I went to him and asked him "Will you serve as attorney for the motion picture exhibitors of Ohio?" said, "I will serve." He never asked the question of a retainer, but he can receive retainer fees of a thousand dollars from other corporations and other bodies, but he never spoke about a retainer fee to me when I asked him to represent the State of Ohio as our attorney.

Ladies and Gentlemen of this convention, I have the pleasure of introducing to you the Hon. John J. Lentz, of Columbus, O., who will now address you. (Applause.)

Hon. John J. Lentz: Mr. Chairman and Ladies and Gentlemen of the Moving Picture Exhibitors' League of America, and Friends: In every fiber of my being I appreciate as I could appreciate no other honor, the privilege of an invitation from your president and secretary to meet with you on this, the second anniversary of a work that I believe is destined to be the most potent in the next generation of any work that has been consummated in any generation in all the centuries of time. (Applause.)

Many of you men and women are probably aware that Edison has recently said that with all that he has been credited in the inventive world, he believes that Ford, the inventor of a moderate priced and serviceable automobile, has succeeded in outstripping him in work for humanity. If the Ford machine in setting a modest price and compelling others to bring their price down to within the reach of the many has surpassed and exceeded in inventive ingenuity and in service to humanity the great Edison, then, my friends, how much more are you succeeding in surpassing Edison and Ford when you bring the entire world before the vision of the boy and girl, the schoolmaster and the preacher, the doctor and the lawyer, the merchant and the mechanic in a few minutes' time for the paltry sum of a five-cent piece. (Applause.)

Kings and bishops, potentates and princes, were long supposed to be the masters of the human flock. It was for them to travel and to read and to govern the millions who were in ignorance. If there ever was any credit in being a king or a bishop or a potentate of any kind, how much more credit is due men and women enaged, as you are, in making kings and bishops and princes and potentates of every boy and girl that come in from the sidewalk. (Applause.)

In the coming winter you men and women will for a nickel a show educate the boyhood and the girlhood, the manhood and the womanhood of the United States, to a higher degree of intelligence and efficiency than any king or bishop ever obtained in the history of the world. (Applause.) You show them the civilizations of the entire earth. It was the dream of a great literary character to make a trip around the world in eighty days. I was going to say that you do it in eighty minutes. I believe it would be equally true if I would say that you can take us on a trip around the earth in about eighty seconds if you wanted to do it with a moving picture machine. (Applause.)

Yes, my friends, I am rather proud of Mr. Neff's introduction. We in Ohio sometimes have been accused of being somewhat conceited about that state. We are no longer standing back of Virginia and allowing her to be called the Mother of Presidents. We think that Ohio is the mother and that Virginia has become superannuated and is the Grandmother of Presidents (laughter); and in Ohio we are rather proud of the fact that we have an M. A Neff (applause), who has organized a creative and moulding influence in the United States.

The time is ripe when you men and women should be known to the law makers of the land as a potentiality that it will not be trifled with, and that you will not allow

every Tom, Dick and Harry of some little municipality to hamper the progress of the picture play—the greatest luminary in the universe of intellectual life. (Applause.)

Organizers are born, not made. They twitted us in Ohio and said some people are born rich, some are born lucky and others are born in Ohio. (Laughter.) I know that Neff was not born rich in shekels, but he was born rich in ideas. (Applause.) A man who can organize the manhood and womanhood here to-day is a man of whom any state could be proud; and when Mr. Neff walked into my office and asked me whether I would serve as counsellor for the organization of the State of Ohio, I didn't stop, he says, to ask for a retainer. Well, I am not quite so greedy as that. I would rather give some of my time in connection with a work like this than to spend it at prayer meeting and teaching Sunday-schools; they are too slow. (Laughter.) If every church in this land would put in a moving picture every Sunday, I believe we would all go. Good men and women like you could not stay away. I would go myself if they would have the film there. It would be a drawing card of the churches, and you would not find so many articles in the magazine asking why do the men not go to church and why are the women beginning to leave the church pews empty. Why? Because they haven't got a moving picture. (Applause.) They are behind the times. They are not up to date. They are dealing with dead ones; you are dealing with live ones. (Applause.)

Neff says, "Will you be the attorney?" and I said "Yes." Why? Because I knew there was very little to do. He is the attorney of the moving picture men in the State of Ohio. He understands what the future will be. There are some men who project the necessities of the business and comprehend them and realize where the statutes are deficient and where the municipal and state codes are deficient with reference to the buildings within which these great educators are to be installed in the future; and so instead of the State League coming to me for a lawyer, I am smart enough to turn to Neff because he is the best equipped lawyer on that subject that I know of anywhere, with all due respect to your national counsellor, Senator Foraker of Ohio or the state counsellor, your humble servant.

The subject of the moving picture appeals to me possibly as no other subject. All my life, from my boyhood days, I have hoped in some way to be identified with the great uplift of the ninety-six millions or the thousand million or fifteen hundred million who make up the human family. They are all my brothers and my sisters, and I know of no influence in the world to-day that is lifting all humanity up to as high a degree with as little friction, with as little labor, with as little trouble, with as little care as the men and women who are giving the world the benefit of the moving picture education, a university, if you please (applause); and I would rather be here in Chicago with you and New York next year (applause from the New York delegation) if you go there than anywhere else for the same amount of time. I see I hit a lucky number over there near New York's flag, and I don't wonder. I am willing to say that so far as I am concerned you are big enough and strong enough and you ought to go not only to the cosmopolitan city of America but the best city of all the world. It may not be quite the largest, but it is ahead of all of them with all due respect to my friends from Chicago who have still got to play second fiddle to New York for another year or two. I like Chicago. I come here very often and there isn't any question but that Chicago, in growing to its present proportions, has done wonders, but this organization ought to go to New York City, because the New York City papers ramify this country as no other papers, not even excepting the great schoolhouse that is conducted by the newspapers in the city of Chicago. The United States is fortunate in having a city like Chicago with its hundreds and hundreds of railway trains carrying its splendid newspapers out over a thousand miles in every direction from this city. That is worth something to a nation, that is worth something to a republic, but New York City is equally fortunate in that it ramifies this republic with her great newspapers, and an organization of men and women such as you are, identified with the moving picture play, identified with the theatre, identified with the sermon, identified with the oration, identified with the art of the world, ought to hold its next meeting in the greatest city upon this continent that the whole world may sit up and take notice of your holy and moral purpose that is back of many of you who realize the future possibilities of this great institution.

I said at Dayton, in talking to our state league, that I believed that the time was not far distant when you would take your place in our public schools and give to the boys and girls within a single winter's course all the history, all the physical geography, all the knowledge of humanity, enterprise and industry, government, religion and science that they are now accustomed to get by the time they graduate from a university (applause). Why not save this time?

I believe in not one Sunday and six work days; I want the time to come when we shall have six Sundays and only one work day (laughter), and I believe with the machinery and the electricity and the inventive ingenuity of the people such a time is coming to pass in your day and my day. Carroll D. Wright said we could produce all the clothing, shelter, and food we now have if each one of us worked two hours and thirty minutes a day, using electricity and steam power and all the appliances that we now have. If that is so, work would be like playing golf two hours and thirty minutes—it would only be wholesome exercise (laughter).

I see no reason why we should make education a distasteful and disagreeable thing; no reason why developing mental muscles, if you please, should be repulsive to a boy or to a girl, and the moving picture could make the common school, the public school, the high school and the university come home to the children by the time they are fifteen years old instead of coming to them now by the time they are twenty-five years old. Why not do it?

I will go one step farther. The church—and I do not say it in a jocular way—could improve its methods and its service to humanity very materially if it incorporated in its work the moving picture; and if they will not do it in the churches the people who claim to be serving the Master or Prince of Peace, who say they love their neighbors as themselves, ought not to object to the moving picture show being open from morning till midnight every Sunday in the year (applause). It would do great good if knowledge of scriptural history is worth anything to the church to have it known early in life. It would be much better to be given to the young boys and girls and the older boys and girls in the way that you can give it in the picture play than the way that the average preacher can give it. I say it seriously.

In centuries of time a few men have carved immortal names. One of them we call Michael Angelo. We speak of another as Raphael. We speak of Rubens and Rembrandt and others, but what was the history of Raphael's greatness? What was the greatness of Michael Angelo? It was to take from the heart and brain and put upon canvas or upon a wall a picture that had a suggestion of form and above all *motion;* and they worked for centuries to produce a Michael Angelo. They worked for centuries to produce a Raphael who could by touch of something put into the color and the light of a great portrait that which would suggest *motion*, the divinest thing of the universe; *motion, that which makes of spirit matter.*

The scientists tell us from the one school that there are eighty-three or four or five elements in material out of which all matter such as wood and water and air and the like, are made. These scientists say that you will never get through discovering new elements. The latest by Madam Curie of radium and two or three others will not finish the list. Some other will discover another and another and another.

The other scientists say that all in the universe is but spirit. There is no matter and what we call matter is but spirit in motion in different vibrations, and that we have the different forms of matter as we see it with our five senses. I believe they are right. It is the only explanation of the doctrine of immortality. It is the only logical basis upon which you can build a faith in a future life and prove that the spirit of a human being is the essence of God himself, and that the form in which we find him, the form in which we find the trees and flowers, the mountains and the valleys, the earth, the sun and the stars, are but the clothing of God himself; and you with your miracle of the moving picture step to the front in my age and our generation and perform the latest miracle of all the miracles. If the preachers of the land want the lesson of Eve and the temptation preached, it can never be preachd or taught in as little time or so completely as by the

men and women who are engaged in presenting to the public the temptation and the fall of man in Eden by the use of the moving picture.

Think of the pathetic story of Abraham and Sarah; think of Hagar and Ishmael driven out! See them upon the desert and you can't conceive of any preacher or orator ever portraying that picture of that woman and that child driven from the household of Abraham as it could be presented to the world in a few minutes by the moving picture (applause).

Think of Jesus of Nazareth laid in a manger; think of Jesus of Nazareth at the age of twelve propounding the questions to the doctors and philosophers of the Jewish religion! Think of Jesus in His humble garb in His miserable plight so far as this world's goods were concerned down with fishermen by the seaside. See Him in your moving picture with publicans and sinners. Are these lessons worth learning? Yes. How soon? At the earliest moment in a child's career. Give the child mental muscle. Think, if you please, of Solomon with the two women, each claiming the child. Think of the wisdom and the psychologic power of Solomon when he says, "Bring me a sword that I may divide the child." Think of the one womai saying: "O just judge, divide it," and the other saying, "No, give it to her." He learned in a moment which was the mother, a lesson that is at the foundation of the processes of a cross-examination and decision in the mind of every lawyer and every judge that is a student of human nature. Why not bring that to the boy and the girl at the age of ten? Why wait until they have wasted another fifteen years before they get this lesson and this philosophy?

Oh, my friends, the great minister, the great preacher, the great priest, the great philosopher in the pulpit would not object if he were sincere in having you present next Sunday in every theatre in the land the story of Buddha, not born exactly as Jesus but also born of an immaculate conception, born from a princess in Asia, conceived by the penetration of the ray from a star piercing her side, the child born from under the arm and, growing to manhood, spent his eighty-three years ministering to the cause of humanity, coming down from the palace and the castle to the poor, the very thing that a few rich men now pride themselves in doing in ministering to the cause of the down-trodden and the helpless. Would there be any objection to showing the development of the Mohammedan religion and showing its theory and its history? Would there be any objection to showing the philosophy or religion of the Chinese under the leadership of Confucius? Would there be any objection to showing and educating all humanity by your moving pictures the wealth of the religion of Zoroaster, older than any of the others that I have mentioned? Can any sound mind, can any liberated soul, object to every boy and every girl on the face of the earth knowing these things? Can anybody object to that further information that would come from teaching the American ninety-six millions of boys and girls, young and old, that it was Moses, the founder of the Jewish religion, who first promulgated in that famous proclamation and prayer which we incorporated and carved upon Old Liberty Bell, and there it is at Philadelphia to-day. Some even thought it was Franklin; some thought it was Jefferson; some thought it was Thomas Paine; some credited it to this one and that one, because they hadn't understood their Bible, and in their laborious ways of getting their biblical information they never got it all nor got it right. It was Moses who said: "Proclaim liberty throughout all the land unto all the inhabitants thereof," and that is what the moving picture men and women are doing to-day. You are promoting intelligence, liberty throughout all the land unto all the inhabitants thereof every day and every night you are at work in the splendid career upon which you have entered. (Applause.)

My friends, "A small fire kindleth a great mass," is a scriptural proverb. You are but in the infancy of this great work, and you are now progressing so much more rapidly because you are a national organization. This work of yours in Chicago now and in New York, as I hope it will be next year with all due respect to my friends from Chicago—of course, they have the habit here in Chicago of expecting everything all the time, but we have got to teach them to divide up a little and let New York have her share. So I think you ought to go to New York next year.

The thing for you to do is to make the national congress and the state legislatures and the municipal councils of the whole country sit up and take notice that you are organized. The mere fact that you bring the greatest education in the world for the least price is no evidence that you are to be sneered at or that your work is to be treated with contempt. To bring the best to the humblest has been the mission of the world. The division of property or the doctrine of live and let live, was one of the teachings of Jesus. It is the one doctrine of all the great religious philosophers of all the denominations of the world. It was the grandest message of a great human heart that has been given in the last hundred years; it was the message of Joseph Mazzini, that great heroic soul of Italy that had to be banished and crucified, so to speak, because he loved humanity. He said, "Democracy is the progress of all through all under the leadership of the wisest and best." He had in mind the intellectual qualification of the humblest boy and the humblest girl in the land. It was Thomas Jefferson's idea when he proclaimed the doctrine of universal education at state expense; that the mission of mankind is not to be busy building jails and penitentiaries and equipping a standing army with guns and policemen with clubs. Jefferson believed and taught that our highest purpose was to make intellectual kings, queens and princes of all mankind. It is not simply the business of Illinois to raise fine cattle and fine horses, but the business of Illinois and of New York and the other states is to breed and rear the highest type of manhood and womanhood, and you, the moving picture people, are developing the mental muscle every time you get a boy or girl into your show. (Applause.)

I heard of a little girl who was so fond of the picture show that whenever they missed her they guessed that in some way she had gotten hold of a nickel and gone to the picture show. Her uncle thought that he would have to deliver a lecture upon the wickedness of the picture show and said, "Why, my darling, don't you know that the streets of hell are lined with picture shows?" "Well," she says, "Uncle, me for hell, then." (Laughter.)

I agree with her. She had more sense than her uncle had, a good deal more. Now, how are we making progress? We are going to have a chance in this United States of America before we have four hundred and fifty millions of people as they have in China to have the man and the woman to whom you sit next in a street car just as elegant in manners, in culture, in clothing as those who ride in carriages and automobiles, when our manhood and womanhood will be brought up and our common level will be a higher intellectual quality. That is the beauty of the picture of America in my vision. That must be the conception of the best manhood and womanhood of the United States, many of whom are represented here this afternoon. (Applause.)

The progress of all through all under the leadership of the wisest and the best. You are teachers, you are ministers, you are serving the people. Some of you are doing it for mercenary purposes, I know, just as there are men in every community who are in it only for the money there is in it, but among you there are many men and women who realize the moral obligation and opportunity of your business. In every walk of life there are men who are manufacturers, there are men who are doctors, there are men who are lawyers, there are men who are preachers, there are men who are in the moving picture business who realize that the common uplift of the entire human family is the God-given duty and responsibility imposed upon each and every one of us. (Applause.) It is true that we carry some along with us with coarser grained fiber and less qualification to appreciate and understand. Every brain is a receiving instrument, every brain. Take the crude brain like a crude soil of a prairie or the swamp, if you please; it will depend upon how you treat it as to what it will grow. It will depend upon what kind of a germ you put into it. Much of this talk about our heredity is nonsense. Most of the development of mankind and womankind is through environment. Take an ordinary brain in any ordinary waif in any ordinary city and begin to plant in it the germs of high purpose, the beautiful pictures of manhood and womanhood, and it will grow up into a royal personage even though it may not have money for the fine raiment, and you are contributing to that growth and future of our citizenship as no teacher and no preacher, no lawyer and no doctor is to-day. (Applause.)

(Continued on page 14)

A FEW WORDS ON FILM MERITS

Reliance

"Order in the Court," the first subject of a Reliance split-reel is a farce too childishly foolish to make fun for intelligent people, and consists of a series of court incidents not strong enough in comedy to be amusing.

The second subject, however, balances things up to a certain degree. "The Old Swimming Hole" is reminiscent of school days to those who have long left childhood behind them, and it is pleasing to children because it appeals to their sense of fun and sport. They are glad when they see the children in the picture wallowing in the clear, cool water of the swimming hole, into which empties the mountain streams, in defiance of the old farmer, proprietor of the place.

"A Man Among Men" is a disappointment. Its title stirs up an expectation of something better, and were the picture ever so good, the close approach to a hanging scene throws a bloodthirsty dash over the whole which leaves an unpleasant recollection.

American

"The Land of Death," for August 19th, has too much bloodshed. Pictures of this sort cease to be entertaining. There are also a number of inconsistencies in this film. Would a man who was alive to the fact that the prickly cactus is true to its name be liable either to hang his canteen among its branches or to lie down to sleep beside it?

Urbanora

"The Joker's Mistake" has its hit in the interesting feats performed by the illusionist, such as the conjuring into a wineglass of a dancing ballet girl.

Lubin

"Buster in Nodland" is a sweet baby bit—just a dream of Baby Buster, in which he dreams all sorts of things, until at last a rival accomplishes the arrest of him and a dear baby girl. He escapes from prison and is attacked by cowboys of his own diminutive size, is roped and tied and laid across a toy railroad track, and is rescued by his little sweetheart just as a toy train of cars almost runs over him. He awakes in terror and is confronted by his parents, who, hearing his cries of distress, come quickly to his aid.

"A Double Courtship" is not by any means Lubin's best, but is at the same time amusing.

Selig

"The Girl at the Cupola," although not strong in plot, is an attractive production. No more perfect specimen of young womanhood could be found, with robustness and daintiness so happily combined, than is manifested in the personality of the leading lady of this picture play.

Kalem

"The Little Keeper of the Light" is a most attractive film, in which the tiny tot who plays the lead keeps the attention of the audience every moment that her magnetic little form appears upon the screen. This is one of the cleverest children playing in pictures at the present time.

Essanay

"The Tale of a Cat" is a farce-comedy that, in spite of its absolute foolishness and impossibility of occurrence in real life, keeps the audience in roars of laughter.

Eclipse

"A Quiet Boarding House," another farce-comedy, is quite as impossible as any farce could be; yet it calls forth a laugh.

Nothing more beautiful or more quaint could be imagined in a scenic bit than "From Scion to Champrey." The following is a list of the sub-titles: "Street Scenes in Scion," "Ruins of the Fortress of Valere," "Leaving Monthey," "The Marmette's Stone," rock bought by Swiss Government as being a vestige of Mont Blanc Granite; "Arrival at Champrey" and "Streets of Champrey."

Vitagraph

"Ingenuity" and "Bunny and the Dogs," on one reel, are pleasing, especially the former, the leading roles of which are played by two remarkably clever children. The latter subject does not show John Bunny at his best, and it may be somewhat to his credit that he stands aside in order to allow the beautiful dogs in the film to have their full share of appreciation.

Pathé's Weekly

Among the interesting news items in this week's issue are: "Reinforcements for the Army in Morocco to Aid Europeans Leaving Toulon," "The Steamer Jose, Sunk in the East River, Is Successfully Raised," "The Annual Circuit Auto Races at Dieppe, France," "President Taft Receiving Delegation Who Inform Him of His Renomination," "Hon. Carmi Thompson, Newly Appointed Secretary to President Taft," "The Czar and Czarina at Moscow, Russia," "At Kansas City Seven Balloons Start in the Race Which Will Determine Which Three Will Represent America at the International Races in Germany Next Fall," "Adelaide, Australia, Prize Winners of Annual Dog Show Pose for Pictures," "The Giants Wallop the Cubs at the New York Polo Grounds."

NEFF URGES STATE BOARDS OF CENSORSHIP

M. A. Neff, president of the Moving Picture Exhibitors' League of America, at the annual convention in Chicago said: "The elimination of condemnable pictures from the national circuits, action seeking legislation for the establishment of a national board of censorship and the attainment of higher standards of films. He strongly urges the establishment of State boards of censorship, the members to be appointed by governors, and to consist of men engaged in professional capacities and capable of making intelligent criticism.

"Poor protection is afforded manufacturers and exhibitors of motion pictures when the fact that investments approximating $500,000,000 have been made in those departments is taken into consideration.

"The Government board of censorship has proven far from satisfactory. The Government has no authority to interfere in the prerogatives of the States. The national or Government board of censorship exists in name only, and has no jurisdiction over displays of pictures in States. One great difficulty manufacturers and exhibitors have encountered, and one that has done much to hinder the progress of the motion picture world, is police censorship in cities and towns. It is slowly but surely laying the foundation of ruin for exhibitors.

"Censorship of motion pictures should be done only by men capable of a true appreciation of the artistic and educational value of the works. Artists, physicians, dramatists, lawyers, newspaper men and authors are of the professions which could be ranked as being capable of proper censorship.

"People do not understand moving picture business. They think they do, and in this belief they are seriously jeopardizing the future of the motion picture world. Boys and girls of immature age entertain convictions that they know far more about the operation of moving picture theatres than the owners. It is our purpose to institute plans that will bring about a revolution of these ideas. It is to our immediate advantage to do so.

"There are now actively engaged in the moving picture industry 500,000 persons, representing an investment of $500,000,000. This great army of workers has inadequate protection from political sources.

"The primal purpose of this convention will be to bring about conditions that will not only elevate the standard of cinematography, but will be beneficial to all departments of the motion picture world. Not only exhibitors, but manufacturers and exchanges are in need of a greater spirit of progression in their work.

"The exhibitor who refrains from joining the national organization is certain to be eliminated from active competition and will become a detriment to his competitors. The non-member eventually will come to fully appreciate the commercial value of a membership in the organization."

HALLBERG EQUIPS NEW 116th ST. THEATRE

Mr. J. H. Hallberg, "The Economizer Man," is furnishing a Powers No. 6 moving picture machine, together with spot light, stage lighting apparatus and all supplies, flame arc lamps and ticket chopper for the new theatre on 116th street, to be opened shortly by the Laurel Amusement Co. Mr. Hallberg also reports the sale of a Powers No. 6A to J. C. Davis, Orpheum Theatre, Saugerties, N. Y.

A BACHELOR'S ROMANCE

By VIRGINIA WEST

(Adopted from Comet Release)

Richard Vandergrift settled lower in his big arm chair before the wood fire in the club library. Outside the wind blew cold and inside the logs blazed and crackled in the most friendly manner.

It was the last of October and most of the members of the club had gone out to attend the various social affairs with which the season was opening.

Vandergrift drew contentedly on his pipe and pulled his chair a little closer to the fire. He was well pleased with himself that he had stayed at the club He was known as the bachelor member, although many of them were unmarried. He was the only one who seemed likely to remain so.

The men called him a stick and a bear and all sorts of names, but he only smiled good-naturedly and told them to run off and play if they wished to, but to leave him to his pipe and books.

Richard Vandergrift's parents had died a few years after his twenty-first birthday, leaving him a good-sized fortune and the city house in which they lived.

To the great surprise of his friends, the young fellow had continued to live in the big house, with only his servants. To their much questioning as to why he lived alone, he simply answered that he wanted to.

Of course, everybody looked for him to marry very soon, but as the years went on—first, ten and then fifteen, and no signs of a wedding appeared, the fellows at the club became convinced that he was a confirmed bachelor.

On this particular night in October Vandergrift raised his head and listened many times to the wind before he finally arose. It was nearly midnight.

He walked the few blocks to his home at a brisk pace, and whistled softly to himself as he thought how free from care he was. The other fellows were always coming to the club with some tale of woe. Things went wrong at home or they had to go to some entertainment when they didn't want to just because their wives wanted to go. And he had nobody to please but himself, and plenty of devoted servants to please him. For a moment he felt almost ashamed of his peace of mind.

As Vandergrift stooped to put his key in the vestibule door his foot struck something strange. "What the deuce have they left on the porch?" he muttered under his breath. He felt around in the semi-darkness until his hand touched the object he had kicked. "What the devil is a basket doing on the front porch?" he growled, when he had discovered what it was. "Surely, the servants haven't been using the front door."

When he had opened the inner door and stepped into the lighted hall, he set the basket down none too gently.

A faint sound issued from the basket. Richard Vandergrift turned sharply from the fire, where he stood lighting a cigarette. Again came the sound. "Great Scott," cried the man, "is somebody trying to play a joke on me?"

The sound came a third time, now long and insistent. Vandergrift jerked off the cloth that covered the basket. "What have those idiots done?" he muttered angrily.

Revealed to his eyes lay a baby, less than six months old. Vandergrift's first thought was that a joke was being played on him. Then he realized that even the clubmen, who would usually go to any lengths to play a good joke, would not do such a thing at that hour of the night.

The baby began to cry loudly and to hold up its hands. With a wry face Vandergrift stooped and lifted the little form. I don't know what's going to happen to you, but I presume you've got to get out of that basket," he said.

As he carefully transfered the baby from the basket to a sofa, he felt a paper fastened to its dress. "Oh, the usual paper," he said grimly. "Mother thought this was the home of a wealthy, childless couple, I suppose. Well, the wealthy and childless is all right—especially the childless—but couple, no. Let us see, now, what mother does say. 'Please care for my baby girl. I have tried but the struggle is too hard.' That's all."

Richard Vandergrift stood looking down at the baby, now contentedly gazing at the bright lights above her. "Well, what's to be done about it, sis? I'm afraid it's an orphan asylum for yours."

The baby began to fret. "You don't want to be an orphan, do you?" He reached over and took one little hand as it struggled in the air. "By Jove, you're cold," he said, and picked the child up gingerly to carry her to the fire.

The comfortable warmth soon made the baby sleepy, and in ten minutes her head had dropped upon Vandergrift's shoulder and she was asleep.

"Well, I like your nerve," he said, but instinctively he held the little form closer. "But I'm glad you're gone, for now I'll just pack you off to the orphan asylum before you know anything about it. I wonder where that pesky man of mine is."

Quietly he leaned forward and touched an electric button beside the mantle piece. In a few moments a very sleepy-eyed man appeared, but stopped short in the doorway with open-mouthed surprise.

"No, Joseph, you are not dreaming, although you look as though you had been."

Vandergrift paused, but the man did not speak.

"Yes, this is a baby and I'm not crazy. I found that basket on the porch and this was inside it. Did you ever have a baby, Joseph?"

"Why, no, sir. I—I think not, sir."

"Well, do you know anybody who ever has had a baby, Joseph?"

"Why, I think cook has, sir. Shall I call her, Mister Richard?"

"No, but take this child to her and you go with her to the Foundling Asylum."

Richard Vandergrift arose and held the sleeping baby toward Joseph. No sooner had he done so than a sleepy cry was heard and the baby turned back and put her arms around his neck.

"Well, well, this will never do," he said, and tried to loosen the little hands. But the child held tighter and cried louder.

Vandergrift felt something happen to his eyes. He turned away from Joseph and said in a voice not quite his own: "Tell cook to come here. It's pretty late; I suppose we had better wait till morning."

Joseph was gone in a moment.

Richard sat down to await the cook—a woman, and one who knew about babies.

"Ah, Mister Richard, and it's that way I've been wantin' to see you these many days."

"That's all right, but do you know about babies?" he snapped.

"Sure; I've had eight of me own."

"Well, take this one and do something with it until tomorrow. Then we'll—we'll see."

The baby was by this time fast asleep, and the cook took her without any trouble.

The remaining hours of the night Richard Vandergrift slept poorly. Asleep or awake, he could not forget the feeling of those clinging little arms. And over and over he thought of the mother who had left her baby—hoping and praying that it would be cared for. How terrible a thing an orphan asylum is, anyway, he thought. And he had more money than he knew what to do with.

When Joseph came to him in the morning he found him pale, but with his mouth shut like a steel trap.

"Joseph," he said, with the air of a man who has screwed his courage to the sticking point; "Joseph," I don't know whether I am a damn fool or not, but I'm going to keep that baby. Don't say a word or I'll knock you through the door. Go out and tell all the servants if they mention it to me I'll kill the whole bunch of them."

"If I only had somebody to care for her for a few years." thought Vandergrift, "I could take care of her then." Just then a thought came to him—his aunt, Mrs. Wayne Vandergrift. She would be back in town in a few days and he would surely speak to her on the subject.

"My dear Richard," she said when he approached her, "I should love to do anything to please you, but I have planned

a trip to Europe for the last of November, and I simply must go. Besides, dear, if you were so foolish as to get yourself into this mess, I really think you ought to get yourself out."

So the poor man's only hope was gone. She was right, he was in a mess and he would have to get himself out. The easiest way out was to stay in, he decided, so he hired two nurses and things were settled.

The men at the club at once called him "Papa." He took it like a man and finally grew rather to like it.

As the months passed he began to find himself more and more occupied. There was always something new to be gotten for the baby. Then he found himself more and more at home. The club saw him only in the evenings. A change gradually took place in his nature. He found himself becoming more gentle and thoughtful.

One day, when the child, now called Elsie Vandergrift, was two years old, Richard went to the nursery straight from his after-luncheon pipe. He picked up the little girl and started to kiss her, but she turned away her head and wrinkled up her little nose.

"What's the matter with her?" asked Vandergrift of the nurse.

The nurse looked embarrassed and said nothing.

"What's the matter with her?" he demanded.

"I think," she answered, hesitating, "I think she doesn't like the tobacco smell on your breath."

Without a word Vandergrift put the child down and left the room. But he never smoked again.

The men at the club said he was making a fool of himself, but he knew his heart and paid no attention to them.

From time to time a card came from Richard's aunt. She had lengthened her trip to Europe to a trip around the world. And having nothing to govern her actions but her own desires, she stayed as long as she chose in each place she stopped.

When Elsie was nearly five years old Richard received a letter from Mrs. Vandergrift. In one place she said: "I have spoken of the excellence of my companion, but nothing more regarding her. I am not going to say much now, but, Richard, my boy if you are thinking of looking for a wife, don't do it until you have seen Majorie Dean. She is charming. I have told her nothing of you excepting that I have a nephew, Richard. We shall be gone only another year, so you won't have to wait long."

Richard smiled. His aunt had been trying to find him a wife for fifteen years, so he thought nothing more of this suggestion than the previous ones.

The year soon passed. On the date chosen as Elsie's birthday she was to have a party. As near as could be calculated she was six years old.

Just at the time for the children to arrive Richard was called to the telephone. Who should be there but his aunt. She had just returned that day and wanted him to come around at once. He explained that he couldn't—that Elsie was having a party.

"Oh, we'll come around and help you—we'll be there right away—goodby," was the reply.

Vandergrift said something that sounded very much like "damn" as he hung up the receiver.

"It's a pity she can't leave a fellow alone for a little while," he growled.

But before the afternoon was over he was glad they came. Not only because of the wonderful way in which Marjorie handled the children, but because of Marjorie herself.

Richard noticed that the girl's eyes followed him wherever he went with Elsie. After the children had gone, she came upon him in the library, alone.

"Mr. Vandergrift," she said "pardon me for speaking on so personal a subject, but I feel I must tell you how beautiful it is to see you with your little girl. The love between you seems to be so perfect. You must have loved her mother very much."

"You are certainly pardoned, Miss Dean. I do love Elsie more than all the world. But I did not know her mother. She is not my child."

"She is not—you mean you have adopted her."

"Some good angel guided her mother to my door one night and she left me this dear little girl when she was a baby."

Marjorie did not speak at once. Then she asked in a low voice, "How old was she then?"

"As near as we could guess she was about five months old."

Marjorie went softly to a table and sat down by it. "The poor mother," she said, "how it must have hurt her to leave her baby."

"I know it must have," answered Richard. "There was very little in the note and no clue whatever, but somehow I have always kept it."

"Oh, you have it? Could I—could I see it?" begged Marjorie breathlessly.

"Why, Miss Dean, I am afraid you are too sympathetic," said Richard gently.

Marjorie tried to smile. "Oh, no," she said, "I was carried away by my imagination for the moment."

Richard opened a desk and in a moment had handed the girl the open note.

She turned deathly pale. "Oh, Mr. Vandergrift," she cried in a voice of mingled distress and joy.

"What is it? Can it be that——? Tell me, Miss Dean."

"Yes, this is the note I pinned to my baby's dress over five years ago. She is mine, but you love her and I can't bear to take her from you."

Richard took the note, folded it and put it in the desk before he spoke.

"I am going to say something to you that I did not intend to say for a long time," he said very softly. "I was attracted to you the moment you came in and the feeling has been growing all the afternoon. I have never believed in love at first sight, but Miss Marjorie, I am beginning to believe in it now. Can you be frank and tell me whether you have felt any of this attraction?"

The girl raised her eyes to those above her. "Yes," she said, "I have felt it."

"If we continue to feel as we do now, there is an easy way out of our difficulty about Elsie, isn't there?"

"Yes."

"But we must be sure," he continued. "If we find we are mistaken, you must take your baby. In fact, you must take her now so that you will feel entirely free in the matter. Suppose you take her for six months and then we'll compare notes as to our feelings in a perfectly practical way. What do you say?"

"But you don't know my story."

"That is of no consequence. You can tell it when you please, but it can make no difference whatever it is." He took her hand and raised it to his lips. "I feel very happy," he said.

"And I, too," she answered.

And Mrs. Vandergrift, passing in the hall said to herself, "My goodness, I didn't expect it as quick as that."

A NEW BOSTON FILM MANUFACTURING CO.

A company has been recently organized under the name of The Great Eastern Film Manufacturing Company with offices at 218 Tremont street, Boston, Mass., for the purpose of manufacturing educational, commercial and feature films. It has been reported that abundant Boston capital is available to promote this latest film enterprise of New England.

STOLEN! FROM CORAK'S AMUSEMENT CO.

On August 2d, between midnight and 5 o'clock in the morning, a No. 6 Power machine. The number of the machine is 5445.

Any information concerning the above will be gladly received at the offices of Corak's Amusement Co., 87 Ridge street, New York City.

HARRY WALDEN, GREAT GERMAN ACTOR, IN PICTURES

One of the greatest actors of Germany, Harry Walden, has devoted himself to the Kinematograph.

A Harry Walden Company has been formed, and we understand that the first of the series of films will be released probably in the early part of October. This film will contain the most beautiful views of Heidelberg, famed for its picturesqueness and wonderful architecture, and will show the customs of the German students on their fencing grounds. We will also see the hero of this film in a large iron foundry of North Germany, where he is forging the red hot iron, pouring melted iron into the molds, and directing a crane which has a carrying capacity of many thousand tons.

CONVENTION NEWS

(Continued from page 10)

I think I can say, and I believe I can reduce it to the concrete, in Ohio where there are over a thousand moving picture shows. All the schools and all the churches combined haven't done as much to build mental muscle in the last two years as those moving picture shows have built. (Applause.)

I agree with your organization as voiced in a daily paper to-day in an interview by your president, Mr. Neff, or comment, that you should favor a censor, and that that censorship should be appointed by the government of the nation or the states, and that it should be men and women qualified to appreciate the mental growth of the manhood and womanhood of the community, not some cheap little politician that is given a job, but men and women of character and intellectual horizon, so that they may eliminate that which is debasing and degrading and prevent its being put upon the stage by those who would run the low dives. There are people who would run a picture show that way, and would appeal to the baser and lower elements. You don't want it. No man and no woman wants that. That you ought to have eliminated.

Sunday should be a day of education. It ought to be your harvest day, because the tens of thousands and millions of boys and girls and men and women who are in the shops and factories through the work days, expending practically all the energy they have got for food, clothing and shelter, ought to have Sunday for intellectual growth, if you please, because that is what it would be. A change is a rest. You ought to organize in state and national bodies to insist upon your own claim that you are doing your duty as God gives it you to see the highest development and progress of the human family.

If you can take a boy and a girl at six or seven and in one winter's course show them the Jap and his institutions and the Chinaman and the Hindu and the Persian and the Turk and the Armenian and the Arab, if you please, and the Russian, and the Austrian, and the Italian and the Spaniard and the Portuguese, and come on across into this country, and show them the different types of manhood and of womanhood and couple up their educational institutions, or their lack of them, and couple up with them the religious institutions, if you please, and the quality of manhood and womanhood they produce under it, because you have got as good a right to judge a church by the manhood and womanhood that it produces or fails to produce as to judge a tree by the fruit it bears (applause); and I will not allow any preacher or teacher to talk to me about a mob in this country. If he has got a mob under his pulpit he is to blame for it. Why doesn't he educate them up to a level of normal manhood and womanhood? He has no business to keep a mob for three or four or five or six hundred years. The big men and women of the world have grown far above that, and if you take boys and girls and put them under the divine inspiring influence of your moving picture and show them this world, with all its many kinds of manhood and womanhood, do you think they would continue to hate each other? Do you think they would pray the miserable prayer of the narrow, pinched-up soul, so small that one might well rattle ten thousand in a peanut shell? Do you think they would produce that kind of manhood in Illinois with this moving picture show going day after day and night after night for ten years, showing them the world and its different specimens of mankind? Do you believe that it would do harm to put all the religions before the boys and girls? Anybody that doesn't favor that is very much of a coward regardless of who he may be. He questions the intelligence of his own people. He confesses too much. He admits that they are of the school but little above the idiot if they haven't mental strength enough to take in all the facts and then to decide. After you have given ten years of that kind of training there will be no man to stand up and say after the fashion of one of the jocular prayers I used to hear in eastern Ohio when I was a boy when a man stood up and prayed:

"Oh, Lord, bless me and my wife, my son John and his wife, us four and no more. Amen!"

Do you think anybody will pray that prayer after you have given one winter's course in the religions of the world? No, my friends, there is no danger of that.

Do you suppose that Pat would come out from the sermon and go around to the Father and say: "Father, did I understand you to say that on Judgment Day all the nations of the world are going to come before the Lord?" "Yes, Pat, that is exactly what I said.

Pat said, "Do you mean to say that on the Judgment Day the Chinese will be there?"

"Yes, they will be there."

"And the niggers will be there?"

"Yes, they will be there."

"And the damn Dutch, will they be there?"

"Yes, Pat, they will be there."

"And the Protestant Irish, will they be there?"

"Yes."

"And the Catholic Irish, will they be there?"

"Yes, they will be there."

"Well, Father, I want to tell you one thing—there won't be any judging done the first day." (Laughter.)

Now, you never could have any of that left. That rubbish in the attic of any human being would be unknown after ten years of the moving picture showing the different nationalities and the history throughout the centuries and what has brought them up to it or down to it. Why, you are teaching the doctrine of Love your neighbor as you love yourself. You are teaching the doctrine or the fact that there is somebody else of some importance except yourself.

You have probably heard of Coleridge making a visit to Baden-Baden and in writing of his experience he said he found an old German who thought so much of himself that every time he mentioned his own name he took his hat off and put it under his arm. So we get the different churches and the different nationalities and the different states taking our hats off to ourselves every time we mention our own names.

Why, Hanley, the president of the Modern Brotherhood, in his very happy way out at Omaha two or three years ago in telling the man who took it very seriously because the convention didn't agree with him, and he stood up and undertook to lecture the convention, and Hanley, with his happy Irish wit, said: I want to say to the gentleman from Philadelphia that in our business we have twelve cards and frequently it saves a great deal of time in writing letters to just take out Rule One, Rule Three or Rule Six, and if I were at home I would write the gentleman from Philadelphia a letter saying, Under this cover you will find Rule Five, and Rule Five is in words and figures as follows, to wit: "Don't take yourself too damn seriously." That ought to be sent to every church in the world and it ought to be sent to every government in the world. There is no reason why Russia should take herself so seriously, or Germany or France or the United States or Chicago or New York. Remember that there are some others just about as good as you are, and remember, my friends, that the moving picture is the greatest educator, the greatest liberator in the world to-day without any exception.

One of the wisest and best things said for the human family was said by Thomas Jefferson, if it wasn't said by Mazzini, in my former quotation from him, and I believe that it is wiser than that of Mazzini. Jefferson wrote down several things in a book which he kept and one of them was this: "Resistance to tyrants is obedience to God." He said that tyrannies do not all consist in the autocratic power of kings. There are tyrants of the human mind; and then he wrote these immortal words which I think are the best to illuminate a human mind of anything I ever found in literature: "I have sworn on the altar of God eternal hostility to every form of the tyranny over the mind of man."

Matthew Arnold said that the world has always been governed by passion and prejudice. How many women and men we murdered for being witches and wizards! Five hundred thousand and in Europe, and down here at Salem, Massachusetts, only two hundred and fifty years ago, we yielded to that tyranny over the mind. I went and examined the record at Salem and I saw where a preacher cross-examined a little girl. I saw on file pins that they had sworn to as Exhibits A, B and C, which had been thrust into the flesh of their bodies by a certain woman who was called a witch, and this preacher cross-examined instead of the prosecuting attorney, as we now have, and when he got through and summed up his argument the judge on the bench found that this woman was a witch and I read with my own eyes the legal order of the judge to the sheriff to "take this woman to yonder height and there

put her to death"; and I read with my own eyes the record brought back by the sheriff saying he had executed the commission and the order of the court. Do you think prejudice has played its part? No, it is still in the marrow of some men. Some men and women have prejudice that only goes through the skin; with others it goes through the skin and muscle, with others it goes clear through the bone and with some it goes to the very center of the marrow.

Now, think of it. You hate somebody that is a Jew because you are a Christian. You hate somebody that is a Catholic because you are a Protestant. You hate somebody because you are neither Jew nor Catholic nor Protestant. Now, you are a pretty small potato to allow that kind of stuff to tyrannize over your mind. Many lower animals kill for food, many kill to protect their young, but it remains for men to assassinate physically, intellectually, morally, socially, professionally their rivals in the world.

Whom can you name to-day who bring before them the Catholic and the Jew, the Protestant and the Agnostic and educate them and liberate them from these miserable tyrannies over the mind of man so much and so effectively, so fortunately and so completely as the moving picture men and women of the world (applause).

I solemnly believe that the battleships are to be abandoned. I believe that in this generation we shall see the beginning of the beating of swords and spears into ploughshares and pruning hooks, but it will not be done by the men in one pulpit lying about the denominations that support another pulpit; it will not be done by the one man of one religion filling a people with prejudice against another; it will be done by the men and women who bring all nations before the eye and the brain and the heart of the little boy and the little girl of the future and then the peace congress at The Hague will be a success and no state, no ambassador of any country, of any republic, of any kingdom, of any empire will contribute as much to the peace of the world in 1932 as the manhood and the womanhood that I have been honored and permitted to address to-day.

I want to congratulate you, I want to commend you and in any way that I can be of service command me. Your work is the work of the God of love, of the God that makes for the brotherhood of all mankind. Organize and continue to organize into national and state leagues and put your force and power upon the statute books, because after all legislation is the greatest education (applause lasting about five minutes).

I only want to say this in closing, as a parting word in recognition of the very generous and cordial applause you have given me, that nothing ever appeals to me quite so much as to find a manhood and a womanhood for whom I have made their own speech. You have demonstrated to me that you are in accord with my views on this subject, and you are upon the great highway to finish the work in which you have embarked (applause).

(Balance of Convention proceedings in next issue.)

ROSKAM AFTER NEW LAURELS

Ed. Roskam, who was with the Imp Company from October, 1909, to date, has resigned as superintendent of that concern. Eddie, as he is popularly known, states that he is going to fish in the moving picture pond with his own hooks. He has good ideas, and with his knowledge of the industry and eight years of experience is in for a very successful fishing trip.

The only information Eddie would impart is that the name of his concern will be the Commercial Motion Picture Company, with offices at 145 West 45th street, New York, and 591 St. Catherine street, Montreal, Canada. Eddie says, "I'm small now, but watch me grow."

ECLAIR COMPANY AND SCENARIO WRITERS

The Eclair Company desires us to announce that all scenarios should be sent to them direct, and not through the Universal Company, as was announced in our columns a few weeks ago. This address is 225 West 42d street, New York City.

"THELMA"
Reliance two-reel release of August 28th.

THE BULLY AND THE SHRIMP
Reliance release Sept. 4th.

SCENE FROM "LUCILE," THANHOUSER THREE-REEL RELEASE

"LUCILE"

THANHOUSER PRODUCTION IN THREE PARTS

M. I. MacDONALD

Of the recent pretentious productions attempted by the Thanhouser Company, the one of Owen Meredith's "Lucile," of which Parts I and II will be released August 27 and Part III on August 30, is, to the writer's mind, the best and most flawless in general contour.

The "Story of Lucile" lends itself beautifully to the moving picture production. It has all that appeals to the human heart—tense dramatic situations, sweetness and simplicity, and an old-fashioned atmosphere about it that suggests quaint old engravings that have been stowed away in the attic for generations.

Although the "Story of Lucile" is thoroughly familiar to the bookworm, there may be some among our readers who cannot answer to that name, and for their benefit it might be well to give a brief outline of the story. It is also interesting to know that Owen Meredith, the writer of "Lucile," was the son of the famous Bulwer-Lytton, and that, being unwilling to earn his laurels through the reflection of the literary genius of his ancestor, was known only as Owen Meredith until such time as he won fame through the success of "Lucile."

Lucile, the Comtesse de Nevers, engaged to a nobleman, Lord Alfred Vargrave, and not having learned that valuable lesson that even love, that wonderful undying quantity of which we read in books, meted out in meagre portions lasts the longer, wearied this mere man with her continual devotion. Finally they quarreled and mutually agreed to a separation for a year, after which time Lucile stipulated if he still loved her he should return to her.

It was not long, however, before Lord Alfred became engaged to the beautiful Miss Darcy. Upon hearing the news, Lucile, filled with sorrow and a desire to see again and speak with her former sweetheart, sent to him, asking that he bring personally to her letters which she had written him. When Lord Alfred comes to Lucile, the monotony of seeing her often having worn off, he is astonished to find how really beautiful she is. He therefore is overwhelmed with love for her and pleads her forgiveness, telling her that he does not love Miss Darcy, but is merely marrying her for position; but Lucile does not listen to him. He manages to meet her afterward, however, presumably by accident, while she is out riding, gaining her consent to accompany her. On the road they are overtaken by a thunder storm, and Lucile, almost hysterical from fright, does not repulse Alfred as he clasps her in his arms. Consenting to forgive the recreant lover, the two return to her home together. Here it is that the Duc de Luvois, who has long vainly courted Lucile, is overtaken by them near the entrance to Lucile's home, and where, maddened by jealousy, he follows Alfred out of the house, revolver in hand, determined to take his life, when Lucile, seeing the situation, throws herself upon the Duke, dissuading him from his proposed wicked deed, and thereby saving the life of Alfred.

But, as so often happens in the course of human events, Lord Alfred, looking back, by chance, and being ignorant of the circumstances, sees Lucile in the Duke's arms and misunderstands. Within the week he is married to Miss Darcy.

The Duke, repulsed by the woman he loved, returned to his lonely castle, while Lucile, weary of the world, sought refuge in a convent, determined to devote the remainder of her life to spiritual things.

Twenty-five years later there comes into the life of the Duke a ray of sunshine in Constance, his niece, a sweet young girl. At a social event Richard, the son of Lord Alfred and Miss Darcy, meets Constance and falls in love with her. He proposes to her and is accepted, but upon the uncle of Constance and the father of Richard meeting and recognizing one another, the two young people are promptly separated and forbidden to see one another, through the bitterness of the Duke.

Meantime, the Duke, who is a general in the French Army, and Richard, who is a lieutenant in the English Army, are summoned to war, when the allied forces of France and England join against Russia. It so happens that Lucile is one of the Sisters of Charity accompanying the army; and it also happens that when Richard is wounded he is brought into her ward to be cared for. Separated from Constance, and having no hope that he will ever be allowed to claim her in marriage, he has no desire to live. Little by little Lucile gathers the facts of the case, finding out incidentally that the injured soldier is the son of her former sweetheart, and glad to be able to bring some joy into the life of her former sweetheart by saving his son, she brings the Duke to the bedside of Richard and succeeds in bringing about a reconciliation, and Constance and Richard are reunited.

The cast taking part in the production is as follows:

Lucile	Marguerite Snow
Matilda	Flo La Badie
Lord Alfred	James Cruze
Duc de Luvois	William Russell
Constance	Mignon Anderson
Richard	William Garwood

Much credit is reflected in this production on the work of all of the participants, but perhaps more particularly upon Miss Snow, whose work is exceptionally fine. Miss Anderson is refreshingly sweet, and Miss La Badie is always charming.

"BILL" HADDOCK OF ECLAIR DROPS OUT OF ——

A man who can sit on a bucking cayuse certainly ought to be able to retain his contact with an automobile seat. But it transpires differently in the case of "Bill" Haddock, who rode bucking bronchos during his incumbency as director for Melies in Texas and California. There is an established type of land-lubber, sea-dog, and now "Bill" Haddock puts the term "saddle-sitter" in the colloquial dictionary.

"Bill" Haddock is now with Eclair. Last Saturday the Eclair New York office heard there was a big fire down on the Hudson River banks. At once they telephoned the Fort Lee studio, getting Haddock on the wire. Orders were given to go at once with a camera man and "get it." So off shot "Bill" (we dare call him that), with camera man and chauffeur in the front seat of the auto and Mr. Eclair Comedy Director seated in the back. Now, Jersey is more respectful of auto speeders than most States, so a 50-mile clip was the order.

A rock stuck up in the road. The front wheels missed it, but, as told by the victim, the rear wheels didn't. The chauffeur noticed an old colored mammy run to the middle of the road and wave him to stop and, rather than run her down (kind-hearted), he stopped. She pointed back, and there in the distance they saw Mr. Haddock just picking himself up.

They recovered him (for comedy directors are to be pampered, petted and guarded against abduction) and hurried on to the fire.

But it was out when they arrived.

KLEINE RELEASES

The week ending August 31st offers particularly interesting Kleine releases. Three highly dramatic subjects have been selected: tragedy, semi-historical romance, and sleuth-melodrama forming the variety.

"The Bride of Lammermoor," based on the classic old Scotch tale of the same name, for August, Tuesday 27th, played by the most popular members of the Cines Stock Company. "The Golden Curl," an Eclipse for Wednesday, August 23d, which is a thrilling detective story with a well laid plot and excellently acted, and "Richard, the Lion-Hearted," a Cines semi-historical drama, based on Sir Walter Scott's famous classic, "The Talisman," for Saturday, August 31st.

ARTHUR V. JOHNSON
Leading Man, Lubin Stock Co.

THE PICTURES AND THEIR MUSIC

To a musical soul every representation thrown upon the screen suggests a tone picture as well. But alas, for the soul whose sense of harmony is so fine as to be cognizant of every discord between the picture and the choice of selection forced upon it by the indifferent pianist! Or it may be that he is incapable.

Just recently a few words with Mr. Theodore Morse, the well-known song publisher, disclosed the fact that the ordinary methods of procuring music for the moving picture theatre are altogether at sea. Music is ordered by the manager of the theatre, or by the pianist in attendance at the theatre, in the most promiscuous manner.

"We get letters," said Mr. Morse, "asking us to please send music suitable for a moving picture theatre."

"And what do you do about it?" I asked.

"Well, we just pick out a bunch that we think suitable and send it on."

Mr. Morse is a man who has had wide experience in the music publishing business. He started out in life as an errand boy at Charles Ditson's; he was afterward with Paul Dresser, and has been altogether twenty years in the business.

"Do you attend the moving picture shows a great deal?" I questioned Mr. Morse.

"Yes, indeed; I go every chance I get."

"And where do you find the music best adapted to the pictures?"

"I don't find it adapted at all," came the prompt and decisive reply.

There was so much of truth in the latter remark that it evoked an acquiescent laugh from the writer—a laugh which said much more effectively than my tongue could have spoken it, "Them's my sentiments."

Oh, will the theatre manager, the pianist, the orchestra conductor or the manufacturer ever awaken to the fact that the music is the sentiment of the picture, appealing to you through the medium of sound—or, at least, so it should be? When will they realize that it is not alone the title of the picture that denotes what shall be the character of the music, but that scene by scene should be carefully equipped with music that fits, so that the color of the music blends with the color of the picture?

AMERICAN FILM NOTES

Producer Emerson of the American Film Mfg. Co. announced last Saturday the final finishing touch had been added to the big spectacular two-reel, giving the history of Starved Rock, Illinois. The fact that this subject was made on the historic rock itself, by special permission of the State Superintendent in charge, is expected to give it an extra value among two-reel subjects. It is an elaborate costume affair and accurately portrays the story of the rock in relation to Father Marquette, the explorer Joliet, La Salle and Tonty.

"The day on which producer Emerson staged the final scene in the 'Story of Starved Rock' was tremenduously exciting. His carpenters had ingeniously constructed a cardboard fort which, at the right moment was set on fire. Two thousand resorters watched the proceeding with great delight and cheered the performers when it was all over. Producer Emerson says he saw not less than fifty cameras focussed on the burning fort and firmly believes that more individual pictures have been taken by resorters than he himself made."

"No attraction at Starved Rock in recent years has stirred up the people of this county as the appearance of the moving picture folks. Producer Emerson has not only the regular summer boarders to contend with, but also great crowds from Ottawa and bordering towns."

The six thousand daily visitors at the Rock find their way at some period of the day toward the rope steps which lead to the camp. The Cook County Press Association were visitors yesterday and were given the freedom of the camp by Producer Emerson. The various lodges and trade associations holding conventions at the Rock are all received courteously at Camp Hutchinson and frequently follow in great bodies to the various locations where the pictures are made."

Using its wonderful location at Starved Rock, Illinois, and its big camp of sixty people, the American Film Mfg. Co. expects to produce a two-reel subject centering about Andrew Jackson and the famous battle of New Orleans. Orders for elaborate costumes have been given and some three hundred men will portray that famous charge made by the English when the red-coated forces tried to tear down the mud walls which Jackson erected about the city of New Orleans. The pirate LaFitte and his beautiful creole daughter have been made a part of this subject, as they properly should where any attempt at historical accuracy is intended.

MR. CH. JOURJON RETURNS FROM PARIS

We have it officially that Mr. Jourjon, president of the Eclair Company, is returning on the ocean liner La France, which is due to dock Saturday, the 17th. Now we shall learn in definite fashion just where Eclair is at. Eclair has rather divided honors with the Bison Company as a topic for rumor and film gossip. The New York office has so far put the answer aside by a reply that Mr. Jourjon alone knew the answer, adding that they were releasing through the Sales Company. Next week we expect definite final news as to Eclair's future program.

THE PASSING PARADE
Eclair release August 29th.

WHEN A COUNT COUNTED
Thanhouser release August 25th.

OPERATOR'S CHAT

By James Girvan

MOVING PICTURE OPERATORS' ASSOCIATION

President—Robert Goldblatt
Vice-President—James Girvan.
Corresponding Secretary—George Epstein
Financial Secretary—McRea.
Sergeant-at-Arms—William Cohen
Business Representative—Robert Saunders

The Moving Picture Operators' Association held its second open meeting at Teutonia Hall on Monday, August 12, 1912, to a very good attendance. President Goldblatt called the meeting to order at one o'clock, midnight.

One matter which was taken up was that of dropping all traitors to our Association from our books; the first example being that of our former recording secretary, Sidney Dignon. After a lively discussion, the body unanimously voted to expel him. We are glad to find out in time all men of such standard, and wish the new branch luck with such as he.

Much to our gratification, many new members enrolled, and with the business and discussions that ensued the meeting proved to be a very enthusiastic and successful one.

The meeting adjourned at 3.30.

* * * *

A statement in last week's issue of the Moving Picture News, headed "To the Moving Picture Operators of Greater New York, Greetings," Local 35 takes great pleasure in announcing that they have with the assistance of the Executive Board of the I. A. T. S. E., severed all connections with the former Auxiliary, and that they are no longer connected with any of the central labor bodies in the city of Greater New York. They also strongly advise all those present to immediately enroll, pointing out all the benefits (?) enjoyed by union men by affiliating with their department.

Now, Brother Operators, let me tell you that this has not been decided as yet by the American Federation of Labor. Up to the present time we have received the best of encouragement from their officers. As to the benefits Local 35 seems to be so fond of mentioning, we, the members of the former Auxiliary, had those same benefits promised us, but have failed to see any within the past five years—that we were kept under their thumb. We benefitted so greatly by their promises of autonomy over all picture machines in Greater New York and vicinity, that we still grind in the "dumps" while their members were allowed to work in the big theatres such as the Broadway and the Lyceum, without holding Auxiliary cards, which is directly against the I. A. T. S. E. laws. They also state that there has been a hearty response and a large number of applications have been made to date. For the benefit of those who are in doubt, I wish to say that when a great many who had enrolled learned the condition of things, they immediately came to the conclusion that it was best to join our Association, and I speak correctly when I say that we have the "cream" of the picture machine operators in our Association. Our books are open for a short time only, therefore "a word to the wise is sufficient."

* * * *

In answer to Mr. Walter Kneipfer, Adams, Mass., regarding the threading of machines, or as he terms it, "rapid fire reel changing," I would like to say that I think it is the greatest mistake in the world to attempt to thread a machine under one minute, as in these days of fire shields and the like, the operator cannot do full justice to himself or anyone else when he is forced to work at such high speed. Don't forget that "haste makes waste" and when you force your operator to thread up in thirty-two seconds you are running the risk of tearing the film, and then it is either a case of stop and patch or show no title. To my way of thinking, it is best to allow the operator at least two minutes, as this will avoid all trouble.

* * * *

Brother William B. Gunshar informs us that he is no longer connected with the Sparta Hotel, or Brooklyn Hall, Coney Island, and asks that all communications addressed to him be sent to his residence at Bath and Twenty-third avenues, Bensonhurst, N. Y.

Until further notice, open meetings will be held at Teutonia Hall every Monday night.

'TIS MOVING DAY IN SOLAXVILLE

The old Solax studio in Flushing, after it was dismantled, looked as if it had been visited by a raiding expedition; however, amidst all the confusion there was order. Trucks containing the finery of our actorines, cases of properties and scenic frames were man-handled indiscriminately by the truckmen. Giving color to it all was a big bonfire of old posters and advertising matter—stuff for which junk exchange men would have risked their lives. Lined up were some dozen trucks. Slowly they were loaded up. It was slow work, because it necessarily had to be careful work—that is, as careful as truckmen can be. The two days before moving day were utilized by the men in packing.

When the Solax caravan was about to move toward the new home in Fort Lee the players' hearts played some ragtime and their eyes did the accompaniment. They all stood around like a bunch of kids and took a last look at the place of so many fond memories, and then they ran like h——. They scrambled into the waiting "ambulance" and found solace in each other's embraces and some strong—well, never mind what they drank.

The trucks slowly moved down to Main street, the good Flushing folks bade them good-bye and looked as glum as kids when the circus moves away—and they surely were the big circus of Flushing; they were the pride of the town; they furnished amusement and excitement. There isn't a man, woman or child in the whole place who did not know about their activities; they became a part of them, an institution; indeed, they were not only an institution, but they added to the wealth of the place. The saloons, eating places, grocers, butchers, boarding houses, drug stores and the car companies all profited by their lavish and generous spending. Their property man was the king of Main street; every merchant on that busy little thoroughfare would salaam to the very sidewalk on his approach. Furniture, crockery, dry goods and other odds and ends would he rent or purchase from them. For his patronage he could have had anything, from a touring car to a life pension; he had the freedom of the town. It is a surprise they did not elect him to office.

And the actors! Favorites everywhere. The sweethearts of every girl in Flushing, the idols of the kids, the E. Z. Marks of the merchants— except Darwin Karr— and the friends of the bartenders and the companions of the socially elect. Several hundred Flushing feminine hearts will pine and despair.

Frugal housewives will have to postpone getting new clothes until their husbands get a raise in salaries. They were the friends, the hopes of the housewives. They would write and ask, "When are you coming to use our porch? I would like to buy a new Sunday hat—the same as Mrs. Johnson's."

The Flushing telephone office can just as well close up. The wires will no longer be kept hot by messages to the wives and sweethearts, informing them "hic-hic—that we are busy working late on a 'light effect' scene." Alas for the brass rails at the foot of the bars!

In short, Flushing has gone off the map. The easy graft of hundreds—not political—has stopped, and a town without graft is like a person without vitality.

ST. LOUIS TO HAVE $150,000 VAUDEVILLE AND MOVING PICTURE THEATRE

Plans have been completed by Helfensteller, Hirsch & Watson, architects, for the new theatre to be erected on the northeast corner of Grand and Lucas avenues, St. Louis, Mo., by the Rex Amusement Co., of which City Collector Edmond Koeln is president and William Sievers vice-president. The entrance is to be at the center of the lot on Grand avenue. An ornamental glass marquise will extend across the sidewalk. Above the entrance at the roof line will be a gable with overhanging eaves, roofed with red tile and flanked by large lanterns in the form of ornamental obelisks.

The structure will have a re-enforced concrete frame and the surface will be rough cast plaster, embellished in patterns carried out in brick and polychrome terra cotta. The entire surface will be dazzlingly white.

The exterior lighting is of special design, large globes being used as well as the bare incandescent lamps.

The lot fronts 107 feet on Grand avenue and 150 on Lucas. The Grand avenue frontage will supply three stores, each 28 by 25 feet. The front of the second story will supply fifteen modern offices. The seating capacity of the theatre will be more than 2,000.

Elaborate provision has been made for the comfort, convenience and safety of the public. While the structure is fireproof, fire escapes have been planned for both the Lucas avenue and alley frontages. The ventilation and heating are of modern design. The structure will cost about $150,000. The contract has been awarded to the E. A. Steininger Construction Company.

The attractions at the theatre will be vaudeville and moving pictures.

ST. LOUIS CHURCH OPENS PICTURE SHOW

The Fountain Park Congregational Church, St. Louis, Mo., opened a motion picture show place Friday night, August 9th, in the grove adjoining the church, at Fountain and Aubert avenue, says the St. Louis Times. Music is supplied by the church organist on the church organ. Providing the show proves a success, it will be held each Friday night this fall in the grove and in winter in the church.

The object of introducing the show is to stimulate the attendance of the Sunday-school. The young people attending the Sunday service who arrive before the services begin will be each given a ticket to the show that will admit them free. Persons not attending the services can purchase admittance tickets.

Rev. M. E. Alling, pastor, said that he was very fearful the object of it would be misconstrued. He said that it was not a matter of a church entering into a business, as the funds derived from the purchase of tickets would be expended in bettering the entertainment.

"The object of showing the motion pictures is to stimulate the attendance at the Sunday-school and to give to the children a high-class entertainment that is also educational," he said. "All the obnoxious features generally marking the showing of pictures will be absent.

"There will be no Wild West pictures or those depicting the James Boys, Nick Carter and others dealing with crime. We intend to show one dramatic or comic picture, one reel reviewing the important events of the world, a scenic picture and an educational one.

"The very best classical music will be played by the church organist on the church organ, the arrangements being to leave the exits of the church leading to the grove open, so that the music can be heard plainly."

INTERESTING EXPEDITION STARTS FOR SOUTH AMERICA

Phonographs and moving picture machines will be a part of the equipment of the University of Pennsylvania's South American expedition which will leave here next month to conduct researches among the Indian tribes along the Amazon River and its tributaries in South America, according to the Philadelphia Times.

The language and songs of the natives will be recorded by the phonographs, and their dances will be reproduced by the moving picture films. The Mermaid, a yacht 120 feet long, with a 23-foot beam, has been chartered by the expedition. The explorers will go as far as the yacht can be navigated, when it will be turned into a base of supplies.

A FEW OF THE PASSENGERS IN THE FILM SUPPLY CO.'S SPECIAL CAR TO CHICAGO

The following are the names of a few of the fortunate individuals who packed the special car of the Film Supply Company en route to the Chicago Convention on Sunday last Messrs. Magie, Raver, Hite, Adler (senior and junior), Morrison, of the Standard Machine Company; Coles, of the Powers Machine Company; McKinney of Great Northern; Barry, of Raw Film Supply Company; Greenland, of Gaumont; Warner, of Warner's Feature Film Company; Tippetts, of Eclair; Cobb, of Reliance; "Jim Hoff, of the Moving Picture World; Beecroft, of the Dramatic Mirror, and McArdle and Farnham of Telegraph.

THE UNIVERSITY SCENARIO

Just across the street from the Slate University at Austin, Texas, is a most unique and prosperous enterprize, an open-air moving picture show.

Two ambitious University girls who lacked sufficient money to defray their expenses during their four years course, decided to engage in the moving picture business.

In the midst of a grove of beautiful elm trees, beneath which there is a thick carpet of grass, they erected an air

drome building, equipped it with electric lights, comfortable seats, and best of all a high grade of moving pictures is shown each night to a large and enthusiastic audience, whose enjoyment of the fresh air, the music and the pictures is shown by the increasing gate receipts.

A season ticket was offered to the one who should suggest the most appropriate name.

From the hundreds of names submitted, the one chosen was that suggested by one of the leading literary women of Austin: The University Scenario.

GENERAL FILM PUBLICITY & SALES CO. IN CONFERENCES THAT MAY END MIGHTILY

Frequent visits to the offices of the General Film Publicity and Sales Company find the president of this enterprising and successful firm, H. A. Spanuth, behind closed doors, communing with we know not whom; only it has been whispered audibly to ears that hear, and has been flashed in vision-like auras to eyes that see, that something of moment not yet to be loudly spoken of is brewing in the inner sanctum of the official quarters of the concern.

Since the return of that clever young soldier, traveler, writer, etc., Captain Fritz DuQuesne, from the South, from whence he was called by the Roosevelt forces to enter into the services of the gallant "Teddy," Mr. Spanuth has sidetracked a portion of his motor power into song publishing. Captain DuQuesne has written a song inspired by the "Bull Moose" party, and Mr. Spanuth, in his energetic, "quick-to-catch-on" sort of way, has clutched the opportunity. Who knows how soon he may appear in the comic opera field? Absolutely there is no telling what next he may do—and not a kink in his film business, either!

SIGMUND LUBIN INVESTS $100,000

The 250-acre country seat of the late John F. Betz, on the east bank of the Schuylkill, beyond Norristown, has been purchased by Sigmund Lubin. This will be used for a manufacturing centrc of pictures.

One million dollars or more, it is said, will be expended on buildings and their equipments. A portion of the property will be devoted to homes for some of the 600 employees of the factory.

EXHIBITORS' NOTES

Syracuse, N. Y., is to have a new moving picture house 40 by 120, with a seating capacity of 600, in which the curtain will be placed in the front of the house, with the seats on the inclined floor facing the entrance, and the operating machinc in a separate brick building in the rear.

* * * *

Leo Wise, who has been for seven years manager of the Academy of Music in Richmond, Va., has taken over the management of the Lubin Theatre in that city.

* * * *

Says the Milwaukee (Wis.) Journal: "A North Side mother has solved the problem of how to keep her two youngsters out of mischief at night, and at the same time give her freedom to do as she pleases.

"Near the home are several motion picture theatres, so after supper every night she gives the two a nickle apiece and sends them to one of the shows, the next night to another, and so on. The 'kids' stay until the last picture has been shown.

"In the meantime the mother can go visiting, safe in the assurance that the children are all right.

"'It is a great little scheme,' she says."

* * * *

From the Buffalo (N. Y.) Morning Express: "Parke, Hall & Co. have closed a 21-year lease on 20 feet of Main street frontage, south of Eagle, running back to a frontage of 65 feet on Washington street. The Main street front is the Golden Theatre, formerly the Gold Dollar saloon, and the Washington street property is the old Washington Hotel.

"The Cortland Theatre Company, M. Mark, president, has leased the property and will build a picture theatre to be called the Strand. The present theatre will be used as the lobby, and on the Washington street property will be built the auditorium.

"The property, which is valued at $500,000, is owned by the Income Realty Company of this city, and the lease was negotiated by Charles H. Rice and Richard L. Wood, of the Parke-Hall company. This company recently leased the Allen Building, at 636-642 Main street, to the King Furniture Company, which was a very big deal. It also sold the Keith property on Main street a short time ago to the Shea Amusement Company at a price of more than $500,000.

"Moe Mark says he will spend nearly $100,000 on the new moving picture theatre. The orchestra and balcony will seat 1,200 people. The auditorium will be lighted by the indirect system, whereby the light is thrown up to the ceiling and reflected in a gentle glow. Mr. Mark has ordered an organ to cost $10,000, and take the place of an 18-piece orchestra."

* * * *

The following is the Music Trade Review's account of a pipe organ recently installed in an Indianapolis theatre:

"The largest pipe organ ever placed in a motion picture theatre is that in the Alhambra, Dickson & Talbott's new house, which opened in Indianapolis two weeks ago. The organ was constructed by M. P. Moller, of Hagerstown, Md. With all of its accessories it requires more than one thousand square feet of operating space.

"The instrument is of the two-manual type, has 37 registers and in all has 78 accessories. In the loft of the Washington street front of the theatre, 120 feet distant, is an echo organ, equipped with cathedral chimes. It required six weeks for T. A. McBride, chief constructor, and four assistants to place the monster instrument and adjust it for concert use. The pipe organ in the moving picture theatre has found favor with the people of Indianapolis. A smaller pipe organ is installed in another of Dickson & Talbott's picture theatres there."

* * * *

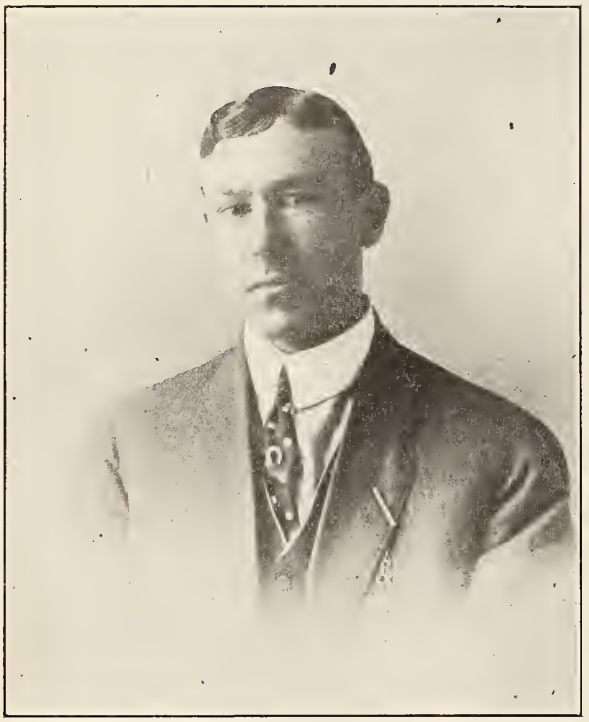
A resident of an Asiatic country informs an American consulate that he desires to obtain the sole agency, covering a certain territory, for American moving picture films. His idea is to introduce the films by establishing a film exchange, and with that end in view he would be pleased to receive catalogues and enter into correspondence with American manufacturers of films as to terms and conditions.

WASHINGTON, D. C.

Lyman Howe has opened his travel course of motion pictures at the Columbia Theatre. The first of these included scenes of Paris, thrilling races at Monte Carlo of hydroplane and an 800-horsepower motor boat, burial of the Maine heroes, whaling industry, and many other scenic and industrial features. The Washington public have come to look forward to these motion picture lectures, so that one of our leading theatrical houses is readily filled on these occasions with prices up to 35 cents. The professional, student, scientific, teaching and official elements of the national capital are always in attendance.

* * * *

Tom Moore recently performed another of his "spur-of-the-moment" acts when he reopened the Imperial Theatre. At 6 o'clock on Saturday evening he had no intention of showing pictures at this house until Monday, but the weather and the public looked encouraging for a performance, so within an hour a show was in progress



TOM MOORE

with a full house. Strange to say, that night every house in the city was doing about the best business it had done for some time. The Imperial has been running picture shows in conjunction with the exhibition of the Nokes electrascore, the latest baseball invention. And this electrascore is the most unique device of the kind, chiefly owing to the fact that the players and the ball are in continuous action at all times. This is accomplished by the field, 8 feet square, being of wire, beneath which are installed more than a thousand lights. This week the Imperial will install excellent vaudeville features with the pictures, while the electrascore will also play all games when the Nationals are out of the city.

* * * *

It is to be regretted that the exhibitors of Washington have not come together very strongly as regards numbers. The organization as formed by President Neff has not been able to add others to its membership, and owing to the scattered forces during the present season or to the close adherence to business in some cases, Secretary Brylawski has decided not to press the matter further until fall. Then he expects to gather more interest into this organization so necessary to all exhibitors and especially those of the National Capital, which is often harrassed with the arbitrary rulings of Congress. In all probability Fulton Brylawski, secretary of the local exhibitor's organization, will attend the Chicago convention.

* * * *

After a run of several weeks at the Belasco Theatre, the Kinemacolors have left the city. During the stay of these exhibitions the roof garden of this playhouse, of the Shubert's circuit, became the retreat of Washington's elite circles. These performances possessed all the comforts of the summer airdrome in a more classic order with attending much higher price. The motion picture is making itself felt as an entertainment of high standard.

* * * *

The recent appearance of "Fra Diavolo" at the Plaza gave to the public one of the finest productions that has appeared here for some time. Its scenery, whether natural or staged, far excelled the operative productions of Fra Diavolo; the acting was artistic; and the photography was perfect. The use of full-length of the actors and actresses in the film was the cause of much favorable comment. This is a Solax classic which can not afford to be missed.

* * * *

Tom Moore has almost cornered the market in first runs, using eight of these daily. To this must also be added a number of films of older issue to supply the seven houses under his control. He has reopened the Majestic, after having made extensive improvements adding to its comfort and artistic appearance. This is at present a picture house, though it is probable that a singer will frequently be added to the program.

* * * *

Manager Brylawski has been doing some philanthropic work in the form of placing banks in the lobby of his theatres for donations for "Camp Good Will," the country place for the local poor. Beside this money box is the inscription, "Let us fill this box to-day." By this means Manager Brylawski has been able to help swell the fund of this local charitable institution.

* * * *

The Colonial, which makes a specialty of multi-reel productions, has been showing a number of excellent historical and educational pictureplays recently. This is a 10-cent house with a program of five or six reels, which are not in want for patronage.

* * * *

With its long standing reputation of first runs, coolness, and excellent music, the Empress always commands a full house. Often an attendant at a picture show pays no attention to the music or sometimes wishes he could forget the "mechanical humdrum accompaniment" but just the opposite is experienced at the Empress, where operatic and classic melodies blend harmoniously with the scenes on the screen.

NEW INVENTIONS

Reported Especially for the Moving Picture News by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street, N. W., Washington, D. C.—A Complete Copy of any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co., on Receipt of Ten Cents. Persons ordering Copies Must Give Number of Patent.

1,034,467. Karl Keiser, Dusseldorf, Germany, assignor to Farbenfabriken, Vorm Friedr. Bayer & Co., Elberfield, Germany. Supporting Frame or Rack for Film or Filmlike Material.

1,034,771. H. M. Essington, Wells, Mich. Photographic Printing Device.

1,034,772. C. J. Everett & J. V. McAdam, New York, N. Y., assignors to Revolute Machine Co., New York, N. Y. Photographic Printing Machine.

1,034,833. A. G. Previn, New York, N. Y., assignor to Baseballeon Inc. Projecting Apparatus.

1,034 865. Carl Bornmann, Binghamton, N. Y. Film Pack Photographic Apparatus.

1,034,870. E. A. Caldwell, Stratford, Tex. Film Feeding Mechanism for Cameras.

1,034,967. Ernst Brinkmann, Steglitz, Berlin, Germany. Film Carrier.

1,034,968. Edward Broom, Glasgow, Scotland. Photographic Enlarging Apparatus.

WESTERN CORRESPONDENCE

Hot Springs, Ark., Aug. 14.—Realizing the value of motion photography as a medium of advertising, the management of the State Fair, which will be held here October 11 to 16, has arranged with a prominent motion picture company to take pictures of this great State exposition. I understand that it is to be a part of either the Pathé or Gaumont Weekly, but which one has signed the contract has not as yet been made public. Some time ago moving pictures were taken of this city by the Imp Company, but they did not prove entirely satisfactory, and as the State Fair is to be the greatest ever, with Champ Clark, Speaker of the House of Representatives, and Governor-elect Joseph Robinson as the stellar attractions, the pictures, we opine, will be some real and valuable—at least we are hoping that such will be the case, but whenever I hear of moving pictures in connection with this city I am inclined to let a yell out for an entire reel of 1,000 feet, for there is so much of interest in and about Hot Springs, especially where the State Fair is concerned, that a reel would be none too much.

The one thing that has stirred things up in this city the past week has been the Moose lodge, and their minstrel show at the park was so good that they intend repeating it during the coming week. Incidentally, I might remark that one cause for the "farewell tour" is the fact that the rain came down in torrents and crimped the receipts at the ball game, when the Moose trimmed the Elks, 19 to 3, and that more cash was an absolute necessity in order to send a big delegation of Moose to Kansas City, where the national convention will be held.

Grace Baird, starring in the company bearing her name, playing a two weeks' engagement at the Airdrome, has taken an interest in the local lodge, and Monday night gave a "Moose night," at which "Sweet Clover" was the bill. On Thursday night there will be another benefit for the Moose, at which time, by request of the "Sobbing Sisterhood," the old-time favorite, "East Lynne," will be produced. Miss Baird has extended to me an invitation to play Archibald Carlisle opposite her Lady Isabelle that night, and my brother Moose have requested me to accept, so it's me for "Arch-i-bald" that evening. Glory be! It has been seven seasons since I went round and round with that character when I was in "rep.," but I'll tackle it, just the same, this coming Thursday evening.

Work on the new theatres for vaudeville and moving pictures continues to be rushed. The management of the New Lyric announced this week that their house would be open and ready for business by September 15. Their contracts for vaudeville with the Hopkins circuit starts September 1, and you see it isn't the most comforting thing in the world to realize that you have three to five big acts coming in to pay a professional visit, and no theatre to place them in, with the "ghost" to make its appearance Saturday night. The New Lyric, I am pleased to state, will be a picture of beauty. Messrs. Hale and Jacobs, the proprietors, are sparing no expense to make the house the finest in the city, and pictures will be featured as much as the vaudeville.

Further down, at the New Royal—formerly the Photo Play—the work is going merrily along. The big store that adjoined this theatre is now a thing of the past, and the premises are fast resembling a very nifty picture house. The managers of the New Royal announced this week that they would continue to pin their faith to independent material; that no trust pictures would be used, but that first-class, first-run independent reels, with the 101 Ranch-Bison reels always getting the big display. This house, too, will be a pleasant surprise.

The Gem, on Malvern avenue, the white and colored picture house, under the direction of George Walker, opened this week and is doing a big business. We hardly knew the old Majestic, for the reason that Mr. Walker has done wonders there, adding a very pretty front and so transforming the interior that it is practically new, and I can safely state that when the New Lyric and the New Royal open their doors that this city will have the finest picture houses of any city of its size in the South. Tell me that Arkansas Hot Springs doesn't like its "movies"? Hush, lad, hush; we are "bugs" over them!

"In the Nick of Time" and "How He Made Good" were two American reels much enjoyed here the past week. "Rip Van Winkle" came to the Princess from the Thanhouser studio and pleased. Biograph sent us "The Black Sheep," which, aside from scenery and good riding, wasn't up to the Biograph standard. 'Twas just a wee bit too wild and wooly. "In Bad" was a Cinese reel that provided many laughs. "Revenge Is Sweet" and "The Maple Sugar Industry of Thompson, Pa.," came to the New Central from the Edison studio. This house during the ensuing week features the famous Del Ray Quartet. "Down Jayville Way" was a good comedy from the Essanay Company, and Maurice Costello, in the "Thumb Print" reel, shined like a genuine Nick Carter.

THE MAN IN THE BATHS.

WHEN C. FRANCIS JENKINS INVENTED THE MOVING PICTURE SHOW

The following interesting bit is from an article in the Washington, D. C., Star, on "Small Patents That Have Made Big Fortunes."

"Would you like to bend a piece of wire and collect a million for that simple act? It has been done. Would you like to turn a screw and find that you had added one of the greatest conveniences of modern civilization, and, incidentally, earned $100,000,000? This also has been done. The moving picture show, that diversion of all the civilized world, was made possible through the simple device of making a slit bigger than it had been before. It is because a farmer lay on his back in the middle of the night and thought that the world has the convenience of the platform scale. Every year is seeing the addition of more conveniences and the amassing of fortunes from them.

"A hundred years ago the Government decided that it would be advisable to protect the inventor in such a way that he might be allowed the exclusive right to profit from his invention for a term of seventeen years after making it. It was held that making invention profitable would add to the advancement of the race. All the important nations have taken the same view of the matter. All have protected the ideas of their inventors. The advancement of the world during this practical age of mechanics has proven the wisdom of this plan. This Government has issued a million patents to date. It is issuing a hundred of them every day. Of some ninety-odd of these nothing is ever heard, but there are a few that are regularly making good. The story of them makes pale those yarns of gold strikes and millionaires made in a day.

"C. Francis Jenkins is the inventor of the moving picture show. He was a government clerk before he became an inventor. The idea of a machine that would project pictures in such a way as to show a scene of action had been sticking in the back of his head for a long time. There were other people working upon it, among them being Thomas Edison. They had developed a crude machine that approached but did not accomplish the desired result. The machine depended upon the operation of a shutter or revolving disk. In this disk was a hole, and every time the hole came around a new picture was projected. Then the light was shut off and a new picture shifted into place by the time the hole came around again. This left the curtain dark for so long a period that the desired idea of a continuous scene was not produced.

All that Jenkins did was to enlarge the hole. He extended it until it became a slit that took up nine-tenths of the distance around the disk. Thus was the picture exposed nine times as long as the curtain was kept dark. Operated rapidly this gave the impression of a continuous exposure and the instant of darkness during which the shift of pictures was made was not apparent. The moving picture machine was thus perfected and the way was made clear for its development into the most universal entertainment feature that the world has ever known.

"So simple was the claim which Jenkins applied for his patents that they were at first refused. He was told he had no idea that had not been applied in previous machines. Jenkins insisted that his machine worked while the others did not. In the end the commissioner of patents passed favorably upon his claim simply because Jenkins demonstrated to him that the given machine actually produced the result while the others failed. Jenkins did not make a fortune on this invention, but sold it outright for $5,000, and other people have reaped the chief profits, while the inventor has since grown affluent as a result of other children of his brain."

Muskogee, Okla.—The Gaiety Theatre at Fourth and Court streets, has been taken over by W. M. Irwin.

Manufacturers' Synopses of Films

RELIANCE

THELMA (Aug. 28).—Philip Harrington, a rich Englishman, is loved by Clara Winsleigh. He repulses her. To get away from the woman who runs after him he takes three of his friends in his yacht and sets sail for Norway. Here on the shore he meets Thelma, a beautiful Norse maiden. He visits her home and soon learns to love her. With her father's consent he asks her to be his wife. She consents. Sigurd, a half-wild bow who is her constant companion, is so jealous that he tries to kill Philip. Dyceworthy, the English minister, also loves Thelma, but she does not care for him. He gets her to his home by a forged letter and there tries to make love to her, but she is saved by Philip's friend, Dudre, and Thelma's maid, Britta. An old woman, Louisa, hates Thelma because her grandchild, Britta, has left her to live with Thelma. She curses Thelma. Another old Norse woman, Ulrica, joins with Louisa until she sees Sigurd, whom she recognizes as her misshapen dwarf son whom she cast adrift upon the river in a basket a few days after he was born. The thought of the kindness of Thelma and her father to her poor deserted child softens her heart. Thelma and Philip are married and return to London.

All London is talking about the Norse girl that Harrington has married. None have seen her. She appears at a ball given by Clara, who hates her, and makes a great success. A friend of Harrington's, Nevill, tells Philip that he has married Violet Vere, a stage dancer. She has left him. He wants Philip to go and see her and ask her to make up with bim. Philip leaves the box where he and his wife are being entertained by Clara and others. Clara tells Thelma he has gone back to see the actresses and tries to arouse Thelma's suspicions. Clara gets hold of a letter written from the actress to Neville and gives it to Thelma, making it appear that it was written to Phil. Thelma believes that her husband is tired of her. All alone she runs away from London and back to her father. Britta, the little maid, finds out why she went and denounces Clara to Phil. Meantime Thelma bas returned home. Her father, very ill, sees the Valkyria. He knows he is about to die. He has his man, Valdemar, carry him to his boat and set fire to the boat so that he may die on a burning ship like his Norse ancestors. Thelma loses her mind. Phil rushes to Norway with Britta and the sight of him and being convinced that Clara lied brings back ber wandering mind and all ends well.

THE SECRET SERVICE MAN (Aug. 31).—Officials of a foreign country learn that certain U. S. war plans they desire are in tbe possession of a prominent senator, at his country home. An adventuress, high up in society circles, delegated to learn their location, secures the combination of the safe they are in and her confederate scales the walls of the bouse, enters and is robbing the safe when the senator's daughter surprises him. She is overpowered and he escapes with the plans. The secret man in attendance follows and one of the most exciting chases ever seen in pictures follows. The pursuit begins with the fugitive getting away on a trolley car. The pursuer commissions a horse and follows, but finds himself distanced. When the foreigner leaves the trolley and gets away in an aeroplane, the secret service man takes after him in an automobile. When he has gained sufficiently on his pursuer, the foreigner drops 3500 feet in a parachute and manages to jump a train that is just leaving the station. The other man leaves his auto when it breaks down and continues the chase of the train on a motor cycle. From the train the fugitive takes to his heels, closely followed by the other, and then jumps a high bridge into the river. The secret service man follows closely, and at the river bank overpowers him and serves his country by getting the plans back into his own possession.

THANHOUSER

WHEN A COUNT COUNTED (Aug. 25).—The pretty young stenographer in a New York lawyer's office had two weeks' vacation coming to her, and decided for once in her life she would cut a dash in society. She expended what for her was an enormous amount of money on clothes, and went to a fashionable seashore resort. At first she was quite a success, but trouble came with the arrival of one of the woman clients of her employer. This woman, who was naturally disagreeable, took great pleasure in telling everyone the newcomer was "just a working girl," and she wondered at her impudence in coming there.

Naturally this spoiled the girl's vacation. One of the young men clerks in her office had told her he was coming down to spend the week-end at her hotel, but she wrote him that she was going to leave, as everybody was so mean to ber.

The young man, being a budding lawyer, settled to his own satisfaction the nature of the trouble. He loved the girl, and determined that while she had been snubbed, those to blame should be compelled to bitterly rue their conduct.

To carry out his plans he went to the seashore disguised as a French nobleman. Accompanying him were his "valet and secretary," two of his pals, who were willing to help the joke along. At the seashore hotel, where any men were at a premium, the count was a star of the first magnitude. He greatly shocked society, however, by devoting himself exclusively to the girl the others shunned, and when they both disappeared and the announcement was made that they had been secretly married, the grief of the narrow-minded women was pitiful to see.

The stenographer and the clerk returned to the city, happy in each other's love, and although the girl was a good American, she admitted that there was one occasion when a count counted.

LUCILE (Part 1 and 2, Aug. 27; Part 3, Aug. 30).—Lucile, the Comtesse de Nevers, was engaged to a nobleman, Lord Alfred Vargrave. Being deeply in love, Lucile did not conceal her affection, and her attentions finally wearied Lord Alfred, and he neglected his fiancée. They quarreled finally, and separated, but not until Alfred had vainly attempted a reconciliation. Lucile told him that sbe was afraid to trust him, but proposed a year's separation, with the understanding that if he still loved her at the end of that time, she would be willing he should return.

The doubts the Comtesse had of her lover's constancy were justified, for before the year was over she received word of the engagement of Lord Alfred to the beautiful Miss Darcy, whereupon she wrote him asking the return of her letters, which in accordance with his pledge he was to bring to her personally. Alfred, although he was ashamed that he has so soon forgotten his old sweetheart, obeyed, and started for Lucile's bome with the missives she had written bim.

Upon bis arrival he was amazed to see bow beautiful Lucile was, and how much other men admired her. His old affection returned and he pleaded with her to forgive him, declaring that his heart was not and never had belonged to the other woman; that he was simply going to marry her for position. Lucile refused to listen to him, but this simply inflamed his eagerness. He managed, by watching her, to meet ber, presumably by accident, while she was out riding, and gained her consent to accompany her. On the road they encountered a furious Summer storm and took refuge in a cave. Lucile, whose one dread was of lightning, was hysterical from terror, and did not repulse Alfred when he clasped her in his arms.

She consented to forgive her recreant lover, and the two returned to her home together.

LUCILE (Part 2).—The Duc de Luveis had long vainly courted Lucile. His jealous eye soon noted that the man who stood in his way was Lord Alfred, and as the latter left the house, the Duc drew a revolver, determined to kill him. The brave Lucile noted the action, threw her arms about bim and pinned him fast. Alfred looked around at this moment, just in time to see, as he imagined, his Lucile embracing another man. Deciding she was false, he waited not for explanations, but hurried to the home of Miss Darcy, and they were promptly wedded. The Duke, repulsed by the woman he loved, returned sadly to his lonely castle, while Lucile, weary of the world, sought refuge in a nunnery, determining to devote her life to God.

Twenty-five years later, Lord Alfred, happy in the affection of his devoted wife and child, now grown to manhood, had forgotten the sadness of his youth. The Duc had remained unmarried, but into his lonely life one ray of sunshine had penetrated. This was the daughter of his dead sister, a merry girl of sixteen, who came to brighten his dismal [illegible] he felt that he had lost all interest in life. With her he visited England, meeting his old friends for the first time in many years, as he felt his life of seclusion would not be a happy one for the young girl.

In England Lord Alfred's son and the Duc's niece met, unknown to their parents, and promptly lost their hearts, one to another.

When Lord Alfred learned of his son's affections, he placed no obstacle in the path of his only child's happiness. He felt no animosity toward the Duc, simply feeling that although they had been rival suitors at one time for the hand of Lucile, the past should now be buried and forgotten. But the Duc, who for years had been nursing his anger and jealousy against Alfred, feeling that it was he who lost him Lucile's love, never forgave. When he learned that his niece wished to marry the son of his ancient enemy he refused absolutely to sanction the union.

The Duc, who was a French general, and Alfred's son, a lieutenant in the English army, were shortly called to the front, where the allied armies of England and France were to meet the forces of Russia.

LUCILE (Part 3).—Lord Alfred's son was wounded on the field of battle and, being carried to the hospital tent, was nursed tenderly by Lucile. But the young soldier had no desire to live, knowing that he could never wed the girl of his choice. Lucile gradually learned from him the cause of his secret sorrow, and going to the Duc entreated him for the memory of the love he once bore her, not to make desolate the life of his young niece as her love had been made desolate. The Duc, moved by the prayer of tbe saintly Sister of Charity, was finally won over, and the young lovers reunited; while Lucile, her mission accomplished, returned to her convent, happy in having brought friendship and joy into the life of the man she had once loved.

LUBIN

WORK IN A U. S. ARSENAL (Aug. 23).—A very interesting picture showing the manner in which Uncle Sam makes the flags, chevrons, clothing, tents, etc., for the equipment of his army. Among the many interesting operations shown is a machine that cuts the cloth for fifty uniforms at once. The punching out instead of cutting the cloth for chevrons for the non-commission officers of the army and the artistic and skilful embroidery work that beautify the ensignia of office, is seen in full activity and the picturesque atmosphere of a government factory, where thousands of industrious and well-paid women enjoy the advantages of ample space and every comfort that contributes to health and contentment. Official flags of the President, the ambassadors, governors and consuls are being made to include the extra stars needed to recognize the new states of the Union. Uncle Sam's workshops are among the best in the world, and this picture will give an excellent insight of the system.

THE GOVERNMENT TEST (Aug. 24).—Two Southern railroads, the Tri-State Northern and the Ozark Eastern, bid against each other for the sole rights to use an automatic train-stop, a patented device for stopping runaway trains. A test of the machine is to be made by the Government. The Amalgamated Planters promise support and business to the road using the device providing the government test proves its efficiency. The Tri-State road outbids tbe Ozark, whose president, David Beckwith, sees ruin before him. Beckwith's daughter, Ruth, is the president of the Glenmore Sunshine Society. She is loved by John

Pendleton, the young president of the Tri-State road. She asks Pendleton's help in saving her father. Adam Strong, a discharged employee of the Tri-State road finds the key by which the train-stop may be opened or closed. He goes to Beckwith and offers to prevent the successful operation of the machine on the day of the Government test, saying that it can be done without loss of life or property. Beckwith sees salvation in this and accepts Strong's offer. Pendleton later calls on Beckwith and offers a compromise on the use of the device. Beckwith refuses. The two roads use in common a few miles of roadbed and tressel work over the Rapid River, lying between Glenmore and Rapid City. The Glenmore Sunshine Society is to give a picnic at Rapid City on the day of the Government test. Beckwith gives his daughter an order for the use of his private car. Strong has departed with the intention of wrecking the train-stop. Beckwith and his directors are waiting in his private office for a report of the fiasco. A despatch comes in stating that the bridge over Rapid River has gone out. He snatches up the 'phone and is told that the Government test train has left for Rapid City. He realizes now that unless the train is stopped it will be plunged into the river. A messenger enters with a note from Ruth telling him that the train intended to take their car has been annulled, but that Mr. Pendleton will send them on the Government train. Seeing the trap he has unwittingly set for his own, with his directors springs into an automobile and start in pursuit of Strong. But a detective is on Strong's track and a terrific fight occurs at the spot where the train-stop is located. Strong is overcome in time to throw the target of the train-stop around, and the Government test is a success, the car conveying the Sunshine Society, with Ruth and Strong's wife and children among them, is stopped on the brink of the broken bridge.

THELMA
Marie Corelli's great novel.
In 3 great reels. Eminent cast.
Released Sat., Aug. 31st. The biggest kind of feature for any house, any day.

RELIANCE

Coming: One Against One," Wed., Aug. 21st; "North of 53," Sat., Aug. 24th; "The Secret Service Man," Wed., Aug. 28th; "The Bully and the Shrimp," Wed., Sept. 4th; "For Love of Her," Sat., Sept. 7th.

Sold only through the FILM SUPPLY CO. OF AMERICA

GAUMONT

THE REFUGEES' CASKET (Sept. 3).—The Marquis de Saint Hilare is the owner of a large estate in the danger zone during the French Revolution. In order to protect himself and family, consisting of mother and daughter, he decides to leave his country and seek refuge across the border. His departure took place none too late, as hardly had his coach and four, together with his equipage, passed through the iron gate into the town, when a marauding band of citizens,, headed by two officers, arrived to search his house. Not finding any trace of the Marquis, they decided to plunder the treasures they could lay their hands upon. Full well they knew that his escape had been entirely too hasty to allow him to carry off many of his valuables. Not being able to locate them, they cross-question Marie Jeanne, the laundry woman, a brave little bit of femininity who remained behind to do her best to guard the estate of her master. She, however, refuses to reveal the whereabouts of the treasures, having packed them in the meantime into a small trunk or casket and lowered them into a subterranean cell under the bed of the reception room fireplace. However, while the men are off through the different parts of the house satiating their appetite with plunder and rifling, the two officers by a strange coincidence notice a slight opening in the hearth, which when examined reveals an underground chamber in which lies the concealed casket. They believe this an opportune moment for themselves and decide to return at the first opportunity and divide the spoils without communicating their discovery to their subordinates. In the hurry, however, to which they are subjected in order to carry out their designs, they omit to remove all traces of their discovery and Marie Jeanne immediately upon entering the room realizes that the secret has been discovered and is shared by the intruders. During the absence of the officers, the plucky little laundry woman decides to remove the casket to a more secure hiding place. She takes it out into a secluded quarter of the woods enclosed in the vast holdings of her lord and buries it far underground, beneath a tall overspreading linden tree. She takes great care to cover up all traces of her digging and she knows that the continued falling of the leaves from this kind of a tree will do its best to efface all traces of the treasure's hiding place. Upon her return she finds the officers, who have discovered that the casket with all its booty is missing. They cross-question her, threaten her with cruelty and brutality, but she remains steadfast in her refusal to disclose the present location of the valuables. They then bind her with cords, arm and foot, and tie her straight back to a chair, so that there was no possible chance of her rolling her way out of their presence, while they steeped themselves in the liquor which they found in such plenteous quantity in the wine cellar of the estate. However, while they are sleeping off the stupor of intoxication, Marie Jeanne determines that she must do her best to make her escape. She topples over on her knees and is finally able to work her fettered hands into the flame of the fireplace. Only after blistering her hands and undergoing great suffering is she able to burn off the cords that bind her, but when once removed, she is then able to work her feet and back loose from their bonds. After she succeeds in undoing herself, she picks a revolver from one of the officers' pockets and attempts to make her escape. As she is about to close the door, the men are awakened and arise to pursue her. She, however, is equal to the emergency and kills one of her pursuers. The other one realizes that he is confronting a dangerous situation and makes the best of his escape.

The Revolution having subsided, the Marquis and his family decide to return to their estate. After first paying a visit to the cottage of the faithful Marie Jeanne, where they find government seals affixed and her whereabouts shrouded in mystery. In despair at the sight of their tenantless holdings and the demolished condition of much of their property, they weep bitterly over the transformation.

At this point, however, they are surprised by the return of Marie Jeanne, who had made it a practice of returning at least once a day to see whether her lord and lady had not returned.

After affectionate greetings, the treasures were restored and the sufferings of the plucky little woman recounted in full. Marie Jeanne was rewarded to the fullest degree for her fidelity.

A MIDNIGHT ENCOUNTER (Sept 5).—Here is a film of complication, which grows more and more complicated until the crisis, when it clears up as does the sky after a bolt of lightning.

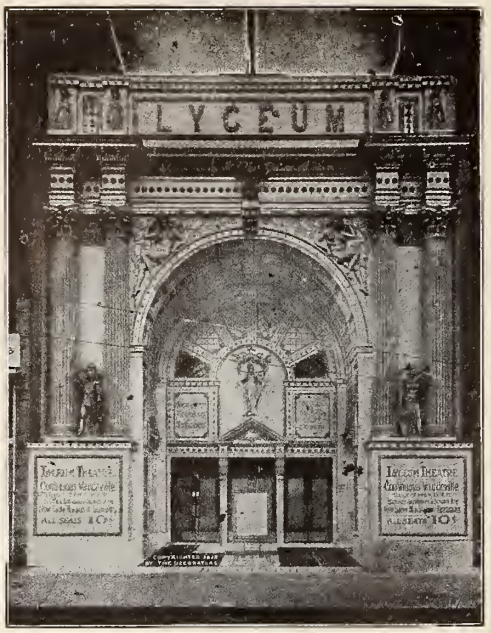
Mr. and Mrs. Darwin lead the life of many a man and woman where the former is continually on the road. It is Mr. Darwin's misfortune to have one of these traveling salesman's positions and he has for some time noticed that his wife Suzanne is chafed at his continually enforced business trips, therefore on this particular trip he decided to make it more pleasant for Suzanne by leaving her in care of friends, the Nearys. Darwin is gone for a number of weeks, but counts on getting home for one of the holidays. A telegram from his firm, however, orders him further out on the road, and he wires his wife advising her that he cannot come home for quite some time. Suzanne has by this time suffered thorough disappointment through the prolonged absence of her husband, and we will therefore have to forgive her, if she engages in some harmless flirting with Mr. Neary. The latter, however, is not only persistent but also malicious in his intentions and encourages the ogling weakness in Suzanne to the extent of danger. Mrs. Darwin, however, holds herself in check before any embarrassing situations arise and informs Mrs. Neary of the character of her husband. Under ordinary circumstances this would have meant a family feud or hair-pulling contest on the spot, but in this case Mrs. Neary decides to co-operate with Suzanne in teaching her husband a decided lesson. Consequently with the assistance of Mrs. Neary, Suzanne directs a letter to her admirer, advising him to come to her house at midnight, and not to enter until the signal be given, that the lowering of the lamp.

On this night we see Suzanne in her home, preparing to give the signal. The lamp lowers. We see the furtive figure of the adventurer winding his way through the garden to the open window and thence up to the appointed room. In the meantime Suzanne has arranged with Mrs. Neary that she don her clothes so as to resemble Suzanne exactly. In the darkness Mr. Neary could not tell the difference and it was well that it was so arranged, for just at this point, Mr. Darwin returns unexpectedly from the road and sees the figures of the two silhouetted against the moonlit window. Mrs. Neary in her consternation runs from the room, while her husband remains there, supposedly to face the consequences. Just at this climatic moment, the situation is solved by the appearance of Suzanne at another angle of the house, who shrewdly explains that she has invited the Nearys to spend a few days with her because of her enforced lonesomeness. The dazed and perplexed Neary is only too willing to fall in line with this suggestion and does not realize what a ridiculous caper he had cut until some time later, when his wife reveals the true story to him.

On this reel is attached a tall piece of more than ordinary interest. It is the record of five camears on the launching of the Imperator, the latest German transatlantic leviathan in the service of the Hamburg-American line.

ESSANAY

BRONCHO BILLY'S LAST HOLD-UP (Aug. 13).—Drifting into Coyote County Broncho Billy, an outlaw, sizes up the town saloon and gambling tables, finds nothing of interest and is only put on the alert when the incoming stage pulls up before the little general store and a strong-box of express money is carried in. Broncho watches keenly and returns to the saloon with a grim smile playing over his ruddy face. Next morning the storekeeper makes the startling discovery that the express guard is bound hand and foot and the money is gone. Meanwhile, at the edge of town, Broncho sorts over the saloon loot and rides on. A few hours later he comes upon a covered "prairie-schooner" driven by Vedah Barclay, a pretty girl, and finds she is taking her sick mother back home to a little town across the desert. Broncho is able to aid



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

Vedah in preparing a fire, and is making some coffee when he suddenly discovers the approach of the Sheriff's posse. Vedah proves a spirited girl, hides Broncho in the wagon and sends the posse off on the wrong trail. Filled with gratitude, Broncho sees Vedah and her mother safely on their way. The next night, Broncho dismounts before a small shack and, receiving no answer to his knock, enters and finds Vedah and her mother unconscious on the floor from thirst and exhaustion. With but one thought of getting them to the town for medical treatment, Broncho dashes down to the trail, holds up the stage-coach, forces the passengers to climb out, mounts the seat, drives back to the shack, places the two unconscious women inside and starts furiously for town. Meanwhile, the posse come upon the stage driver, learn of the affair and start in pursuit. They overtake Broncho as he pulls up before the doctor's cottage and the Sheriff mortally wounds him before he can explain. Finding the unconscious women in the coach, the heroism of the outlaw is realized, but he dies in spite of the heroic efforts to save him while Vedah sobs out her grief over his body.

AN ADAMLESS EDEN (Aug. 15).—The Marston Inn, at Riverdale, is a feminine Eden—but without a man. Consequently pretty Eva Dixon and a bevy of charming girl friends, become wildly excited on seeing a newspaper announcement that Prince Augustus Busch, of Tromania, is tramping the country for recreation and is in the vicinity. Even while they read a bedraggled young man is coming up the road, and of course the girls believe him to be the Prince. He is welcomed with open arms, is forced to register at the Inn and becomes the idol of the pretty charmers who flirt outrageously. That night this mysterious man slips into the hotel baggage-room and appropriates some dudish clothes from a large trunk. Dressed in these he makes an instant hit with the girls and next day he is surfeited with canoe rides, tramps through the cool forest and tete-a-tetes on the lawn. It finally develops into a love-match between the Prince and Eva, and they are motoring along the road one day when they are seen by an elderly lady who instantly recognizes the Prince as Adam Boob, an inmate of a nearby asylum. She immediately informs Adam's father, who starts in search of the boy. Meanwhile Eva's jealous friends have faked up a letter coming supposedly from the Prince's wife, saying she is in need of money and that the twins have the measles. This they show to Eva, and the poor girl is having an awful time when old Mr. Boob hustles in with two asylum attendants, explains that Adam is demented and leads him away while the horrified girls immediately pack their things and start to leave—just in time to meet the real Prince and his party entering. But their mortification is complete and, with upturned noses, they snub the royal guests and hasten away while a roar of laughter tortures their ears.

BIOGRAPH

THE INNER CIRCLE (Aug. 12).—A lonely widower living in the Italian quarter of the city, whose only solace since the death of his wife is his little child, is reluctantly a member of a secret society existent among his countrymen. The active members of this society have observed with envy the success of another Italian and feel that they should share the proceeds of his industry without working for it, so to this end send the wealthy man a demand for $5,000, ostensibly to defray the expenses of their society. The rich man is defiant and consequently the society decides upon his annihilation, electing the widower to do the deed. He at first rebels against the move, but has little choice, for it is a case of the marked man or himself. Hence, off he goes on the terrible errand. In the meantime, the widower's child wanders off and is thrown down by an automobile and, though not injured, is carried into the doomed house just as the father places and lights a bomb beneath it. You may imagine the man's position when, as he is leaving the place, he sees his own child through the window of the room just above the terrible instrument of destruction.

AN INTERRUPTED ELOPEMENT (Aug. 15)—The father of Bob's sweetheart doesn't think much of him, which fact is made undeniably clear when papa, upon entering the house, surprises the loving couple together and kicks Bob into the street. Bob's friends suggest an elopement, to which plan he is heartily acquiescent. It was largely due to a trick of fate and Bob's quick wit that the plan succeeded. But, oh, what an experience!

On the same reel:

THE TRAGEDY OF THE DRESS SUIT.—Down and out, Dick sits in the park despairing until a friend approaches, who bids him cheer up and come with him to meet some swell folks at the tennis court. Dick makes quite an impression upon a young heiress and is invited to attend a house party to be given by her the following evening. He, of course, must wear a dress suit, and to effect this proper raiment he surreptitiously borrows his landlord's—but why spoil a good thing by saying more?

CINES—George Kleine

THE BRIDE OF LAMMERMOOR (Aug. 27).—With several well-aimed pistol shots, followed by a few powerful thrusts with his sword, Sir Edgar puts to rout a party of outlaws and rescues the beautiful Lucy Ashton. On the way to her home the young couple fall in love with each other, and exchange tokens of betrothal.

Nothing occurs to mar the happiness of the lovers until Lady Ashton returns from a distant voyage, and sternly opposes the engagement of her daughter. She urges upon Lucy the suit of Lord Bucklaw, of a neighboring estate, and finally arranges a marriage.

The unhappy daughter is forced to consent and the contract is signed with great pomp and ceremony. Lucy has just unwillingly affixed her signature, when in rushes Sir Edgar, and accusing her of breaking her word, tears the contract to shreds, and hastily leaves the room. Lucy is terribly upset at this, and when the parents rush to question her, they find that she has lost her mind.

Lucy's condition does not improve, and soon afterward the unhappy bride, not realizing what she is doing, stabs her husband and then sinks to the floor, lifeless, dying of a broken heart.

ECLIPSE—George Kleine

A DAY IN THE GERMAN NAVY (Aug. 21).—An intensely interesting subject, taking the spectator upon a visit to one of the Kaiser's great white fleet of fighting ships. The film shows the daily routine of the crews on board, signal practice, close views of the big guns, an inspection by several naval dignitaries, and numerous inspiring sights of the entire fleet gaily bedecked with flags and pennants flying in gala array.

PULP MILLS IN THE PROVINCE OF QUEBEC.—The manufacture of paper is one of the great industries of Canada. Huge forests are being ground into pulp to meet the constantly increasing demand for paper. The film gives a thorough inspection of one of the principal mills in the district, showing in a wonderfully vivid manner, how the logs are driven down the river and transported to the mills, the huge pipe line and dam, and the various steps in the transformation of pulp into finished paper.

MICROSCOPICAL CURIOSITIES. — Showing in a greatly magnified form, many small creatures, such as cheese mites, the flea, the ground beetle, the dragon fly, and others, which have been photographed under a powerful microscope.

EDISON

SPRING LOG DRIVING, MAINE (Aug. 17).—Just stand but a moment exactly where you are, then carefully observe your surroundings. What material predominates above all other? There is but one answer. Wood! Its usefulness is unlimited, in fact it is as essential as the very ground upon which you stand. Fully convinced then of its necessity, it is quite natural that in the next thougbt you will be mentally questioning yourself as to where does it come from; how do tbey get it; is the life of a lumberman an occupation to be envied; or all in all is tbere any limit to the magnitude of the lumbering industry, considering the millions of feet of timber that yearly fall by the lusty stroke of the woodman?

In answer to this we will say that tbis picture is undoubtedly the greatest of its kind. It is extremely explicit and depicts in splendid photography the entire industry from the time the lumbermen go to work, to their well-earned repose when the day is at a close. Nature has well provided for the scenic portion of this picture in lending its charms of sylvan grandeur. The logs can be seen in enormous piles on the side of a billy slope and by the application of dynamite are sent thundering and crashing down the valley-side into the Kennebec River, like an avalanche or mountain slide that sweeps everytbing before it.

The logs are carried by the rusbing waters of the Kennebec, and at times congest in such a way tbat it takes weeks and weeks to break the jam, even witb the use of mechanical devices provided for such emergencies. If one can imagine Moosehead Lake a prairie and the logs millions of heads of cattle, then it is easy to conceive what the scene sbowing a boom is like. The logs are literally corralled by the lumbermen who travel over the revolving surface like squirrels running a tread-mill —a scene tbat will excite the keenest of interest. When this work is done the boom appears like a fair-sized island, this one in particular consisting of four million logs, each baving a mark designating the mill to which it belongs.

This is a perfect picture in all respects with an educational and entertaining value second to none.

THE STREET BEAUTIFUL (Aug. 20).—Here is an educational film of the first order and one that is, like its predecessors, a real story of real people to-day.

There is a Civic Betterment Committee of artists who are bent upon improving the general aspect of the city; laying out parks, gardens in the public squares and doing away with the billboards and unlovely tenement districts. Passing through one of the worst of these districts, their conversation is overheard by a hoy of Italian parentage and his love of the beautiful responds to their criticism of the street in which he lives. Other children of the block are going to a May party and in strict confidence he shows the little May Queen how he would build a city. In the backyard he has sketched a remarkable building upon the fence and laid out the grass in front of it to look like a miniature public square.

The boy is taken ill and when his recovery depends upon fresh air refuses to even sit at the window because he must look out upon the ugly street. This touches the little May Queen and getting her subjects together in the street below, she proposes to them that they shall do what they can to rid the street of its ugliness. The owner of the opposite tenement passing at this time, she appeals to him and begs him to paint the building. He agrees to do this if the small folk of the block will clear up the street. Tbey set to work witb a will; the result is a transformation of the street which awakens joy in the breast of the little Italian boy. And when the artists pass through the street and want to know who is responsible for the great change they are referred to the May Queen. But she disclaims the credit and leading them into the little backyard, introduces them to the real author of the idea. It is pretty well indicated that his future will be cared for by the artists and the rich men associated with them.

It is a child's story of the very best class, exquisitely played, convincingly mounted and staged and photographically beautiful. Besides this it should be a real help in Civic Betterment work.

MR. PICKWICK'S PREDICAMENT (Aug. 21).—We have taken one incident from this great work, probably the best known, and have built around it such a film story as does not depend upon any previous knowledge of the book or the characters.

We first see Mr. Pickwick engaging Sam Weller as an attendant; Sam having previously been employed as a boot boy at the "White Hart Inn." Mr. Pickwick then writes a note to his landlady with whom he has been living for a great many years, Mrs. Bardell, telling her that he hopes she will be pleased at the news of his having decided to take a companion. Mrs. Bardell misconstrues this into an offer of marriage and when Pickwick returns he is received in a manner that completely surprises him. His attempt to explain the matter is a failure and Mrs. Bardell promptly faints in his arms. To make the situation worse at this moment his companions, Nathaniel Winkle, Tracy Tupman and Augustus Snodgrass as well as Sam Weller, enter the room and discover the compromising situation.

Mrs. Bardell failing to obtain any satisfaction from Pickwick decides to bring suit for breach of promise and engages a pair of lawyers, Dodson and Fogg. In the course of time we come to the great trial which is made so much of in Dickens' book and which has been very faithfully reproduced on the screen. Jurors in those days being susceptible, somewhat as they are now, a verdict is promptly brought in against Mr. Pickwick with damages of seven hundred and fifty pounds.

Rather than pay this Mr. Pickwick goes to the debtor's prison. In the meantime Dodson and Fogg visit their client, Mrs. Bardell, in the attempt to get some money and failing in this, she is herself imprisoned in the same place that holds Pickwick. Naturally this is quite a shock to all concerned and at the end Mr. Pickwick's heart is so softened by her distress that he decides to pay the damages, unjust as they are, and release both himself and Mrs. Bardell.

The film closes with a reunion of the Pickwick Club at which all is jollity and Mr. Pickwick the lion of the occasion.

It will be seen from the above that the story is coherent and full of interest and humor. The types were very carefully studied both in personality and costume and will satisfy the most exacting critics and admirers of Dickens' works. It can confidently be predicted that the release will make a great success.

THE CUB REPORTER (Aug. 23).—Jack Denning, a railroad telegrapher, and Molly Masters, daughter of Jim Masters, the operator of another station, who is also a telegrapher, are in love. Denning determines to branch out into a larger field so wires Molly of his intention to go to the city and become a reporter on one of the big dailies.

Three months later finds him a "cub" on one of the biggest sheets in town. The star reporter is on a spree and when word is received that the Limited is wrecked on the road on which Denning had formerly worked, the city editor assigns the story to him.

The wreck happened only a short distance from Pierce Junction, the station where Molly and her father work and, with her reporter sweetheart's interest at heart, Molly had photographed the wreck a few moments after it occurred and had written the complete story from the details she obtained from the conductor.

The star reporter sees the city editor give Denning his instructions and when the cub lays down the written card relating to the newspaper special upon which the newspaper men are to go to the wreck, the jealousy of the man prompts him to surreptitiously change the instructions in order to make Denning miss the train. However, the ex-telegrapher's familiarity with the road's workings prompts him to try for a "beat" by catching a freight which he knows will shortly be at a certain siding.

A wild automobile ride enables him to board the freight just as it leaves but he had not reckoned on the special having right of way and is soon sidetracked for the newspaper train. He hastens into the station where he is "stalled" and finds an old friend of the wire who gives him carte blanche with the telegraph instruments. The delighted Molly gets his call and within a few moments is sending him the complete story which he and his friend relays to the newspaper, thereby scoring a scoop over the other papers.

Molly leaves on the first train to give Denning the films of the wreck. Sure of promotion for his "beat," Denning lifts Molly to the train and carries her off to the city. They are congratulated by the city editor and Denning receives the promotion which enables him to marry Molly.

VITAGRAPH

WANTED, A GRANDMOTHER (Aug. 9).—The ghost has not walked for some time. Kitty Mallery, the young actress, consequently finds herself in straitened circumstances. Looking for the immediate dollar, she sees an "ad." in the newspaper for an elderly lady as companion to a little invalid boy. She answers it and receives a favorable reply. She makes herself up to fit the requirements and is selected for the position from a number of applicants. Assuming her duties, she finds them and her surroundings very pleasant. The little boy's father, a widower, a very attractive, kindly person, wins her heart, and she finds herself becoming very much interested in her employer, as well as his child.

The strain of keeping up the deception of her age and personality becomes very irksome, and she decides to leave. One night, after she has put her little charge to bed and she is about to retire herself, the little fellow is taken suddenly sick. Forgetting that she has removed her gray wig, she solicitously calls the boy's father to hasten for a doctor. Mr. Hale anxiously enters the room to see his child and is surprised to discover that Kitty is not an old lady, but a very charming young person. Tearfully, she explains to Mr. Hale why she has misrepresented herself and tells him she is going to leave. The little fellow asks her to remain, and tells his father how good she has been to him and how much he loves her. Kitty agrees to stay. The father himself is charmed with Kitty's tenderness, and often thought what a good mother and wife she would make. There is a mutual evidence of love in Kitty's and Mr. Hale's eyes as they meet each other's glances. He tells her she can stay under one condition: that she will be Philip's mother and his wife. Kitty willingly consents and Philip joyfully proclaims his satisfaction.

SUING SUSAN (Aug. 10).—"Look, Miss Susan, there is a man in the back yard next door." Annette, the maid, was all excitement when she acquainted her spinster mistress with this startling news. John Gordon, an old bachelor, and his valet, had just moved into the adjoining house. Inspecting his premises, he is discovered by the two women. John calls his valet and tells him to throw the rubbish which had accumulated on his property into Susan's yard. Susan directs Annette to go down and throw them back into John's yard. This starts a war between the old maid and the old bachelor, and leads to an acquaintance between Annette and James, which soon blossoms into love. Miss Susan threatens to sue John. To keep herself and maid separated from John and his valet, she spitefully builds a high board fence between their homes. This does not in any way interfere with James and Annette getting together with the assistance of a ladder. To still further facilitate their love-making, James cuts a hole in the fence, through which they have a quiet little tete-a-tete now and then. When Susan sees the hole in the fence, she again threatens to sue John, and between all of them things are getting interesting.

James gives Annette an engagement ring, and Susan, instead of finding fault with her, heartily congratulates her, and is ready to listen to her maid's recital of her love-making. John becomes curious and Susan is possessed with the same desire. They both appear at the hole in the fence at the same time, which brings them very close together. The humor of the situation strikes them both very forcibly. This is the beginning of the end. It is not long before the fence is taken down and the two are engaged to be married. In the final scene, James is seen with his arms around Annette's waist. John follows his example and entwines the slender waist of Susan and lovingly kisses her blushing cheek.

INGENUITY (Aug. 12).—Business is slow. Grandpa is sick and his two little grandchildren, Lola and Fred, are very much worried. The little cigar store, which is their only means of livelihood, has an opposition across the way, to which business is attracted by a wooden Indian which stands in front of the door, beckoning invitingly and extending a handful of cheroots to the passersby. The two little children do not want their poor old grandfather to know the exact condition of things. They try to attract attention to their store by draping it with bunting and keeping it neat and tidy, but they find it very hard to keep things going. Lola thinks up an idea of her own.

She dresses herself as an Indian, very much like the wooden one of their competitor. She still further enhances her appearance with the American flag. She takes her place outside their little shop. She is noticed by the leader of a large political meeting being held in the neighborhood. He, to make himself popular with his constituents, patronizes Lola by buying the cigars which she holds in her hand, inviting everybody to step inside and have one on him. The children do a booming business and there is no scarcity of customers from that time on. The children announce their success in advertising to their old grandfather, and all three kneel in grateful acknowledgment of their good fortune.

On the same reel:

BUNNY AND THE DOGS.—Bunny knows something about chickens, but what he doesn't know about dogs would fill a book. On his little farm in the country, John has everything but dogs. His wife insists upon having a good watchdog and tells him he might as well get one of high degree, something useful as well as ornamental. He starts out in quest of the right kind and the right breed. Visiting one of the largest kennels in the State he is surprised to see the largest collection of barkers he ever beheld, outside of Coney Island. He tells the keeper that he never knew there were so many dogs in existence. He is invited to enter the enclosure in which they are kept, and having no acquaintance with the habits of the brutes, he needs considerable coaxing. Inside the fence, he is surrounded by the whole dog-gone pack, who insist upon licking his face and giving him their paws. Not wishing to display his ignorance, he insists upon watching the dogs in their exercise, as they follow their keeper over the fields and hills. He helps the keeper feed them at meal time and finally decides upon one dog, which he takes in his arms upside down. The keeper instructs him in the proper method of carrying a dog, and Bunny smilingly hastens home to acquaint his wife with their newly acquired companion and protector.

AMERICAN

THE BAD MAN AND THE RANGER (Aug. 14).—Jim Hickey, bad man, insulted pretty Rosalyn Perkins by helping himself to several illicit kisses. Rosalyn told her father, a rigid Southern gentleman who still believed in the duello, and who promptly arranged a duel between Bob Blackburn, her lover, and Jim Hickey. This novel proposition amused Jim. On the battle-ground, Perkins slipped a blank into Jim's gun and a bullet into Bob's. Of course Bob didn't fire but Jim did. A week later, Bob, appointed deputy sheriff, went in search of Jim and his pals. But Jim caught Bob—then, recognizing Bob as the charitable lover who did not kill him when he had the chance, turned him free. A powerful Western with a dainty touch of comedy that will both amuse and interest.

THE OUTLAW COLONY (Aug. 15).—In the outlaw colony, Rattlesnake Ike loved Bessie Vanever, daughter of the old leader. So did handsome John Briscoe, and Bessie reciprocated. One day Jim Wiggins, sheriff, in disguise entered the camp. Ike accepted him but grew to hate him shortly. And then Jim fell in love with Grace, sister of Bessie, and found himself in a horrible plight. But the end came one day when Ike struck Briscoe. There was a shot and a scuffle and Ike died. Then, taking sides with the sheriff, the old outlaw and his two daughters along with Briscoe stood off the camp. A fine battle took place, ending in the death of the father. Later it was all explained. Wiggins appointed Briscoe a deputy and Briscoe found a new delight in his love for Bessie.

LUX

UNCLE'S FAVORITE PUDDING (Aug. 23).—Uncle Greedy is particularly pleased with the pudding which is served whilst he is dining with his nephew. The nephew has great expectations, and is therefore most anxious to please the old boy, but to his consternation his uncle declares that he will marry the cook who made so delicious a dish. The nephew and his wife and family are stricken with fear when uncle declares his intention of getting married and implore Mary, the cook, not to marry him. Mary has a lover and is not desirous of becoming the wife of old Uncle Greedy. Nevertheless, she is very cute and informs them that she must have time to consider their uncle's proposal. The week that follows is anything but pleasant for the members of the household, who are slaves to the wishes of the erstwhile cook. Mary realizes the strength of her position and insists upon her master and mistress doing all the housework. Mary becomes a regular tyrant, but Lily, the nephew's daughter, finds a way out. She discovers the recipe for the pudding and soon masters the art; however, she keeps her secret to herself. One day Uncle Greedy turns up to dinner, and the cook blankly refuses to make the coveted pudding. As she is exhibiting her "airs and graces" Lily steals quietly out and re-enters later with a fine pudding all steaming hot. Uncle's ill-humor quickly vanishes, and he swears that his charming little niece shall be heir to all his fortune. Mary retires crestfallen to seek consolation upon the manly bosom of P. C. 123, her particular gentleman friend.

On the same reel:

VIEWS OF LIVRAN.—Some very interesting scenery, which by its beauty will please young and old and will surely be appreciated and enjoyed by all.

COMET

THE HOUSE OF NO CHILDREN (Aug. 19).—Henry Johnson in this unique film may be likened in many ways to Old Scrooge in Charles Dickens' immortal story of "A Christmas Carol." Johnson evidently looks on life through smoked glasses, for his nature is cross-grained, irascible and grouchy. He has no apparent use for the sweet voices of little children, finds no responsive sympathy with their innocent childish pranks and regards their entire species with disdain and disgust. He is superintendent of a large apartment house, and in order to rid himself of their noxious presence he has a sign painted announcing that children are not wanted. Many families come to rent apartments, but are turned brusquely away. The children in the entire neighborhood seem to look upon him as an ogre and he is the unhappiest individual in existence. Left alone to his unpleasant thoughts he soon falls asleep and dreams. His troubled conscience takes various forms and he sees himself as others sees him. Children of all description commence to harass him. The water cooler closet, the large safe and even the steam pipes in his office become animated and each receptacle is populated with boys and girls who mimic and ape him, prance all over him, and mock him and annoy him in every conceivable manner. He is given a taste of his own medicine. Wherever he goes they are at his heels. His lot is unbearable and in sheer distraction he eventually cries out for mercy. They do not give him any restful respite and when it seems that he is on the verge of collapse, he abruptly awakes. He cannot realize that he has been dreaming owing to the vividness of it all.

The dream has taught him a lesson though, and he at once seeks to remedy his nature. Forthwith he sends in his resignation. Then he decides that children must have their sway, and immediately becomes their friend and champion. The change in his demeanor is striking. He calls to all the little ones, boys and girls alike, gathers them around him and assures and even proves that he loves them all by allowing them to dangle at his knees and use his former office for their playing ground.

A DIVIDED HOUSE (Aug. 26).—Josiah Griggs is a determined old man. He has a growing family which consists of a son, Jimmy, a daughter, Marjorie, and a devoted wife. Their marriage bliss seems unruffled until Mr. Griggs sees excellent prospects in farm life. He reads in the newspaper an advertisement where a man is ready to dispose of hundreds of acres of land to the person willing to share in the profits accruing from the land. The owner agrees to relinquish all rights to the property as soon as the possessor pays ten thousand dollars from the profits. Mrs. Griggs tries to dissuade him from such a foolish arrangement, but he makes up his mind to enter into the deal. Papers are signed and the bargain is clinched much against the will of Mrs. Griggs, who is sided by her daughter, who declares that she will stick by her mother and remain in town. Jimmy, on the other hand, is loyal to his father, and decides to go with him. We see the pair depart together and eventually get a picturesque glimpse of them reconciled to their new environment. To all appearances they are happy and contented. Things do not fare so well with Mrs. Griggs and Marjorie in the city. Their funds soon run low and they are in danger of eviction from their home. They appeal to Josiah, who refuses to help them. He says that if they come to the farm he will look after them, but will not aid them otherwise.

The first season's crops are successful and Josiah receives a check calling for twelve hundred dollars from a firm of commission merchants in the city. As a last resort, when compelled by poverty, mother and daughter go to the farm. Rural life appears to have a sudden charm for them. They are delighted with the place and show it. By easy stages they become inured to their new abode and surroundings. Husband and wife become reconciled, and everybody, including Marjorie, agree that life in the country is the only real place to live after all.

PATHE FRERES

PATHE'S WEEKLY NO. 34 (Aug. 19), HIS WINDMILL (Aug. 20).—The story in this film is not deep, but is the more impressive because of its simplicity. A tramp, who has been refused assistance by a miller, revenges himself by destroying the toy windmill of the miller's little boy. For this act the tramp is soundly thrashed by the father. At night when all is quiet and quite dark the vagrant sets fire to the miller's property and escapes. From a small flame the fire increases by leaps and bounds until the entire vicinity of the real windmill is laid a desolate waste. The spread of the flames is shown by the gradually increasing color in the film and is fascinating to an exceeding degree. On the same reel:

THE SEDGE WARBLER AND THE CUCKOO.—The peculiar trait of the Cuckoo, which tricks another bird into hatching her egg for her, is shown in color photography.

JEALOUSY ON THE RANCH (Aug. 21).—Although Nell Barclay is very young, she has succeeded in falling in love with Ralph Tracy, a big, manly ranch owner and friend of her father. Louis Potosi, a neighbor, is also in love with Nell. The two suitors attend the round-up held on the Barclay ranch and pay court to the pretty girl while watching the roping and branding of the cattle. Sunset finds the mates engrossed in each other and perfectly oblivious of the presence of Louis. The following day Louis lies in wait for Ralph on his morning ride and, as he passes, fires at him, wounding him slightly. The girl is a witness to the cowardly atack and notifies the cowboys, who pursue the fleeing Louis. After a wild and thrilling ride the culprit is brought to bay and the boys attend to him. They return to the ranch in time to find Ralph and Nell in fond embrace.

THE HAND OF DESTINY (Aug .22).—Senora Martinez, while out for a canter, is thrown from her horse. The accident mars her beauty for life. Her misfortune soon chills the fire of her husband's love and he becomes infatuated with a beautiful senorita. He is soon her devoted slave and his unfortunate wife is threatened with desertion. But one day, while out walking with his new love, his carelessness causes an explosion of dynamite by which he is made blind. The Hand of Fate thus leads him back to his faithful wife who forgives his infidelity and they forget their plight by comforting each other.

THE QUEEN'S PITY (Aug. 23.—When King Edward III. of England had succeeded in reducing the town of Calais to a state of starvation, he advised the authorities that if they sent him six of the city's noblest citizens, each with a noose about his neck, the warfare would be discontinued. The proposal is submitted to the citizens of Calais and, notwithstanding the lamentations of wives and children, six noblemen volunteer and go forth to save their fellows. The King's Chancellor, touched by the brave act, requests the King to be lenient, but he is obdurate and orders the sentence of death executed. The Queen, however, cannot bear to see such brave men sacrificed and she implores the King to relent. Her pleading finally melts the King's heart and the heroes return to cheer their sorrowing families. It is a really big drama, and the superb manner in which it is colored makes it additionally realistic.

THE $2,500 BRIDE (Aug. 24).—Jack Thompson asks "Boss" Barnet for his daughter's hand, and the wise old man asks him how much money he has in the bank. Jack is embarrassed, and the "Boss" tells him that when he has $2,500 he will consent to the wedding. The young people are disappointed by the turn of affairs, and to hasten the wedding the girl hits upon a clever ruse. They cut out some of her father's steers and sell them to a cattle buyer for $2,500. The couple engage a minister

and return to the ranch, where Jack shows the money to Barnet. The father gives his consent to the ceremony being performed, and it is not until they are united that the Newlyweds return the money and inform him that the joke is on him.

REPUBLIC

THE PICKANINNIES AND THE WATERMELONS (Aug. 26).—Mammy has been blessed with a large brood of youngsters, who, characteristic of the Southern negroes, are carefree and shiftless, having no thought but that of pleasure and amusement. Their fondness for watermelon instead of leading to their downfall merely adds to their pleasure when through a series of comical adventures they are enabled to relieve a farmer of his entire wagon load of melons.

A cakewalk, jubilee dance and a custard pie eating contest by the younger as well as the older members lends added comedy of a hilarious type to the story, and the mental battle of Parson Jones between piety and love for a watermelon wherein the watermelon comes off victorious is an extremely clever piece of comedy acting.

The story is unique as well as original, employing at it does an entire company of negro performers.

ECLAIR

DOLLS (Aug. 27).—Nellie Simpson's father dies and leaving her with but a few dollars and no way of earning more Dr. Day and his wife take Nellie into their home until something can be done for her. She seems so melancholy that Dr. Day says she must be roused. To this end he takes her with him on his rounds of visits. At length they come to the home of a very poor woman whose only child, a girl, is a cripple not even able to sit up. While talking with little Betty, Nellie idly draws a rag which is lying on the bed and from it fashions a crude doll. When Betty sees it she is so enraptured and lavishes such a world of love on it that Dr. Day tells her he will buy a real one if Nellie will dress it. She promises and they go and buy a large doll, which she dresses. As they are taking the doll to Betty a rich man sends for them to come and see his motherless daughter, a child of five. The child cries for the doll, and her father hires Nellie to dress all of Lily's numerous dolls. He at length falls in love with her in a peculiar manner, and she promises to be his wife.

THE PASSING PARADE (Aug. 29).—An episode or rather a series of episodes during the passing of the Memorial Parade May, 1912, in Brooklyn, N. Y. We find a group of young girls busy preparing for a coming G. A. R. Bazaar, dressing a large doll in prominence. Suddenly they hear the strains of the Star Spangled Banner. All attention, one of the number runs to the window. "Here comes the soldiers." All rush to the window; when one of the number suggests the piazza, all rush off—we see them on the decorated piazza hailing, hurrahing, and even singing the anthem—as the military go by. Here we are introduced to the young lovers, reading poetry, a duet as it were—and just as the young man is about to snatch a surreptitious but willingly tendered kiss he is interrupted by a burst of music from the passing band, our national anthem. The thread is broken, and while the lady enthusiastically waves her hand to the soldiers our young hero half-heartedly waves his hand, showing his disappointment. In the schoolroom a reunion to discuss the lessons taught by our great men—a vision of the famous episode of George Washington scorning to tell a lie, acknowledges he cut down the cherry tree; the lesson is interrupted by the strains of the "Star Bangled Banner" being played by a passing band. The children, carried away, join in with lusty lungs and sing the national anthem. Next we are introduced into a happy family circle. Grandma is hearing Clara her lesson, who now and then is prompted by Uncle George, whilst Ma and Pa are looking admiringly on. Grandma thinks she detects a prompt—and admonishes them all—chorus from all: "Oh, no, no; we'd never prompt—oh, dear no!" Clara asks Uncle to play a dance; she stops suddenly—hush, listen! she hears the band playing; runs off, returns immediately. "Oh, the parade; come, all"—and off the entire family go to see the parade. Clara is seen at the window saluting and cheering. Now, then, we were awaiting this all the time—the Blue and the Gray—two old veterans, one a Confederate, and the other a G. A. R. man, sipping their mint juleps. The old army veteran says, "Do you remember the 4th of July, '63?" "Yes," replies the man in gray, "that's when I got this wound." They both lapse into silent reminiscence and a vision of that skirmish comes before them. The defense of the flag. Bygones fade away. The G. A. R. man speaks first—and in a choked voice says: "Now shake hands; we are brothers." What's this? Old Glory burnt away from the staff? Oh, no—see how the old flag emerges from the flame and smoke, and waves as proudly as ever.

"Oh, say, can you see, by the dawn's early light.
What so proudly we hailed at the twilight's first gleaming.
. . . . . .
"And the Star Spangled banner in triumph shall wave,
O'er the land of the free and the home of the brave."

PARIS-ECLAIR

TWO BRAVE LITTLE HEARTS (Sept. 1).—After weeks of hardship and poverty, Peter Martin finally secures a place of employment at a jewelry store. One day while the proprietor of the store is out, leaving Peter in charge of his office, wherein is kept the more valuable jewels, Peter falls asleep.

Now enters a very sharp, shrewd thief named Dixon, and noticing Peter asleep, he enters the office and robs the safe of its valuable contents and leaves.

The thief passes out and meets two little boys carrying a basket of lunch. He happens to drop a racing programme which the boys pick up and keep, out of childish curiosity. The two youngsters are the sons of Peter, bringing his lunch, and so they arrive at the jeweler's and discover their father still asleep. They awake him and the jeweler returns to discover the theft and dismiss Peter.

Instinctively the youngsters, Ben and Artie, believe that the racing programme is a clue to the thief, so they go to the race track selling flowers. They meet the man who passed them on the steps the day of the robbery, and they follow him to his home.

Ben arms himself with a tile to prevent the thief escaping. Artie hurries away and soon returns with the police. Dixon is captured, the jewels found and returned and happiness returns to the Martin family again.

SOLAX

PHANTOM PARADISE (Aug. 28).—Davis Moore is an electrical engineer. He lives with his daughter in a modest home in a small town. Moore conceives a new idea for a dry battery and drops all of his interest in the material things of life—such as earning a living. While absorbed in his invention, gradually his home is reduced to a hovel and his daughter has a difficult time trying to make two ends meet. Finally she is forced to leave her father—who is by this time half-crazed—and seek employment. Because of her limited experience she finds this difficult—but in a very romantic way she becomes acquainted with a young manufacturer. Although her work is not useful—he gives her work to take home and in other ways takes an interest in the gentle but frail-looking creature.

The young manufacturer's interest in her takes him to her home where he learns about her father and his invention. He now interests himself in the invention also, and promises to take it to capitalists and engineers and have a test made as to the invention's commercial value. Not long after, the manufacturer learns that the invention is worthless. Knowing that this intelligence will break the hearts of both the inventor and his daughter, the manufacturer tells them that the invention is a success. He advances money to the pair and keeps them in ignorance of the true state of their affairs. They live happily and later the old man dies without learning that he has been living in a phantom paradise. His daughter, however, accidentally discovers that she has been receiving charity and tries to rebuke the manufacturer but he tells her he did it all because he had learned to love her. She comes out of her phantom paradise and forever after lives in a real paradise.

PLAYING TRUMPS (Aug. 30).—Tom, Dick and Harry all love Nan. Tom and Dick, becoming jealous of Harry, decide to unite forces, oust him and then settle the affair between themselves. So they proceed to make his life miserable whenever he is with her. At the critical moment, they always manage to appear as heroes and bear her off in victory, leaving Harry in various predicaments. Finally, when he takes her automobiling, they extract most of the gasoline, stalling his car in the suburbs. Then they whisk her away in their machine. Forced to walk home, Harry takes a cross-country route and finally discovers the others on the road below, stalled by a puncture. Hoping for a chance to turn the tables, he makes his way to the road, and in so doing stumbles upon a motion picture company just ending a play in which the hero rescues the heroine from desperadoes. This gives him an idea. He obtains the assistance of the actors and there follows a thrilling attack upon the automobile party in which Tom and Dick are securely bound. Just as Nan is about to be kidnapped Harry appears in the rôle of hero, and the obliging actors strew themselves upon the roadside. Harry executes a spectacular rescue and wins Nan from under the noses of his rivals.

RELIANCE

THE BULLY AND THE SHRIMP (Sept. 4).—A young Westerner, known as the Shrimp, is in love with a pretty Western girl. They are engaged to be married. A burly Eastern bully arrives in town and becomes enamored of the girl. He deliberately acts the bully and shows up the Shrimp as a coward because of his weakness and sets about to win the girl. She, believing his courage to be of the right sort, throws over the Shrimp and marries the bully. After they have been married some time, the bully is injured and unable to get around. While the bully is laid up, the doctor finds that the worry and care the wife has gone through has incapacitated her to such an extent that she is unable to give her baby proper nourishment. The only way to save the baby's life is to furnish it with a proper amount of baby food. The doctor discovers that there is none in town. He goes to the saloon where the men are congregated and tells them that someone will have to cross the desert to a certain town where the food needed can be obtained. The men, knowing that few have ever returned after crossing the desert, back down. The man who shows supreme courage turns out to be the Shrimp. He volunteers and we see him on the desert enduring every hardship. He enters the Western town on the opposite side and secures a number of packages of the food. On the way he loses his way, his horse dies, but he staggers on through the desert still holding on to the precious food. One by one the packages slip away from his fingers until when he arrives in his home town he staggers up the main street and surrenders just two packages to the men in the saloon. The Shrimp dies from exhaustion, the child lives and the bully is regenerated.

FOR LOVE OF HER (Sept. 7).—Jonas Heather suffers from moments of amnesia, which is unknown to his daughter, Nellie, or his friends. His daughter is in love with Bob Wisner, a ne'er-do-well of the town, whose saving grace is his love for Nellie. They become engaged, but her father won't permit the marriage and Bob leaves. Later he follows the old man during one of his bad moments and saves him from robbing a house. He is accused and goes to prison to save the father's name because of Nellie. Nellie goes blind from overstudy and only the specialists in New York at the free clinic are available for her cure. To get to New York the father offers to take charge of a canal boat. On the trip Bob, who has escaped from prison, takes refuge in the canal boat. Excuses are made to the blind girl and the pursuers placed on another scent. They are married before the boat reaches New York. In New York the operation is successful and it is then she learns of her husband's prison term. The father explains all and the girl takes Bob to her heart.

GREAT NORTHERN

FOR HER SISTER'S SAKE (Aug. 24).—Mrs. Wilberg, a widow, is giving a dance, to which Dr. Brown, his fiancée, Irma, and her sister, Anna, have been invited. In the opening scene, Dr. Brown is impatiently awaiting the arrival of Irma and Anna. At last they arrive and the three set out for Mrs. Wilberg's. Here Irma meets an old friend in Arthur, who arouses jealousy within Dr. Brown, who takes Irma away. Dancing proceeds, and Irma at last secures Arthur for her partner while Dr. Brown dances with Mrs. Wilberg. Irma and Arthur retire to a sitting-out room to talk over old times and are soon followed by Mrs. Wilberg and Dr. Brown. The latter

soon leave, and Mrs. Wilberg unconsciously drops her diamond star. Anna enters the room and, sitting in the chair just vacated by Mrs. Wilberg, discovers the lost jewel and secretes it. Her action is seen by Irma and Arthur, who are horrified. Mrs. Wilberg makes known her loss, but Anna denies having seen the star, and Irma and Arthur are too shocked to say she has it. At home Irma taxes Anna with the theft, and the latter, though at first denying it, finally confesses and gives the jewel to Irma. The next day Irma decides to consult Arthur as to how she can return it to Mrs. Wilberg. When she is ready to set out, Dr. Brown enters, and failing to get Irma to tell him where she is going, he follows her to Arthur's home. Arthur tells Irma to say she found the brooch stuck in the bottom of her dress, and kneels to show her just how she might say it was fastened. At this very moment, Dr. Brown enters and, thinking his fiancée unfaithful, throws off his engagement ring and leaves the room in a great rage. He then makes his way to Mrs. Wilberg's and tells the latter that Irma has her brooch. Irma, entering, is surprised to find Dr. Brown there. She goes up to Mrs. Wilberg and restores the brooch, but her story is discredited, and Mrs. Wilberg plainly shows that she believes Irma to be the thief. Irma leaves in tears. In the meantime, Anna has missed Irma, and repairs to Arthur's home to see whether he knows where her sister is. Anna and Arthur arrive just in time to meet Irma coming out. Seeing how things stand, Arthur takes both Irma and Anna to Mrs. Wilberg's and presenting Anna to Mrs. Wilberg, says: "There is the guilty one." Thoroughly repentant Anna sobs out her story on Mrs. Wilberg's shoulder, and is freely forgiven. Mrs. Wilberg begs Irma's forgiveness for believing her to be the thief. Irma turns to Arthur, and Dr. Brown, who has stood by all the time, quietly leaves, as he can see that Arthur has taken hold of Irma's affections far more than he could ever hope to do.

MAJESTIC

A CORNER IN KISSES (Aug. 25).—Tom, after a quarrel with his sweetheart, Mabel, writes a note to her friend, Anna, asking her to meet him as he wants her help in getting Mabel to make up. Anna's fiance, Jim, sees her with Tom and gets very angry. Under his jealous suspicions Anna refuses to explain and they part. Later she goes to the village with Tom, where he buys her a box of candy kisses. Jealous Jim, while walking through the woods hears Anna and Tom talking. He catches just one sentence, "Those kisses are delicious." This is enough to set him off again. He tells his sister Mabel what he heard and she starts off to have a reckoning with Anna. Anna is able to explain to her friend and the girls get together to teach Jim a lesson. Mabel returns home and tells her brother that Anna is going to sell kisses at the county fair. She means candy kisses, of course, but Jim does not know this. He thinks of a plan to outwit Anna. Going to the lady in charge of the fair he offers to buy out the "kiss booth" and offers her a hundred dollars. She tells the girls, who laugh and prepare to give Jim a great reception and also a great many kisses—of the candy variety!

On the day of the fair Jim arrives and seeks Anna's booth. He approaches triumphantly—only to be loaded down with boxes of candy. Not quite understanding, he picks up one of the boxes and reads the inscription—KISSES. He then realizes how he has been fooled and how ridiculously jealous he has appeared. He at once swears "never again."

The picture ends with a telescope view of Anna and Jim in a canoe drifting over quiet waters, and shows that after all, Jim did corner the kiss market.

THE DISPUTED CLAIM (Aug. 27).—Robert Saunders is alone in the world save for his 18-year-old daughter Grace. He takes her into the mountains of Nevada and establishes her in a comfortable little cabin while he explores the surrounding country for gold.

Neil McLeane, a hardy son of the West, is prospecting in the same locality and becomes deeply interested in Grace. He has an altercation with an Indian who forced his attentions on Grace, and makes him a deadly enemy. Neil discovers gold in the same claim that Saunders makes a strike and both men are about to register their ownership of the claim, by fastening a slip of paper on the same tree at the same time. A dispute arises and Neil is disarmed by Saunders and bound to the tree. But as Saunders backs away from his prisoner he steps into a bear trap and is himself held prisoner not ten yards from Neil. Saunders finally consents to throw Neil his knife if Neil will rescue him from the bear trap after he has cut his own bonds. The knife is tied to a string and thrown to Neil but falls short of its mark and as Saunders draws it back to him for another trial, the string breaks and both men are now helpless.

The Indian appears on the scene and, seeing a chance for revenge on Neil, lights a fire around him and is about to leave him to a miserable death when Neil manages to free one of his hands and slays the Indian with his own sheath knife. He then cuts himself loose and frees Saunders.

The terrible mental and physical torture both men have experienced has taught them a lesson and the disputed claim is divided equally between them as partners, while Grace further cements the partnership by giving Neil her hand in marriage.

LOCAL No. 35, I. A. T. S. E.

The first meeting of the new moving picture department of Local 35, I. A. T. S. E., was held at their meeting rooms 409 West Forty-seventh street, on Friday, August 9th, at 9.30 a.m.

The meeting was called to order by Chairman Frank Brennan with about 175 enrolled members present.

The Executive Board of Local 35 outlined the plans of reorganization followed by many of the enrolled members who spoke along the lines of good and welfare.

The enrolled members present elected a committee of nine to confer with the executive board of Local 35 to thoroughly discuss the plans of reorganization and submit their findings at their meeting which takes place on Sunday, August 18th, at 10 a.m., at their regular meeting rooms, 409 West Forty-seventh street. The committee has had several conferences with the executive board of Local 35 and will have a thorough report ready at this meeting.

The above committee, in conjunction with the executive board of Local 35, decided to continue the enrollment until the opening of the next meeting for the benefit of those moving picture operators who did not or could not attend the last meeting.

Signed—
Executive Board, Local 35,
I. A. T. S. E. of U. S. & C.

A CORNER IN KISSES
Majestic release August 25th.

Harlan, Ia.—Mrs. A. A. Allan and Mrs. Fred Walker bought a motion picture theatre here.

Holstein, Ia.—C. L. Noelkars sold his interest in the Scenic Theatre to Conrad Claussen.

Monticello, Ia.—O. B. Crane will conduct a motion picture theatre here.

Northwood, Iowa—Brager & Rue have been succeeded by John M. Slossom in the airdrome.

Oelwein, Iowa—Claude Schneider has sold his interest in the Dreamland Theatre to T. A. Bryan, who is now sole proprietor.

New Haven, Conn.—The Congress Square Theatre has been sold to Alderman & Esher.

New York, N. Y.—Motion picture theatre will be erected on Broadway, north of 94th street.

Waterbury Conn.—Architect C. Jerome Bailey is drawing plans for a moving picture theatre on East Main St.

Beverly, Mass.—Work has commenced on the new motion picture house in Depot Square.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 22—The Maniac	
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 17—The Airman	
July 17—The Legend of the Chrysanthemum	

AMERICAN

Aug. 1—A Life for a Kiss	
Aug. 5—The Meddlers	
Aug. 8—The Girl and the Gun	
Aug. 12—The Battle Ground (2 reels)	
Aug. 14—The Bad Man and the Ranger	
Aug. 15—The Outlaw Colony	
Aug. 19—The Land of Death (Dr.)	
Aug. 21—The Outlaw Colony (Dr.)	

NEW YORK MOTION PICTURE CO. "101 Bison"

July 30—The Desert	
Aug. 2—The Gambler and the Girl	
Aug. 6—The Reformed Outlaw	
Aug. 9—The Garrison Triangle	
Aug. 13—The Bugle Call	
Aug. 16—The Other Girl	
Aug. 20—The Buffalo Hunt	
Aug. 23—The Reckoning	
Aug. 27—The Bandit's Gratitude	
Aug. 30—The White Lie	

CHAMPION

July 29—The Poisoners	
Aug. 5—What a Woman Will Do (Rr.)	
Aug. 12—For His Child (Dr.)	
Aug. 19—The Bum and the Bomb (Com.)	
Aug. 26—The Foundling	

COMET

July 29—Reconciled at Reno (Com.)	1000
Aug. 3—The Sheriff Outwitted (W. Dr.)	1000
Aug. 5—A Bachelor's Romance (Dr.)	1000
Aug. 10—Holdup in Buckeye Canyon (W. Dr.)	1000
Aug. 12—Two Women and One Man (Dr.)	1000
Aug. 17—Western Chivalry (W. Dr.)	1000
Aug. 19—House of "No Children" (Com.)	1000
Aug. 24—The Deputy's Duty (W. Dr.)	
Aug. 26—A Divided House	

ECLAIR

Aug. 4—The Price of Blood	
Aug. 4—Beautiful Vintage Time	
Aug. 6—Because of Bobbie	
Aug. 8—Boys Again	
Aug. 11—The Foster Sister	
Aug. 11—Carlsbad	
Aug. 13—Daddy (Com.)	
Aug. 15—Aunt Hetty's Gold Fish (Com. Dr.)	
Aug. 18—A Child to the Rescue (Dr.)	
Aug. 18—Egyptian Ruins	
Aug. 20—Wanted: A Wife in a Hurry (Com.)	
Aug. 22—Robin Hood (Dr.)	
Aug. 25—The Will (Dr.)	
Aug. 25—A Moslem Lady's Day	
Aug. 27—Dolls	
Aug. 29—The Passing Parade	
Sept. 1—Two Brave Little Hearts	

GREAT NORTHERN

July 20—Uncle Reuben Goes to Town (Com.)	332
July 27—Don't Go on the Spree (Com.)	876
Aug. 3—The King's Power (2 reels) (Dr.)	2000
Aug. 10—Thou Shalt Not Kill (Dr.)	
Aug. 10—When the Cat's Away (Com.)	
Aug. 17—The Prodigal's Return (Dr.)	
Aug. 24—For Her Sister's Sake (Dr.)	944

GAUMONT

	Feet
Aug. 20—Her Supreme Sacrifice	
Aug. 27—The Story of Chopin	
Aug. 29—Marriage on the Run	
Sept. 3—Refugee's Casket (2 reels)	
Aug. 6—Dream Driven	
Aug. 13—Graziella the Gypsy	
Aug. 22—Androclus and the Lion	
Sept. 5—A Midnight Encounter and The Launching of the Imperator	
Sept. 10—Love's Serenade	
Aug. 15—Their Lives for Gold	
Aug. 20—Her Supreme Sacrifice	
Aug. 27—The Story of Chopin	
Aug. 29—Marriage on the Run	
Sept. 3—Refugee's Casket (2 reels)	
Sept. 12—The Plague-Stricken City	
Sept. 17—Queen Elizabeth's Token	

GEM

July 23—Bread Cast Upon the Waters	
July 30—Back to Her Own	
Aug. 6—'Neath the Homespun	
Aug. 13—Babette (Dr.)	
Aug. 20—White Dove's Sacrifice (Dr.)	
Aug. 27—Baby Fingers	

IMP

Aug. 3—In and Around Chicago	
Aug. 12—Big Hearted Sim (Dr.)	1000
Aug. 15—In Old Tennessee (Dr.) (2 reels)	2000
Aug. 17—Kidnapping Dolly (Com.)	
Aug. 17—In and Around Charleston, S. C. (Scenic)	
Aug. 19—Padrone's Daughter (Dr.)	
Aug. 22—The Castaway (Dr.)	
Aug. 24—Chappie, the Chaperon	
Aug. 24—The Great Geysers of Yellowstone Park	
Aug. 26—Making Good	
Aug. 29—A Happy Family	
Aug. 31—A Case of Smallpox	
Aug. 31—Her Burglar	

ITALA

Feb. 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	
July 6—A Woman's Duplicity (Dr.)	
July 20—Magical Hat	
July 20—An Eventful Day	

LUX
By Prieur.

July 26—Mr. X and the Unfortunate Heiress (Dr.)	967
Aug. 2—The Mysterious Flowers (Dr.)	983
Aug. 9—A Race for Liberty (W. Dr.)	580
Aug. 9—The Postman's Escapade (Com.)	272
Aug. 16—Tommy Saves His Little Sister (Dr.)	
Aug. 23—Uncle's Favorite Pudding (Com.)	744
Aug. 23—Views of the Livran (Sc.)	239

MAJESTIC

Aug. 4—Farmer Allen's Daughter (Dr.)	
Aug. 6—The Higher Thought (Com.)	
Aug. 11—The Matrimonial Substitute	
Aug. 11—The Striped Parasol	
Aug. 13—A Summer Idyl	
Aug. 18—Toodles	
Aug. 20—The New Butler	
Aug. 25—A Corner in Kisses	
Aug. 27—The Disputed Claim	

MILANO

Aug. 10—Playthings of Fate	
Aug. 17—Their Guardian Angel	
Aug. 24—The Courage of Fear	
Aug. 31—A Circus Romance	

NESTOR FILM COMPANY

	Feet
July 24—The Little Moonshiner	
July 26—Young Wild West's Prairie Pursuit	
July 29—The Undoing of Slim Bill	
July 31—The Obligation	
Aug. 2—Young Wild West Washing Out Gold	
Aug. 7—Fatty of E. Z. Ranch (W. Com.)	
Aug. 9—A Mexican Mix-up (Dr.)	
Aug. 12—A Tale of the Foothills (Dr.)	
Aug. 14—How Steve Made Good (Com. Dr.)	
Aug. 16—The Miner's Widow (Dr.)	
Aug. 19—When the Heart Calls (Dr.)	
Aug. 21—The Alibi (Dr.)	
Aug. 23—A Stubborn Cupid	
Aug. 26—The Story of a Wallet	
Aug. 28—Uncle Bill	
Aug. 30—The Girls and the Chaperon	

POWERS' PICTURE PLAYS

Aug. 9—The Burglar and the Rose (Dr.)	
Aug. 14—Horse Show at Long Branch (Top.)	
Aug. 14—Wanted, a Practice (Com.)	
Aug. 16—The Golden Rule (Dr.)	
Aug. 21—Her Diary (Dr.)	
Aug. 23—Life's Lesson (Dr.)	
Aug. 28—An Exciting Outing	

RELIANCE

Aug. 14—Order in the Court	
Aug. 17—A Man Among Men	
Aug. 21—One Against One	
Aug. 24—North of 53	
Aug. 28—Secret Service Man	
Aug. 31—Thelma (2 reels)	
Sept. 4—The Bully and the Shrimp	
Sept. 7—For Love of Her	

REPUBLIC

Aug. 5—The Octoroon's Sacrifice	
Aug. 12—The Borrowing Simp	
Aug. 19—The Curse of Drink (Dr.)	
Aug. 26—The Pickaninnies and the Watermelons	

REX

Aug. 15—The Greater Christian (Dr.)	
Aug. 18—Thus Many Souls (Dr.)	
Aug. 22—An Old Fashioned Girl (Dr.)	
Aug. 25—The Leader of the Band (Dr.)	
Aug. 29—A Japanese Idyl	
Sept. 1—In Honor Bound	
Aug. 11—The Troubadour's Triumph	
Aug. 11—None Can Do More	

SOLAX

Aug. 7—The Little Rangers	
Aug. 9—The Pink Garters	
Aug. 14—The Blood Stain	
Aug. 16—The Strike	
Aug. 21—His Double	
Aug. 23—The Equine Spy (2 reels)	
Aug. 28—Phantom Paradise	
Aug. 30—Playing Trumps	

THANHOUSER COMPANY.

Aug. 13—Now Watch the Professor	
Aug. 16—The Wrecked Taxi	
Aug. 18—As Others See Us	
Aug. 18—Warner's Waxworks	
Aug. 20—The Darkest Hour	
Aug. 23—Conductor 786	
Aug. 25—When a Count Counted	
Aug. 27—Lucile (Part 1 and 2)	
Aug. 30—Lucile (Part 3)	

VICTOR

Aug. 16—The Chance Shot (Dr.)	
Aug. 23—Her Cousin Fred	
Aug. 30—The Winning Punch	

THE SENSATIONAL NEW YORK POLICE SCANDAL

The Rosenthal Case

Produced from original authentic views.

Supplied exclusively to us by the National Press Syndicate.

20 Slides, Plain.....	$ 5.00	40 Slides, Plain.....	$10.00
20 Slides, Colored...	10.00	40 Slides, Colored...	20.00

Special lecture and 1 sheet lithos free with each set.

A. J. CLAPHAM, 130 West 37th Street, New York

The Originator of Sensational Feature Lectures

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

In writing to advertisers please mention "MOVING PICTURE NEWS"

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
July 25—The Would Be Shriner (Com.)	
July 25—Willie Becomes an Artist (Com.)	
July 29—Black Sheep (Dr.)	
Aug. 1—The Narrow Road (Dr.)	
Aug. 5—The Tourist (Com.)	
Aug. 5—What the Doctor Ordered (Com.)	
Aug. 8—A Child's Remorse (Dr.)	
Aug. 12—Rameses, King of Egypt (2 reels) (Dr.)	
Aug. 12—The Inner Circle (Dr.)	
Aug. 15—An Interrupted Elopement (Com.)	
Aug. 15—The Tragedy of a Dress Suit (Com.)	
Aug. 19—With the Enemy's Help (Dr.)	1000
Aug. 22—A Change of Spirit (Dr.)	1000

CINES
C. Kleine

Aug. 3—Law and the Man (Dr.)	640
Aug 3—Carthage and Sidi-Bu-Said (Sc.)	
Aug. 6—The Little Orphan (Dr.)	903
Aug. 10—The Danger Line (Dr.)	1067
Aug. 13—Mona Lisa in Disguise (Com.)	600
Aug. 13—Vicovaro, Italy (Sc.)	400
Aug. 17—A Convict's Gratitude (Dr.)	1025
Aug. 20—A Matter of Pride (Dr.)	963
Aug. 24—Jenkins, the Watchman (Com.)	235
Aug. 24—Modern Naples (Sc.)	290
Aug. 24—A Picture C. O. D. (Com.)	450
Aug. 27—The Bridge of Lammermoor (Dr.)	1000
Sept. 3—A Tragedy of Long Ago (Dr.)	1000
Sept. 7—The Sacking of Rome (Dr.)	770
Sept. 7—Picturesque Sardinia, Italy (Sc.)	230

EDISON

July 17—Revenge is Sweet (Com.)	600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)	400
July 19—The Necklace of Crushed Rose Leaves	1000
July 20—The Little Artist of the Market (Dr.)	1000
July 23—The Sketch with the Thumb Print (Dr.)	1000
July 24—The Grouch (Com. Dr.)	985
July 26—The Escape from Bondage (Dr.)	1000
July 27—The Relief of Lucknow (Hist. Dr.)	1000
July 30—More Precious Than Gold (Dr.)	1000
July 31—When She Was About Sixteen (Com.)	1000
Aug. 2—The Lord and the Peasant (Dr.)	1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 17, 1912	700
Aug. 3—Mary Had a Little Lamb (Com.)	300
Aug. 7—Marjorie's Diamond Ring (Com.)	1000
Aug. 9—The Librarian (Dr.)	980
Aug. 14—Holding the Fort (Com.)	1000
Aug. 16—The Harbinger of Peace (Dr.)	1000
Aug. 17—Spring Log Driving, Maine	1000
Aug. 20—The Street Beautiful (Edu.)	1000
Aug. 21—Mr. Pickwick's Predicament (Com.)	1000
Aug. 23—The Cub Reporter (Dr.)	1000
Aug. 24—The War on the Mosquito (Edu.)	1000
Aug. 27—Alone in New York	1000
Aug. 28—Helping John (Com. Dr.)	1000
Aug. 30—The Boy and the Girl (Dr.)	1000
Aug. 31—Simla (Sc.)	1000

ESSANAY FILM CO.

July 26—Twins	
July 27—A Moonshiner's Heart	
July 30—Broncho Billy's Pal (Dr.)	1000
Aug. 1—Her Hour of Triumph (Dr.)	1000
Aug. 2—The Browns Have Visitors (Com.)	1000
Aug. 3—The Loafer's Mother (Dr.)	1000
Aug. 6—The New Church Organ (Dr.)	
Aug. 8—The Old Wedding Dress	
Aug. 9—The Tale of a Cat (Com.)	
Aug. 10—The Little Sheriff	
Aug. 13—Broncho Billy's Last Hold-up (Dr.)	1000
Aug. 15—An Adamless Eden (Com.)	1000
Aug. 16—The Magic Wand (Juvenile)	1000
Aug. 17—On the Moonlight Trail (Dr.)	1000
Aug. 20—The Return of Becky (Dr.)	
Aug. 22—A Corner in Whiskers (Com.)	
Aug. 23—Her Adopted Father (Dr.)	
Aug. 24—Broncho Billy's Escapade (Dr.)	

LUBIN

Aug. 12—The Minister and the Outlaw	
Aug. 14—The Stubbornness of Youth	
Aug 15—Basehall Industry	
Aug. 16—The Hindoo's Charm	
Aug. 17—The Deputy's Peril	
Aug. 19—The Hoho Cluh (Com.)	
Aug. 19—Won at High Tide (Com.)	
Aug. 21—The Convalescent (Dr.)	
Aug. 22—The New Ranch Foreman (Dr.)	
Aug. 23—Work in a U. S. Arsenal (Edu.)	
Aug. 23—A Water Fight (Com.)	
Aug. 24—The Government Test (Dr.)	
Aug. 26—The Deceivers (Dr.)	
Aug. 28—The Burnt Cork (Com.)	
Aug. 29—For the Love of a Girl (Dr.)	
Aug. 30—Pinned (Com.)	
Aug. 30—The Overworked Bookkeeper (Com.)	
Aug. 31—The Sheriff's Prisoner (Dr.)	
Aug. 28—The Caretaker (Com.)	
Sept. 2—A Substitution (Com.)	
Sept. 4—The Bank Cashier (Dr.)	
Sept. 5—The Smuggler (Com.)	
Sept. 6—The Jockeys (Com.)	
Sept. 6—The Singing Girl (Com.)	

G. MELIES

July 18—A Cowboy's Proposal (Com.)	
July 25—A String of Beads (Dr.)	1000
Aug. 1—The Will of Destiny	
Aug. 8—The Ranger's Girls	
Aug. 15—Romance at Catalina	
Aug. 22—The Moth and the Flame (Dr.)	1000
Aug. 29—His Partner's Share (Dr.)	1000

PATHE FRERES

Aug. 9—The Burglar's Weird Reception (Com.)	
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa	
Aug. 10—Here and There in Oregon (Travel)	
Aug. 10—Kittens	
Aug. 12—Pathe's Weekly No. 35	
Aug. 13—The Tyrolean Doll (Com.)	
Aug. 14—Silver Wing's Two Suitors (Dr.)	
Aug. 15—Cupid's Stolen Arrows (Com.)	
Aug. 15—Some Inhahitants of Stagnant Water	
Aug. 16—A Love Story of Old Japan (Dr.)	
Aug. 17—The Cactus County Lawyer (W. Dr.)	
Aug. 19—Pathe's Weekly No. 34	
Aug. 20—His Windmill (Dr.)	
Aug. 20—The Sedge Warhler and the Cuckoo (Edu.)	
Aug. 21—Jealousy on the Ranch (W. Dr.)	
Aug. 22—The Hand of Destiny (Dr.)	
Aug. 23—The Queen's Pity (Hist. Dr.)	
Aug. 24—The $2,500 Bride (Com.)	
Aug. 26—Pathe's Weekly No. 35	
Aug. 26—Fire at Sea (Dr.)	
Aug. 27—A Prince of Israel (Bih.)	
Aug. 28—The Live Wire (Dr.)	
Aug. 29—The Detective's Desperate Chance (W. Dr.)	
Aug. 29—The Armless Wonder	
Aug. 30—The Musketeer's Love (Hist. Dr.)	
Aug. 31—An Aeroplane Love Affair (Com.)	

KALEM CO.

Aug. 2—The Barefoot Boy	1000
Aug. 2—Easter Celebration at Jerusalem (Sc.)	
Aug. 5—The Mine Swindler (Dr.)	1000
Aug. 7—Freed from Suspicion (Dr.)	1000
Aug. 9—The Wandering Musician (Dr.)	1000
Aug. 12—The Little Keeper of the Light (Dr.)	1000
Aug. 14—Kentucky Girl (Dr.)	1000
Aug. 16—The Prison Ship (Dr.)	1000
Aug. 19—The Daughter of the Sheriff (Dr.)	1000
Aug. 21—The Frenzy of Firewater (Dr.)	1000
Aug. 23—The Beauty Parlor of Stone Gulch (Com.)	1000
Aug. 24—Ruhe Marquard Wins (Dr.)	1323

SELIG

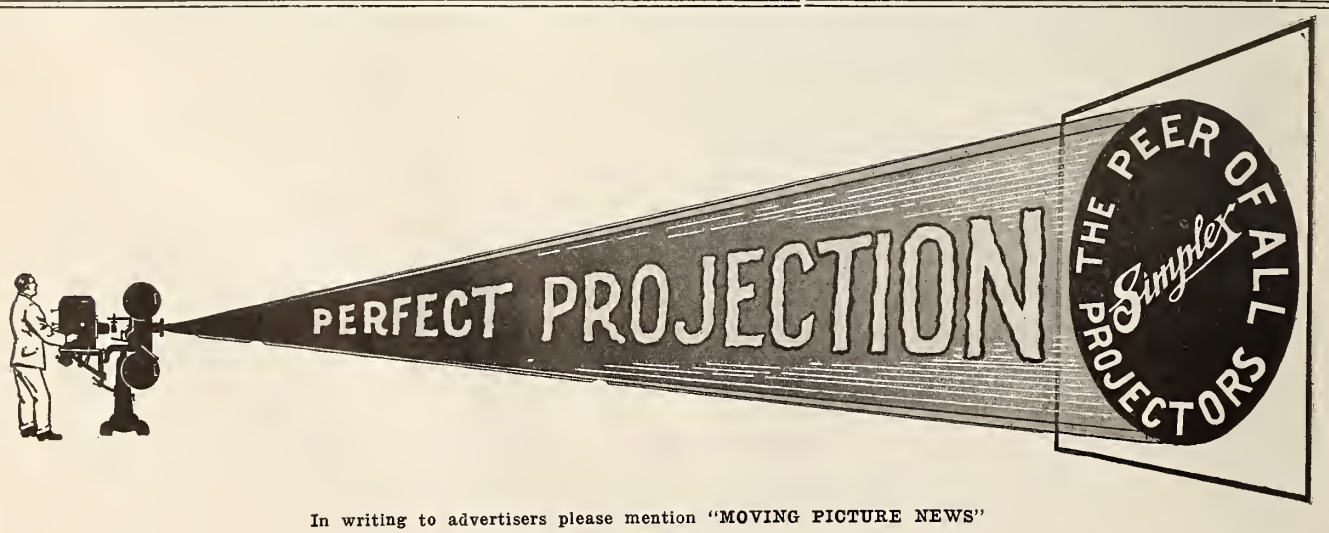
Aug. 1—Officer Murray (Dr.)	1000
Aug. 2—The Wreck of the Vega	
Aug. 2—The Right Way and the Wrong Way (Edu.)	
Aug. 5—An Unexpected Fortune (Com., Dr.)	1000
Aug. 6—The Man from Dragon Land (Dr.)	1000
Aug. 8—The Girl at the Cupola (Dr.)	1000
Aug. 9—The Boob (Com., Dr.)	1000
Aug. 12—A Messenger to Kearney (Dr.)	1000
Aug. 13—The Wayfarer (Dr.)	1000
Aug. 15—In the Tents of the Asra (Dr.)	1000
Aug. 16—Two Gay Dogs (Com.)	1000
Aug. 19—The Box Car Baby (Dr.)	1000
Aug. 20—The Cowhoy's Mother (Dr.)	
Aug. 22—Betty Fools Dear Old Dad (Com.)	1000
Aug. 23—Land Sharks vs. Sea Dogs (Com. Dr.)	
Aug. 23—From Forest to Mills (Edu.)	

URBAN ECLIPSE
G. Kleine

Aug. 7—From Sion to Champery, Switzerland (Travel)	220
Aug. 7—A Quiet Boarding House (Com.)	390
Aug. 14—The Rivals (Dr.)	1000
Aug. 21—Microscopical Curiosities	300
Aug. 21—Pulp Mills in the Province of Quehec (Ind.)	275
Aug. 21—A Day in the German Navy (Top.)	400
Aug. 28—The Golden Curl (Dr.)	1020
Sept. 4—An Eccentric Sportsman (Com.)	455
Sept. 4—Small Game at the Zoo (Sc.)	165
Sept. 4—From Lauterhrunnen to Murren, Switzerland (Sc.)	380

VITAGRAPH

Aug. 3—The Fatherhood of Buck McGee (Dr.)	1000
Aug. 5—Too Much Wooing of Handsome Dan	1000
Aug. 6—At the Eleventh Hour	1000
Aug. 7—The Cross-Roads	1000
Aug. 9—Wanted: A Grandmother	1000
Aug. 10—Suing Susan	1000
Aug. 12—Bunny and the Dogs	300
Aug. 12—Ingenuity	700
Aug. 13—The Heart of Esmeralda	1000
Aug. 14—Vultures and Doves	1000
Aug. 16—A Bogus Napoleon	1000
Aug. 17—Two Battles	1000
Aug. 19—Her Grandchild	1050
Aug. 20—Lovesick Maidens of Cuddleton	1000
Aug. 21—The Ancient Bow	1000
Aug. 23—Saving an Audience	1000
Aug. 24—On Board Kaiser Wilhelm II	388
Aug. 24—The Party Dress	614
Aug. 27—Flirt or Heroine	1000
Aug. 28—Two Cinders	555
Aug. 28—Bumps	477
Aug. 30—Written in the Sand	1000
Aug. 31—The Bond of Music	1000



ECLAIR

TUESDAY, AUGUST 27th

"DOLLS"

A drama which runs the gamut of tenderness. After all a child's love for her dolls is but mother-love inherent.

THURSDAY, AUGUST 29th

"THE PASSING PARADE"

Quite the most novel effort in many a month of pictures. A picture poem, yet as interesting as a novel.

SUNDAY, SEPTEMBER 1st

"TWO BRAVE LITTLE HEARTS"

Children are but men in the making. Here then is a powerful object picture of what "little men" can accomplish.

ECLAIR FILM CO., 225 W. 42nd St., New York City, N.Y.

EASTMAN
motion picture
film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

FIGHT FIRES
IN
MOVING PICTURE BOOTHS
WITH THE
Pyrene TRADE MARK
FIRE EXTINGUISHER

¶ The Pyrene Extinguisher is small and easily operated. It can be snatched from the wall and put in instant operation.

¶ **Pyrene**, the liquid contained in the extinguisher, is non-damaging and a non-conductor of electricity.

¶ **Pyrene** does not deteriorate or evaporate in the extinguisher.

¶ **Pyrene** is the most effective extinguisher of incipient fires on the market.

Length, 14 in. Diameter, 3 in. Weight, 5 lbs. filled ready for use.

Included in the lists of Approved Fire Appliances Issued by the National Board of Fire Underwriters.

Write for full information.

PYRENE MFG. CO., 1358 Broadway, N. Y. City

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

FOR SALE—Moving picture theatre costing $1400 for $700. $32.50 month rent. Bargain.
FOR SALE—Film $2.50 to $5 reel. 2 and 3 reel features $25 and up.
Edison, Lubin, Powers, Motiograph new $100. For rent 12,000 feet film $12 weekly. Songs and Posters free.
Will buy any make of film and machine.
H. DAVIS, WATERTOWN, WIS.

ROSS LENSES

For Projection Machines and Cinematograph Cameras
Ross Zeiss Tessar Lenses, F 3.5
No. 1—2-inch Focus in Focussing Mount
No. 1a—3-inch Focus in Focussing Mount
Send for our Catalogue of Cinematograph Lenses

GEORGE MURPHY, INC.,
57 East Ninth Street, New York

PATENTS

promptly obtained **OR NO FEE.** Trade-Marks, Caveats, Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*

H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

LIGHTS AND SHADOWS OF CHINATOWN

Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

NEW YORK FILM CO.
12 Union Sq. New York

DO YOU WANT TO MAKE MOVING PICTURES?
We sell and rent moving picture cameras, printers and perforators, new or second-hand.
Educational films made, advertising films taken to order.
We rent cameras and camera men.
SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, N. Y. C.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING PHOTO ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 817 CHELSEA

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

MAKE YOUR OWN SLIDES

WITHOUT AID OF PHOTOGRAPHY

From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.
MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

Films For Sale!

$2.50 per reel up
Biggest bargains in the country.
Send for catalogue.

ACME FILM CO.
130 West 37th Street, New York

PIANISTS WANTED
to send name and address of theatre where playing for big collection of
FREE MUSIC
all New York's latest hits—free for a postal. Most remarkable offer ever made.

S. & B. PUB. CO.,
124 W. 45th St., New York City.

HARD MAPLE

FOLDING CHAIRS

$6.00 per doz. Quick Delivery

Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK

The Art of Scenario Writing

By WILLIAM LORD WRIGHT

And 1 Year's Subscription to *Moving Picture News* for $2.00

THE 1913 MODEL
MOTIOGRAPH
THE PEER OF ANY PICTURE MACHINE ON EARTH IS NOW READY FOR SHIPMENT

SPECIFICATIONS

MECHANISM

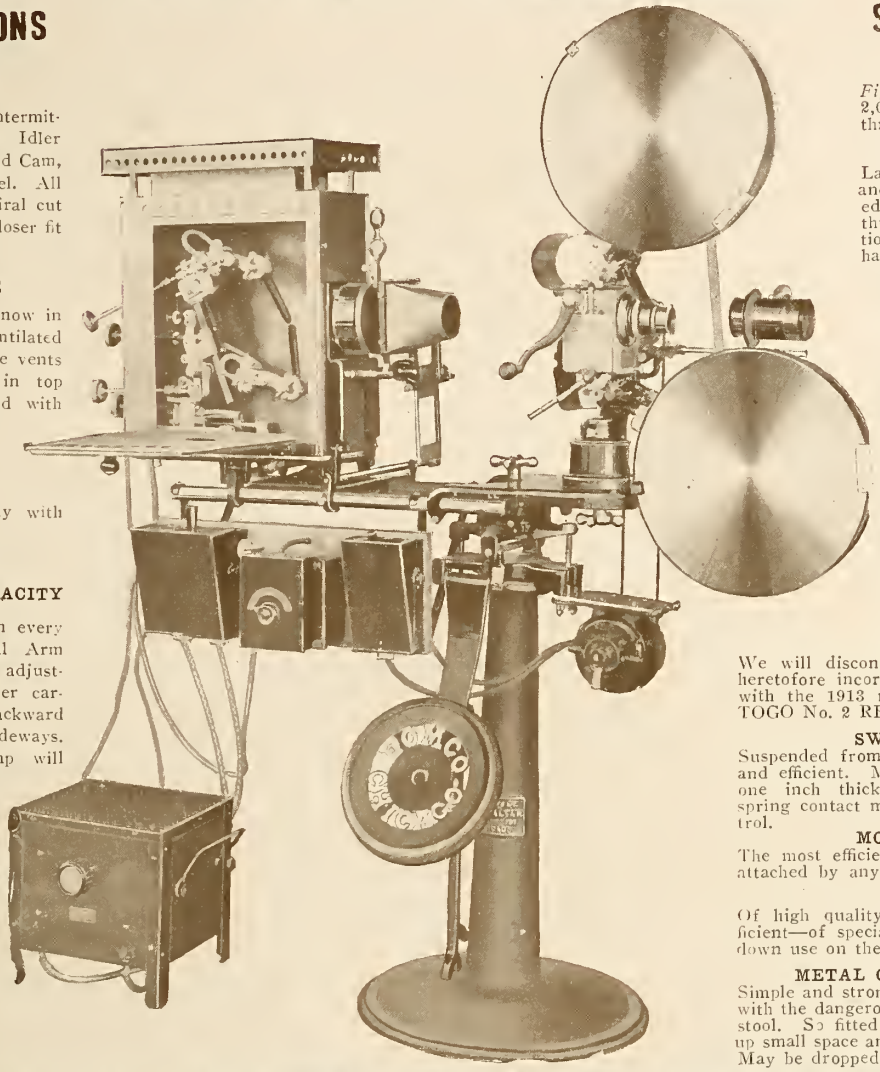
Contains hardened Intermittent Sprocket, Steel Idler Rolls, Heavier Star and Cam, Heavier Balance Wheel. All gears of steel and spiral cut teeth which means a closer fit and longer wear.

LAMP HOUSE

The largest and best now in use. Thoroughly ventilated on all sides with large vents for escape of heat in top hood. Carefully lined with best quality translite board in bottom, front and top. Passes Inspection Anywhere. Supplied only with spring hinged doors.

ARC LAMP
125 AMPERE CAPACITY

Heavier and better in every way. Has Universal Arm and Clamp with two adjustments added on upper carbon arm,—Either backward and forward or sideways. The Universal Clamp will hold any diameter of Carbon from ¾ down to ⅜. Racks provide for a TWENTY-INCH CARBON FEED—a 12" upper and 8" lower.



SPECIFICATIONS

MAGAZINES

Fifteen inch diameter to hold 2,000 feet of film at one threading.

DOWSER SHUTTER

Large diameter with ball balanced handle. Firmly mounted on condenser mount, thus also acting as protection for lantern slides. The handle may also be used for lifting out hot condenser chamber for changing of glasses.

FILM SHIELDS

Large and strong. Thoroughly protect film in its entire passage from one magazine to the other.

RHEOSTAT

Either *heavy grid type or coil* on 110 v. line. Our grid is adjustable from 20 to 55 amperes. The coil from 30 to 45 amperes.

STAND

The original Gibraltar base, perfect rigidity, 3 heights, with every desired adjustment.

REWIND

We will discontinue the patented rewind heretofore incorporated in mechanism, and with the 1913 model; we will supply the TOGO No. 2 REWIND at no extra cost.

SWITCHBOARD

Suspended from metal sliding base. Rigid and efficient. Made of best quality slate—one inch thick. Contains main switch, spring contact motor switch and speed control.

MOTOR DRIVE

The most efficient ever designed. Quickly attached by any one.

MOTOR

Of high quality—strong, compact and efficient—of special construction for up-side-down use on the Motiograph.

METAL OPERATOR'S SEAT

Simple and strong and designed to do away with the dangerous and cumbersome wooden stool. So fitted to the Motiograph to take up small space and in most convenient place. May be dropped completely out of way.

PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.

THE PRICE HAS GONE UP FOR THREE REASONS:

1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete,

OUR GUARANTEE FREE UPKEEP FOR ONE YEAR

Covering parts of the 1913 model Motiograph Mechanism that may become worn out in service, or which may show defects in material or workmanship, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by

THE ENTERPRISE OPTICAL MFG. COMPANY, 568 W. Randolph St., Chicago, Ill.

For Sale by Live Dealers Everywhere.

Gaumont

A HANDCOLORED OPPORTUNITY

Gaumont

OUR FILMS ARE PROTECTED BY COPYRIGHT.

Two Reels of Teeming Sensation. One and 3 Sheets—Lobby Displays Photos —Cuts—Pamphlets. Let us hear from you in time.

Watch for the September issue of the PHOTO PLAY MAGAZINE.

This will make them long remember your house if you feature it properly.

Write us for a copy of the Gaumont Graphic which will explain its importance.

TUESDAY, SEPT. 3--Handcolored

The Refugee's Casket

NEXT IN LINE! **SEPT. 19—Two Reels**

Kings in Exile

A film that deals with the events of great empires. Here's a serious, dignified monarchy exposer. Not anarchistic, but treated rather from the angle of love and princely sorrow. The everlasting evil of title marry title!

Tuesday, Aug. 27th
THE STORY OF CHOPIN

Thursday, Aug. 29th
MARRIAGE ON THE RUN

Thursday, Sept. 5th
A MIDNIGHT ENCOUNTER

Tuesday, Sept. 10th
LOVE'S SERENADE

Scene from A MIDNIGHT ENCOUNTER

Thursday, Sept. 12th
THE PLAGUE STRICKEN CITY

Tuesday, Sept. 17th
QUEEN ELIZABETH'S TOKEN

Tuesday, Sept. 24th
THE HEART OF THE RED MAN

Thursday, Sept. .26th
THE STOLEN CUB

Gaumont

Gaumont

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, Sole Distributors.

HERE WE GO!!! HAND-COLORED ONE REEL

TUESDAY, SEPTEMBER 17th

Queen Elizabeth's Token

WHY PAY A BONUS for a State right picture when you can get the same thing as an ordinary release? The same story as advertised elsewhere?

BEWARE OF IMITATIONS!

SEP 10 1912

MOVING PICTURE NEWS

VOLUME VI
No. 8

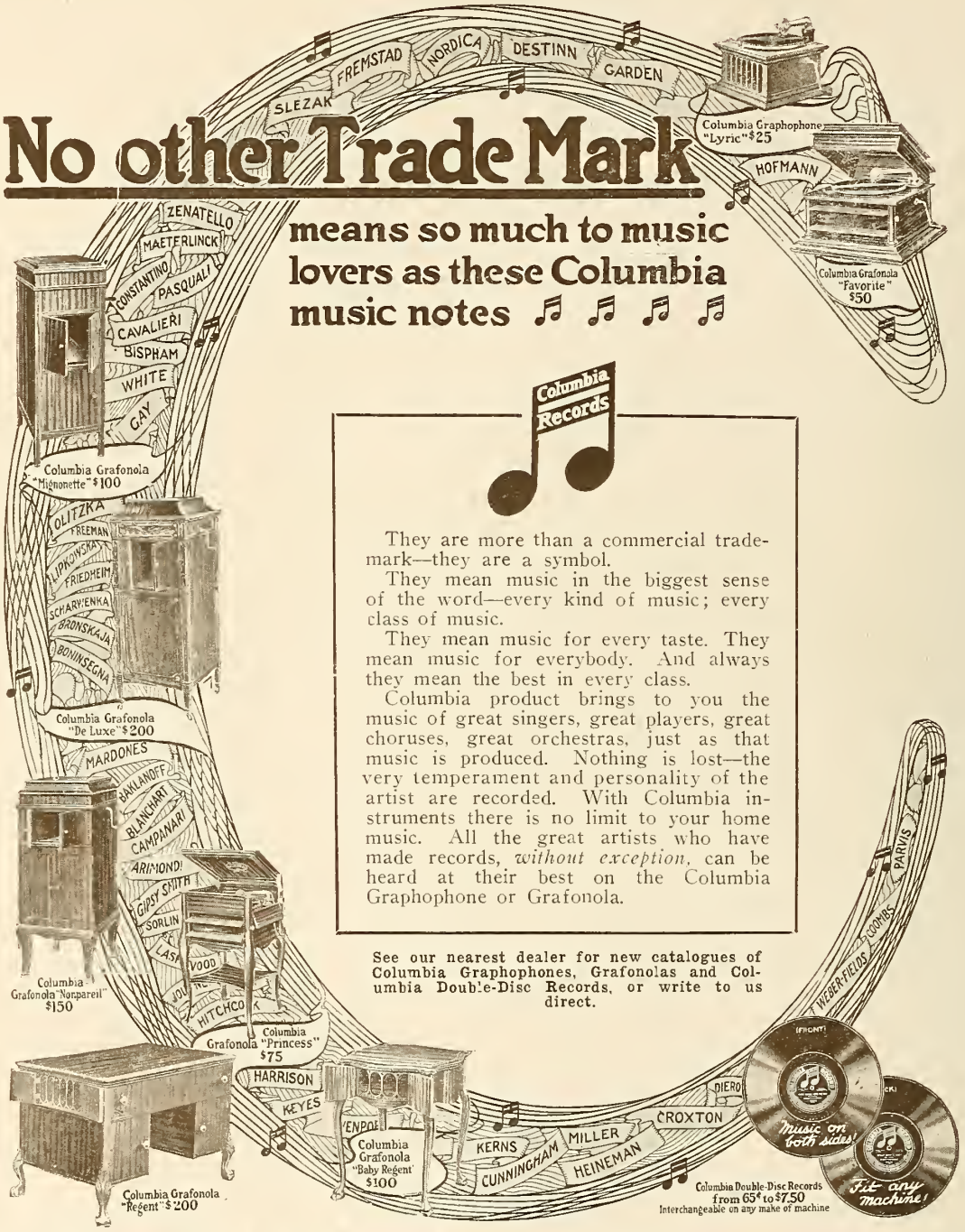
AUGUST 24
1912

LIBRARY OF CONGRESS
SEP 14 1912

PRICE
TEN
CENTS

"THELMA"
(2 Reel) Reliance release
of August 31st.

No other Trade Mark

means so much to music lovers as these Columbia music notes ♫ ♫ ♫ ♫

Columbia Records

They are more than a commercial trademark—they are a symbol.

They mean music in the biggest sense of the word—every kind of music; every class of music.

They mean music for every taste. They mean music for everybody. And always they mean the best in every class.

Columbia product brings to you the music of great singers, great players, great choruses, great orchestras, just as that music is produced. Nothing is lost—the very temperament and personality of the artist are recorded. With Columbia instruments there is no limit to your home music. All the great artists who have made records, *without exception*, can be heard at their best on the Columbia Graphophone or Grafonola.

See our nearest dealer for new catalogues of Columbia Graphophones, Grafonolas and Columbia Double-Disc Records, or write to us direct.

COLUMBIA Phonograph Co., General

Manufacturers of the Dictaphone.

Box 221, Tribune Building, New York

Toronto: McKinnon Building. London: Earlsfield, S. W.

Wherever we are not actively represented, we are prepared to consider the granting of exclusive selling rights.

THE ONLY REAL AND GENUINE

"101" - BISON HEADLINERS - "101"

ARE PRODUCED BY THE NEW YORK MOTION PICTURE CO.
BEWARE OF IMITATIONS!

"For the Honor of the Tribe"

ONE REEL **Released Tuesday, Sept. 3** **ONE REEL**

A shepherd guarding thousands of sheep is killed by an Indian, who gives a great feast with the sheep he steals. Through a clever ruse the identity of the guilty man is discovered by the soldiers, and when confronted by the troops he admits his guilt. The tribe is disposed to prevent his arrest, but for the honor and peace of the tribe he consents to the execution, claiming the privilege of choosing his own death. This occurs in a highly sensational scene.

ONE REEL

"An Old Tune"

RELEASED FRI., SEPT. 6

A boy with a passion for music is often entertained by the parish priest who plays an old tune on his violin. Grown to manhood he loses his memory through hardship and privation on the desert, and falls in with bad companions. While eluding a posse he seeks refuge in the old priest's house, as the latter is playing the old tune. The familiar strains bring back his memory and he defends the priest from an attack, losing his own life.

COMING **"CUSTER'S LAST FIGHT"** **SOON!**
IN THREE REELS

MUTUAL FILM CORPORATION, 60 Wall St. N. Y. CITY Sole Agents for the U. S. AND CANADA

BRONCHO FILMS

FRONTIER - INDIAN - MILITARY AND PIONEER SUBJECTS

PRODUCED UPON THE LARGEST SCALE EVER ATTEMPTED IN THE HISTORY OF MOTION PICTURES

STIRRING THEMES—TREMENDOUS CASTS—PERFECT PHOTOGRAPHY

ORDER FROM YOUR EXCHANGE THE FOLLOWING FEATURES:

"Sundered Ties"

THE BIGGEST ONE REEL FEATURE EVER MADE

RELEASED WEDNESDAY, SEPT. 18

The North against the South—Father against Son—in wonderful and thrilling battles, booming cannon, hand to hand conflicts, sensational cavalry charges. Through it all runs a heart-gripping story, splendidly acted.

"His Better Self"

1 Reel—RELEASED WEDNESDAY, SEPT. 25—1 Reel

In the hot desert, beneath the blistering rays of the sun, the rivals battle for the canteen of water—and life. As one falls wounded the hand of his conqueror is stayed in a death thrust by the picture of the woman they love, and he carries his erstwhile opponent to shelter.

A BRONCHO EVERY WEDNESDAY

THE BEST FILM IN THE WORLD

BRONCHO MOTION PICTURE CO.

Mutual Film Corporation, 60 Wall St., U. S. A. and Canada Agents, New York City

FIRST RELEASE OF

KEYSTONE FILMS

MONDAY, SEPTEMBER 23

"Cohen Collects a Debt"

AND

"The Water Nymph"

A split reel comedy, featuring MACK SENNETT and MABEL NORMAND, the beautiful Diving Venus

On MONDAY, SEPTEMBER 30, two more rollicking comedies on one reel are presented in

"Riley and Schultze"

AND

"The New Neighbor"

A SPLIT REEL RELEASED EVERY MONDAY
LOSE NO TIME IN BOOKING

KEYSTONE FILMS are new in name only. They are produced by the company heretofore with the Biograph Co., and directed by the same man—Mr. Mack Sennett. The quality of these films is well known to exhibitors.

KEYSTONE FILM COMPANY

Mutual Film Corporation, 60 Wall St., New York City, Sole Agents for U. S. and Canada

A BIG BOX-OFFICE ATTRACTION

BARNEY GILMORE

The Matinee Idol, for years appearing in popular productions, known in every State of the Union. A favorite everywhere and appears in a revival of his sensational melodrama

DUBLIN DAN

THREE REELS

Barney Gilmore plays the title role, that of an Irish Detective. The story is exciting, thrilling and has a number of powerful situations. Mr. Gilmore is supported by an all-star cast.

COPYRIGHT PROTECTED BY BEST LEGAL TALENT

STATE RIGHTS SOLD ONLY

THROUGH FILM SUPPLY COMPANY OF AMERICA

READY FOR SHIPMENT—SEPTEMBER 25th, 1912

UNUSUAL ABUNDANCE OF ADVERTISING MATTER

OTHER REGULAR FEATURES

RELEASED, WEDNESDAY, SEPTEMBER 4TH, 1912

THE FIGHT IN THE DARK

A story revolving about the adventures of a government purchasing agent in Mexico. Showing splendid light effects, sensational incidents, riding and driving by experts and tense dramatic situations.

RELEASED, FRIDAY, SEPTEMBER 6TH, 1912

OPEN TO PROPOSALS

A Westerner reads in an Eastern paper that all rich women in the East prefer the men of the West for husbands. This Westerner takes the next train East and soon discovers to his sorrow that not "all" women prefer Western husbands. A fine Solax Comedy with the all-star comedy cast.

Solax Company FORT LEE, NEW JERSEY.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street. New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **August 24, 1912** **Number 8**

ADVANCEMENT OF THE ART OF CINEMATOGRAPHY

We in our editorial capacity have got so accustomed to the "we" that we have lost, to some extent, our individuality, so that we have come to the conclusion that it is now time to make this individuality the assets that properly belong to the editorial chair. In the usual conservative, stereotyped method of work the editorials are usually "we"; we want to get out of this groove and adopt a style belonging to the personality of the editor. So that in the future editorials that may be written, the personal pronoun "I" will take the place of the "we" and all editorials will be signed with the signature Alfred H. Saunders.

The art of cinematography is advancing by very rapid strides to a higher degree of usefulness and power than ever before.

The convention at Chicago proves our statement by the fact that at all of the conventions held that I have attended there was to be observed in the La Salle Hotel in the seven hundred delegates who registered (and the 1,300 additional who were present, making a total of two thousand people at the convention) were of the highest type of intellectual attendance that any convention of the moving picture industry had ever called together in so large a number. It was indeed a treat to meet them and get their views on the upliftment of the industry to a higher degree of perfection than ever before. The intelligence shown at the deliberations of the League and committee meetings was very much above the ordinary, and the expressions of opinion on the value of the motion picture as an educationalist were sincere and unanimous. I was more than pleased to learn that the majority of those present were sorely sick at heart with the mediocre subjects being turned out and the universal desire for a higher type of dramas, comedies and Western material.

On reaching Chicago I was immediately asked by the committee if I would consent to deliver an address at the banquet on Friday evening. I accepted the invitation, and being present, just before I addressed the assembly, Mr. Sweeney, the toastmaster, said, "Do not take more than five minutes, please." I replied I could not say what I had to say in five minutes. Then he said, "Cut it as short as possible, because there are so many to speak," and as I had a message to give I will use my larger audience in the readers of the Moving Picture News to give the address in the form of an editorial I intended giving at Chicago.

I want to congratulate the assembly present on the re-election of Mr. M. A. Neff as National President of the Moving Picture Exhibitors' League. I have always held Mr. Neff in the highest esteem. I have known of his great sacrifices made on behalf of the League during the past twelve months since the Cleveland convention. Mr. Neff is a man in a thousand, clean, upright and square—a man who cannot be bought and whose whole aim and interest is the successful work of the League.

Ladies and gentlemen, you are not here to represent any party or faction of parties; you have no interest in any manufacturer, exchange man or others allied to the industry. You represent yourselves, a great and growing factor in the moving picture industry, which in your hands should rise from the common show and become the education factor of the second decade of the twentieth century. You should be taken in the counsels of every one connected with the beautiful Art of Cinematography, expressing your opinion faithfully and strongly regarding the subjects you desire to be produced for you to place before your patrons, who number in this country millions of people, and abroad a larger number of millions—people of every creed, color and country, who can learn by the moving picture what it is impossible to learn from books. Your mission is a mission higher than that of any minister of the Gospel, because you reach audiences which it is impossible for the ordinary preacher to touch, and if your sermons are true to life you will do more to uplift and elevate the moral tone of the community than any individual or body of men ever will do.

You know as well, and perhaps better than I can tell you, of the great paucity of good subjects and how difficult it is for you to make up a program under the present conditions. The Motion Picture Patents Company are to be commended for the beautiful photography they are giving us to-day. They have the money and various artists in their employ who are capable of producing such grand work that they are doing, but, ladies and gentlemen, you know their historical subjects are very, very poor, so untrue to nature that any public schoolboy

or girl of ten or twelve years of age could point out the fallacies in their subjects. It needs a Censor Board of Educationalists to reject four-fifths of the present so-called historical subjects and to appoint a committee of directors to work with the manufacturer in the production of true historical features. When this is done, then the educational work will advance by leaps and bounds, recalling true instances, instead of ideas seen and staged through the whiskey bottle and the tobacco smoke of our present-day motion picture directors. You exhibitors know that the true art of pantomime is no longer known, except in very rare instances, and if the manufacturers would insist on having actors of note who know how to portray what the scenario calls for it would be to the benefit of every one of you, both in the receipts of your houses and the satisfaction to your patrons.

Ladies and gentlemen of the National Exhibitors' League of America assembled here, you have in your hands a vast power for good. If you will only use it kindly and not ruthlessly, you can obtain any picture you want, whether it be the so-called Trust or the so-called Independents. It should be your choice, and you can do it, if you will select your program from the very best quality there is on the market to-day. The Independent party, taking into consideration the difficulties they have to contend with and the short, rapid manner they sprang up, have progressed in a wonderful degree and command the respect and admiration of every one in the trade. The trammels of the patent litigation have fallen from their shoulders and they can now prove their mettle by giving good results, and you exhibitors can compel them to give these results to you. You are also a power in your city, your state organizations, and among the legislators of each city from whence you came. You can do away with a great deal of adverse legislation which now threatens you, and is very hard to bear, if you will only be strong and united. I do not wish to be egotistical, but will show you what one man with determination can do, so that it may spur you to a greater power if you will only use what you have at hand. I want to start with New York City and say that when certain pictures, travestying the good sense of the people, were imported from France I called on the then Mayor of the city and got them suppressed. In my editorials I strongly condemned the indecent or semi-indecent picture and created a sentiment which made authorities act. When I found I could not do much with the powers that be in the shape of manufacturers, I attended the Exhibitors' Association of New York, and my old friend Donegan told me they had $900 in hand to start a censorship board or to get their rights acknowledged. Going to my home on Staten Island, I met the late Mr. Charles Sprague Smith on the boat and outlined the plan of the censorship by the People's Institute to him, and arranged for a meeting of the Exhibitors' League to take place. The $900 was turned over to the People's Institute, and thus began the National Censorship Board, which has done real good work in the industry.

A crime was committed in Madison Square Garden which was filmed and it was threatened would flood New York City theatres with nauseating details. I immediately took the matter to the Mayor and the Police Commissioner and the whole film was suppressed. Again the exhibitors were threatened with heavy fire restrictions, and I demonstrated to the satisfaction of the Board of Fire Underwriters that only an infinitestimal percentage of fires could be placed to the account of the cinematography industry, and the legislation was not effected.

In addition to this I arranged for a demonstration with the Pyrene people, of New York City, who showed to the exhibitors and insurance men and others allied to the industry the quick effectiveness of their product as a means to overcome the incip'ent fires in the booth, and I believe that if every booth and theatre was equipped with Pyrene extinguishers it would be of great benefit to the exhibitors. The question of the booth sheet iron vs. asbestos came up, and while it is rather hard upon the exhibitor in New York, yet I believe the sheet iron will eventually stand. Again the question of the alien operator came up on the statute books of New York State. There was a law forbidding any alien operator handling a machine. The operators, to a number of about 170 or 180, appealed to me to help them. I immediately took the matter up on their behalf with the British, German and French Consuls. This was slow work, and in the meantime the poor operators were without a position. I took it next to the Mayor, who promised he would do what he could, and this proved very little, owing to the fact that the bill had been passed by Governor Dix. I took the matter to Governor Dix, who reported that he could do nothing; then, as a last resource, I took the matter to President Taft himself, who immediately took action and got the alien restrictive law expunged from the statute book of New York State.

These are but small instances in which one man can do work for the good of the industry. Then what, ladies and gentlemen, can you do in your collective capacity, holding the positions that you do?

The policy of the Moving Picture News is, as it always has been, the elevation of the highest and best in the art, to bring forward to the public the great educational possibilities there are in the moving picture for the elevation of humanity as a whole and to bring its aid to further the brotherhood of man, or, as I prefer to put it, "unity of mankind in one great family." It is also a great factor in the elevation of womankind, showing her at her best and in the highest forms of divinity to which woman can aspire. If only the best side of true motherhood and womanhood can be shown in the pictures it will advance mankind to a higher level and show him himself. It will aid in a very great measure the equal rights of women to take part in the counsels of the nation. The ball that has been set rolling, where great women, such as Jane Addams, of Chicago, are being portrayed in the moving pictures, are examples for others to follow. Woman has a wonderful work to do in moving pictures. She can by her influence and voice compel mankind to acknowledge truth, purity and righteousness to each other, teaching the one commandment of "Love your neighbor as yourself." Ladies and gentlemen, we are but just on the fringe of the industry, our feet are stepping onto the second step of an industry that will be great and powerful in the counsels of the nations. It will do more to cultivate universal peace by showing the horrors of war than anything heretofore presented to nations. It is already awakening in the various nations of the world facts that will certainly bear fruit and do away with the slaughtering of great communities of mankind. In conclusion, let me call your attention to the movement started in New York, whereby these pictures of great events can be handed down to posterity to be seen by our children, grandchildren and great-grandchildren, showing them in living form how we lived, moved and had our being. I refer to the National Historical Records Association, who are now collecting data and photographs of every kind of a national character; and if you ladies and gentlemen will only assist in the propaganda outlined in this address you will be doing posterity a great favor, and reaping the reward yourselves, by knowing that the National Exhibitors' League of America is the instrument for the advancement and uplifting of the beautiful Art of Cinematography.

Alfred H. Saunders.

NATIONAL MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA CONVENTION AT CHICAGO

Proceedings continued from issue of August 17th

Mr. John H. Blumenthal: Mr. Chairman, I move you by a rising vote of thanks that we thank Mr. John J. Lentz for this able talk that he has given.

Motion seconded.

The President: Ladies and Gentlemen—It is moved and seconded that we thank the Hon. John J. Lentz of Ohio for his able and pleasant address here this afternoon. All in favor of the motion will please rise. (Everybody arose.)

Mr. John J. Lentz: I certainly thank you.

The President: Ladies and Gentlemen—After the many intelligent things that Mr. Lentz has said here this afternoon and after the discussion from the gentleman who spoke in behalf of Mr. Carter Harrison, I wish to say to Chicagoans that I had the pleasure of being in this grand city in 1890. It was here in Chicago that I first entered into an organization that meant much in a political way to a certain party. Ever since that time I have watched the growth of this great city, and I want to say to you that you have a mayor here to-day that represents one who was before him.

I came to Chicago when you would not dare to drive across the bridges faster than a walk. To-day I notice that you go over in automobiles and in street cars just as fast as you please, and if I remember correctly when Carter Harrison was elected mayor of this city that that was one of the things that was mentioned, "We will drive across the bridges as fast as we please," and I am proud to say that Carter Harrison was elected. I am glad, too, to-day to receive a message from the son of Carter Harrison, who is now mayor of the city of Chicago.

Now, ladies and gentlemen, I am not going to try to make you a speech. As you all know I have been here since Saturday. I have slept but little since I came to your city, and I have done a little work. Now, ladies and gentlemen, I wish to state at this time as there are some here who are not acquainted with the motion picture principles and the conditions that exist, to-morrow we will hold an executive session. To-day we invite you. We invited the manufacturer, we invited the film exchanges, we invited the press, and we have invited many people to come here, and those of us who are far away that have not come here to meet with us, it is no fault of the motion picture exhibitors. We have extended to every branch of this industry a welcome and invitation to meet with us here. We want to meet you. We want to become acquainted with you. We want to advise with you and receive suggestions from you. This is a grand organization, and while I look upon your faces and remember that not two years ago back in the city of Columbus, Ohio, where I had the honor of calling a convention of that state together there were just ten who met me in the Southern Hotel at Columbus. To-day from the beginning of those ten we have fought the battle of the motion picture exhibitors. We are proud to say we have not lost the battle. We are proud to say to you there is not a thing that has been presented in the state of Ohio that we have not adjusted and adjusted satisfactorily so far.

Ladies and gentlemen, I want to say to you that this is a grand work that we are engaged in and we are earnest. We are sincere. We ask the friendship of every man and every woman that is engaged in our line of work to help us to uplift cinematography and place the motion picture business on the highest plane possible.

To the manufacturers that are here to-day, we welcome you, and to the film men who are here to-day, we welcome you. We welcome the press of the country, and I desire to say now that through the press we have received assistance that probably none of you know of. It was my good luck or fortune to meet several of the managers and editors of our papers and not one of them has refused to help us. They have joined with us in making this a grand organization, and I would advise here from this platform to-day that every man and every woman engaged in our line of business take some one of the papers; if you can't take more than one, at least take one, and know what is going on in our line of business. That is the way you will know. Assist those who are assisting us. They have helped build this organization and they deserve great credit.

There is another class of people who deserve credit that probably you have not heard of. I will say to you that I have traveled a number of years throughout this country, every town in the United States, and to me it looks a great deal as the old saying "alike," for the simple reason that I have visited nearly every town of any importance in this country and many out of this country. My friends, the traveling men of this country have been working for you for almost two years, and you didn't know it. I have asked them to step into the picture shows and get me the addresses and send them to me. They did it. I wrote to those people. I secured things wherever I could and wrote letters to them and tried to interest them in this line of business, and they have all responded, and we owe them a kind word. I want to say that we desire to thank every man, every woman and every one who has made it possible for us to meet here to-day and who have contributed to this grand meeting of the motion picture exhibitors of this country.

We are receiving letters and telegrams not only from the states in the United States, but in other countries, and later on you will hear more about these things.

Now, just a word more. Several have come and have said, what are you going to do at this convention? Now, my friends, in order that there may be no mistake that we may understand each other to start with, we are here for the purpose of legislating for not only the motion picture exhibitors, but we are here for the purpose of getting acquainted and co-operating together to bring about a condition whereby men and women engaged in this line of business will get a fair and square deal. (Applause.)

Some have said, do you favor this or that. I desire to say right here, now, I have never been president of this organization or president of the organization in the state of Ohio advised another exhibitor to take either the independent or the licensed film service only in so far as my judgment made me believe it was best for him to do so. Naturally, if there were three exhibitors in a town and all used independent, or all used trust goods, I would naturally advise the third or fourth man to use the other. I did that because it looked like a good business proposition.

Now, I want it understood that this is a motion picture exhibitors' convention, and we are going to mingle with you, with all of you who have come here. We are going to try to look at your goods. We are going to try to give time to them to see every exhibit that is here, and we want them to see it, but at the same time we are here for business. We will have an executive session to-morrow and we will have many of them probably and every member that belongs to this league will be admitted to our meetings. There will be a password that will be issued and given to the presidents of every state or the vice-presidents of every state organization, and he will communicate that word to all the members in good standing in his state organization, and you will be admitted on the password. Of course, this is for the motion picture exhibitors. We will have open meetings and notify all who desire to attend, and while those who are not delegates cannot vote upon the questions coming before the convention, you will have the right and we will take any resolution or motion, you can pass to a delegate and he will present it here.

Now, ladies and gentlemen, I want to appoint two or three committees, and I want to say that these committees will meet at headquarters where they will be as-

signed committee rooms, and I also want to say that each one of the states will meet at certain places.

It is my right and I am glad to be able to appoint these committees and the only rules that I can find to govern.

Committee on Credentials—F. J. Rambush, chairman; George Henry, Harry Reid, Samuel Traeger and Mrs. Louis Smith.

Committee on Rules and Order of Business—Peter J. Juepp, chairman; L. R. Thomas, L. H. Ramsay, G. W. Wiley, G. A. Robinson.

Committee on Membership—H. S. Kline, chairman; Fulton Modesky, Mr. Michaels, Mr. Blumenthal and Charles C. Goff.

Those are the committees. You will meet at headquarters and all who have credentials and all who wish to attend the meetings will report to the credentials committee.

Now, I wish to announce that all whose names are called here will meet in the following places:

Ohio, 1360, this hotel.

Illinois will meet at 1823 to elect or to organize their states and elect a chairman of each state.

Pennsylvania will meet at 1659.

Michigan will meet in this hotel in J. J. Reader's room.

Indiana will meet at 1849, Mr. Rambush's room.

West Virginia will meet in Room 1349.

Kentucky will meet at 1809, headquarters.

New York will meet at the Grand Pacific Hotel.

New Jersey will meet at the Grand Pacific Hotel.

Minesota will meet at 753, this hotel.

Wisconsin will meet at Room 1809.

Washington will meet at 1809.

Iowa will meet at 1809.

Louisiana will meet at Mr. Sherman's room, 1244.

Tennessee will meet at 1809.

Now, ladies and gentelmen, those are the committees. They will be expected to report here to-morrow when we meet in session at nine-thirty. Now, there are going to be business sessions here, and we ask every delegate, especially and alternate, to be present when the roll is called to-morrow of the officers and of the delegates. We want you to be here, because we are here for business as well as pleasure. You will call at the committee room to-night for tickets for the boatride. The boat leaves at seven-thirty. We leave this room at seven o'clock to go to the boat in a body.

Minnesota is requested to meet at state headquarters in the morning to organize, at ten o'clock.

Mr. Klein, Milwaukee: Was there a time designated for the meeting of these committees?

The President: Those that are appointed, all committees will be ready to report to-morrow morning at nine-thirty, and the committee on rules and order of business will meet at 1808 and the committee on credentials will meet at 1810.

Mr. W. H. Wilcy: As a suggestion, are the secretaries or vice-presidents to meet with the credentials committee in order to make a showing of the delegates?

The President: All of the vice-presidents of the various states will meet in 1809, and they will there learn where to meet the different state organizations.

Dr. Rhodes: I would like to suggest that the Indiana boys meet at the Brevoort Hotel instead of here, as Mr. Neff just suggested. Mr. Rambush has a much larger room at the Brevoort; we have two rooms over there.

The President: I would suggest that all of you meet as soon after adjournment as you can. It will only take you five or ten minutes and then you will have your chairman when the roll is called here, and, of course, he will have the vote. The committee on credentials will meet at Room 1810 on the floor below. We don't think we have any contests, but if we have, there is the place to present them before that committee. The committee on rules and order of business will meet after adjourning in Room 1808.

Mr. Schaefer: I move that we adjourn until to-morrow morning at nine-thirty. Motion seconded.

Upon the motion being put by the president, it was carried and an adjournment was taken till nine-thirty, August 14, 1912.

(Balance of proceedings will be published next week.—Editor.)

Names of Delegates and Alternates to the Annual Convention of the Motion Picture Exhibitors' League of America

Ohio.—J. H. Broomhall, Hamilton, O.; W. A. Pettis, Conneaut, O.; Mrs. Louisa Schmitz, Cleveland, O.; S. E. Morris, national vice-president, Cleveland, O.; Edw. Kohl, Cleveland, O.; alternate, Ernest S. Schwartz, Cleveland, O.; F. M. Kenney, Cleveland, O.; alternate, W. J. Slimm, Cleveland, O.; Chas. T. Beeching, Cincinnati, O.; Otto Luedeking, Cincinnati, O.; Max Stearn, Columbus, O.; J. A. Maddox, Columbus, O.; Clem Kerr, Dayton, O.; Val Reyburg, Dayton, O.; J. B. Gardner, Toledo, O.; W. C. Bettis, Toledo, O.

Illinois.—Wm. J. Sweeney, national vice-president, Chicago, Ill.; Geo. Henry, Chicago, Ill.; Sidney Smith, Chicago, Ill.; Louis H. Frank, Chicago, Ill.; Julius Alcock, Chicago, Ill.; C. A. Anderson, Chicago, Ill.; C. L. Hull, Chicago, Ill.; Fred Schaefer, Chicago, Ill.; I. Natkin, Chicago, Ill.; Robert R. Levy, Chicago, Ill.

Pennsylvania.—Harry E. Reiff, Pittsburg, Pa.; Harry Megown, Pittsburg, Pa.; G. E. Miller, Plymouth, Pa.; Henry Poke, Pittsburg, Pa.; James Delves, Pittsburg, Pa.; Charles Siegall, Philadelphia, Pa.; Morris Speier, Philadelphia, Pa.

Wisconsin.—C. H. Phillips, national vice-president, Milwaukee, Wis.; alternate, W. E. Smith; Max Weisfeld; alternate, Jacob Moelk; Roy Cummings; Neal Duffey; D. K. Fisher, Milwaukee, Wis.; alternate, Nick Hoyer; H. S. Kleine, Milwaukee, Wis.

Michigan.—B. M. Converse, national vice-president, Owasso, Mich.; Carl Ray, Muskegon, Mich.; W. J. Carroll, Jackson, Mich.; Peter J. Jeup, Detroit, Mich.; Leslie Levy, Detroit, Mich.; Fred R. Remler, Detroit, Mich.; J. J. Rieder, national treasurer, Jackson, Mich.

Kentucky.—Orene Parker, national vice-president, Covington, Ky.; L. J. Dittmar Louisville, Ky.; A. B. Arnet, Louisville, Ky.; L. H. Ramsey, Lexington, Ky.; Max L. Simons, Louisville, Ky.; Joseph Steule, Louisville, Ky.; Thomas Tarvin, Dayton, Ky.; Geo. W. Strotman, Covington, Ky.

Indiana.—F. J. Rembusch, Shelbyville, Ind.; alternate, Earl Rife, Logansport, Ind.; H. S. Dickson, national vice-president, Winchester, Ind.; alternate, Joe Bommerscheim, Ft. Wayne, Ind.; S. B. Sampson, Indianapolis, Ind.; alternate, J. R. Brennan, Ft. Wayne, Ind.; J. M. Rhoades, Indianapolis, Ind.; John A. Victor, Indianapolis, Ind.; Phillip Scora, Evansville, Ind.; William Huddy, Evansville, Ind.

Tennessee.—Howell Graham, Chattanooga, Tenn.; alternate, W. H. Wasserman, Nashville, Tenn; Frank Rogers, Knoxville, Tenn.; alternate, W. H. Peck, Knoxville, Tenn.; W. C. Morris, Union City, Tenn.

New Jersey.—G. A. Robinson, W. Hoboken, N. J.; C. G. Ruhlman, W. Hoboken, N. J.; Wm. Roberts, Trenton, N. J.; James Clark, Trenton, N. J.

Nevada.—Glen D. Hurst, Reno, Nev.

California.—M. A. Michaels, San Francisco, Cal.

New York.—Joseph Coufal, New York City; E. M. Day, Auburn, N. Y.; Tobias Keppler, Auburn, N. Y.; Samuel H. Trigger, New York City; H. W. Rosenthal, New York City; Louis Rosenthal, Albany, N. Y.; George F. Wright, Albany, N. Y.; W. A. Douque, Utica, N. Y.; F. E. Samuels, Utica, N. Y.; Robert W. Watson, Syracuse, N. Y.; Robert H. Whitten, Syracuse, N. Y.; Wm. McGreal, Rochester, N. Y.; George Griffin, Rochester, N. Y.; G. W. Erdman, Buffalo, N. Y.; W. Kennedy, Buffalo, N. Y; M. D. Gibson, Elmira, N. Y.; James Wilson, Elmira, N. Y.; R. M. Davidson, Binghamton, N. Y.; Samuel Hoff, Binghamton, N. Y.

West Virginia.—M. M. Weir, Charleston, W. Va.; L. R. Thomas, Moundsville, W. Va.; E. W. Waugh, Huntington, W. Va.; A. L. Cotrill, D. B. Eagan, A. C. Johnson.

Missouri— J. E. Haggard, Nevada, Mo.; alternate, N. E. Fields; G. H. Wiley, Kansas City, Mo.; alternate, Winthrop Allen; F. B. Wilson, Kansas City, Mo.; alternate, J. H. Gilday; N. J. Flynn, Kansas City, Mo.; alternate, J. F. Fitzsimmons, Kansas City, Mo.; W. E. Shelton, Kansas City, Mo.; alternate, H. B. Sappe, Kansas City, Mo.; E. E. Richards, Springfield, Mo.; W. J. Flynn, Springfield, Mo.

Minnesota.—Thos. Twinniss, Duluth, Minn; alternate, Geo. Osborne, St. Paul, Minn.; L. G. Roesner, Winona,

Minn.; alternate, E. A. Nelson, Duluth, Minn.; Otto N. Paths, St. Paul, Minn.; alternate, Ben Huntley, Winona, Minn.

Louisiana.— A. D. Sanger, Shreveport, La.; J. H. Sanger, Shreveport, La.; D. L. Cornelius, Shreveport, La.; alternate, C. B. Anderson, Minden, La.

Iowa.—Morris Lince, Ottumwa, Ia.; alternate, F. P. Lenven, Colfax, Ia.; Walter L. Rupert, Ottumwa, Ia.; alternate, O. A. Kintz, Des Moines, Ia.; H. C. Jurgensen, Waterloo, Ia.; alternate, Fred F. Keys, Des Moines, Ia.

EXHIBITORS' INSURANCE SCHEME

The Motion Picture Exhibitors' League of America has perfected and put into operation a system of insurance for members of the league, under which both their fire and liability insurance will be handled on the inter-insurance plan. This plan has been in operation among the leading concerns in other industries for more than thirty years, and has been found to be by far the strongest, safest and most desirable form of insurance in use In addition to these advantages, the cost is reduced nearly one-half as compared with the rates of the public companies insuring all classes of risks. John W. Daugherty, of St. Louis, Mo., an experienced and successful manager of this class of insurance organizations, has been put in charge of this system for league members, and he is rapidly putting the department into the same successful condition as the systems he manages for other industries. There are many important advantages of this system which cannot be mentioned in this brief notice, and the members of the league now have the same advantages in this respect as most of the organizations in the principal lines of trade and manufactures, such as mills, lumber interests, steam laundries, breweries, coal operators, banks, druggists and wholesalers. This subject was briefly discussed in the annual report of the national secretary, and was to be explained in detail to the convention by Mr. Daugherty, who, unfortunately, did not reach the convention in time.

IOWA EXHIBITORS ORGANIZE

Iowa has organized and received a charter as member of the M. P. E. L. of America. Have elected temporary officers. O. A. Knitz, president, Grinnell, Ia.; J. Lemen, vice-president, Colfax, Ia.; W. L. Rubert, secretary-treasurer, Ottumwa, Ia.; Fred. W. Young, national vice-president, Cedar Rapids, Ia. A meeting will be called at Des Moines, when the national organizer. President Neff, makes his trip through the West. All exhibitors wishing to join can correspond with the secretary.

HORACE VINTON

Horace Vinton, for a long time prominent in the dramatic world, and for the past five years identified with the production and scenario departments of a number of the best-known manufacturers of motion pictures, has severed his connection with the Comet Co., with whom he has been associated as scenario editor and director since the beginning of the current year.

Mr. Vinton has not only reviewed several hundred scenarios, from which he made a number of judicious selections, among which can be named: "Reformed by Stratagem," "The House of No Children," "Reconciled at Reno," but has written and produced the following original subjects: "Reggie Breaks the College Rules," "Interrupted Wedding," "My Wife's Birthday," "Two Women and One Man," "A Bachelor's Romance," "The Moonshiners' Task," "A Realistic Rehearsal," "The Tale of a Rubber Boot."

He is not only a prolific and orginal writer but has given to the world of motion pictures many of the most notable subjects produced by the independent manufacturers.

During his eight months association with the American Film Mfg. Co., Chicago, in its inception, Mr. Vinton contributed the following popular themes: "Her Fatal Mistake," "A Husband's Deception," The Troublesome Parcel," "Bonanza King," "Pittsburgh Millionaire," "College Chums," "Checkmate," "One Month to Live," "Penalty," and others.

For the Shamrock Co., St. Louis, he not only filled the position of advertising manager and scenario editor, but wrote and produced several of their most notable stories, among which, to be especially commended, can be mentioned "Ben Saunder's Redemption," and "A Romance in Old California."

Miss Virginia West made one of Mr. Vinton's latest productions, "A Bachelor's Romance," the subject of a story in our last week's issue.

It is safe to predict that Mr. Vinton will not remain idle for any extended period, for his accomplishments are so rare and varied that his services are sure to be in demand.

WHAT THE AMERICAN FILM CO. IS DOING

The American Film Co. has, as our readers know, been stationed at Starved Rock, Ill., for some weeks past. Their broncho-bucking cowboys have created quite a furore about Ottawa, La Salle, Utica and neighboring towns, and some unpleasant remarks were made concerning their riding ability. Some bets were made and about two thousand resorters and regular residents of the section turned out one cloudy Monday to see what would happen. Three dyed-in-the-wool-never-been-ridden-before bronchos were turned loose. What happened sent one "Flying A" cowboy to the hospital, but successfully "broke" three of the most vicious bronchos that Montana and Ennie, two "Flying A" riders, had ever been on. Incidently it furnished much amusement to the good citizens of the Rock and increased respect for the camp.

Production No. 113. in charge of producer Wm. Lee, of the American Film Mfg. Co., is the original Jonah, according to members of the company playing in it and the remarkable chain of unfortunate accidents have consistently followed one after another.

There was difficulty in obtaining locations to start with, and the picture was delayed a day because of that. Rain set in and continued for three uninterrupted days. When work was again resumed a chase scene was staged. During the course of the run, Wm. Philby, one of America's most skillful riders slipped from his horse when a hoof caught in a root, throwing Mr. Philby violently to the ground. Before those following could stop, another horse had planted his foot on Mr. Philby's head, resulting in serious injury. Mr. Philby was transported to the St. Francis Hospital, Evanston, Ill., where he has lain for five days without yet recovering consciousness.

In strong contrast to the manner in which some sections of the East treat the advent of a motion picture company, is the reception accorded Director Allan Dawn and his "rancher" players when they reached Santa Barbara recently. Not only did the newspapers say many pleasant things, but the following letter from Director Dawn to the Local Chamber of Commerce shows how well they were made welcome:

"Frank E. Kellogg,
Secretary, Chamber of Commerce,
Santa Barbara, California.

"Dear Sir:—In behalf of the people of my organization and the corporation I represent, I desire to thank you and the varied interests of the Chamber of Commerce for the cordial greetings extended us. We appreciate these courtesies and will endeavor to so conduct ourselves as to make you proud of our advent here. We thank you for your offer of co-operation and will gladly avail ourselves of your assistance whenever the opportunity offers.

"Very respectfully,
"Allan Dawn, Director."

ALEXANDER PHILBY DIES FROM INJURIES

Since receiving the above notes from the American Film Co., we learn with regret that Mr. Alexander Philby has succumbed to his injuries.

Davenport, Ia.—A new moving picture theatre has been opened up here at 324 West Second street by J. Harry Blanchard.

WILLIAM LORD WRIGHT'S PAGE

Chicago, Ill., Aug. 17.—"It was good to be there," remarked the Big Man with the wilted collar as he shoved the few remaining "Neff for President" badges into his left coat pocket and joined the rush of exhibitors who were congratulating M. A. Neff over his unanimous reelection as President of the Motion Picture Exhibitors' League of America.

And the Big Man with the wilted collar was right. It was good to be there. It was a momentuous convention—the crucial point in the careers of many powerful in pictureland. And the Three Fates spun wisely and well and President Neff will guide the destinies of the ever-growing Exhibitors' League for another year.

* * * *

The fight was to make Neff's election unanimous. In the hotel corridors, where the politics seemingly inseparable to the occasion were discussed, there was never a doubt among those wise in politics but what Neff would be reelected. But would there be a fight? On Sunday and Monday it was a mooted question. But as the list of arrivals swelled, the sentiment became stronger and stronger, and long before names were placed in nomination President Neff's unanimous reelection was not in doubt.

* * * *

The Taft steamroller gathering, the herding of the Bull Moosers and closely following the gathering of the clans of Filmland makes the Windy City a real-for-sure mecca for conventions. Each convention was more or less of a political tinge. The Taft convention of Republicans was a strong-arm issue; the T. R. delegates also played strenuous politics, but the motion picture exhibitors when once a free and undivided expression was gleaned, proved but the gathering of the clans self-centered on honesty of purpose and with every-increasing determination to do honor to the man who had led them from the Wilderness into the Land of Promise and Plenty.

* * * *

In the lobbies of the La Salle, the Grand Pacific, the Congress and other hotels could be seen clusters of men eagerly discussing the chances of their leader. Good-natured be-badged politicians, all, but nevertheless wearing expressions of determination.

In the La Salle lobby the orchestra was playing. There were bright lights and a promenading of the fashionables. Suddenly there is an eddy in the pool of humanity, a craning of necks and the interrogatory whisper that permeates every nook and corner of the immense lobby. The orchestra crashes on unheeded. A half a head taller than any one there can be seen Mr. Neff, accompanied by his efficient and loyal National Secretary C. M. Christensen. The two become the cynosure of all eyes. There is a rush and cheer and Neff's pathway from dining saloon to elevator becomes blocked. Men and women seek to shake his hand. He is given love-pats on the shoulders by admiring exhibitors. It's an ovation; a handshaking bee. "It's Neff, the exhibitors' friend," is the cry.

The picture is not exaggerated. It is a conservative account of the oft-repeated scene in and near the La Salle headquarters of the President of the National League.

We saw such a scene on a minor scale, occur in the lobby of the Grand Pacific. A handsome man wearing a broad-brimmed hat pushed his way through a crowd of blue-badged delegates. "Saunders, Saunders," went up the shout. A greeting free and unaffected—a joyful greeting. It was a spontaneous testimonial to Alfred H. Saunders, known to the rank and file of Filmland as "The Exhibitors' Friend." The News editor was surrounded by his friends and his hand repeatedly shaken. His advice was sought on many important matters and his suggestions, while never forced forward, were always given freely. With the exception of President Neff, delegates to the Chicago convention will tell you, should you ask any of them, that Alfred H. Saunders proved the Johnson to Neff's Roosevelt. He threw his own interests aside and worked day and night for the man in whom he saw the great leader, the great friend, and the great protector of the moving picture exhibitor.

We saw delegations from two eastern states follow Saunders to the Grand Pacific Hotel, and open headquarters near his apartments, so as to be near him and to seek his advice on what was then believed to be a coming battle against the exhibitors' best interests. We can assert frankly, and whatever is in store for A. H. Saunders, he can rest assured of the loyalty and esteeem of the rank and file in Filmland. It is a mighty honor. We have attended many a political convention, state and national, and we only find such esteem held by those who are not self-seeking and who believe their mission is to help their fellow men. It must be gratifying to Neff and Saunders to receive such testimonials of respect and confidence from the men they are trying to help. It is gratifying; otherwise they would not be human beings.

* * * *

Thirty-six hours before the roll call, we were shown the probable line-up of delegates. Friends of Mr. Neff and of the league had sounded sentiment throughout the country and had circulated among the exhibitors and others on the ground. The old political attempt to damn with faint praise was tried. It failed. The old game of the avowed enemies of the presidential candidate, flamboyantly rushing to his standard was pushed and it likewise failed. Forewarned is forearmed and it was a conclusion shortly before the convention was called to order that Mr. Neff would be elected, and, through him, the exhibitors would be triumphant.

President Neff was in doubt as to his unanimous reelection the Sunday night preceding the convention. He knew he deserved it and as a fight he would try for the unanimous endorsement, but he feared that political maneuvers against him had borne fruit and that he was to be punished for his courage and fairness in league legislation. He informed Mr. Saunders of his misgivings. "Neff, you will be elected and elected unanimously. We are here to see to that," said Saunders.

The poll was again scanned, all state delegations checked and then came the work that put President Neff once again into office, with the whoop and the hurrah that he certainly deserved.

* * * *

The game, in the opinion of more than one political wiseacre, is this: Knowing that the sentiment was too much to attempt to stem at this time, certain enemies of the exhibitors who are ever growing in power under wise leadership, are content to wait until the next national convention when a real battle royal will be waged. This is not visionary talk but the gospel truth. In the meantime, lines will be laid, emissaries will slip here and there, and lay the ground work for the coming conflict. It behooves exhibitors having their best interests at heart to be vigilant and to be wise. Be fair and just to manufacturers, exchanges and to yourselves. But keep one eye open. It's just the old story of The Powers That Prey. They would rule or ruin. Shall the Powers That Prey rule or shall they ruin? They will do neither one, if the common everyday exhibitor is ready and loyal.

Verily, Neff, Bryan and Roosevelt have somewhat similar fields in which to work.

* * * *

"The national officers asked no one for a five cent piece. The Chicago convention committee solicited the funds on their own responsibility," said President Neff in an authorized interview. "Messrs. Christensen and Neff have done the work; have had to dig even into their own pockets for the dimes and dollars and every card has been played face up. The national officers want to be friendly with all, and appreciate contributions, but we never asked a manufacturer for a cent. Organization provides a way to bring about education for exhibitors."

President Neff's statements were brought about from the fact that the official program failed to carry the names of the national committee of the league and boomed an opposition candidate for president. The program was the size of a Century dictionary and was attractive.

Convention Sidelights

Stan Twist, official dopester of the Selig Co., certainly did things up brown. On Wednesday evening, August 14, at the Union Restaurant, he entertained the scribes in a lavish manner, and "The Pleas of the Diamond Dopester" will long be remembered by those fortunate in receiving invitations. Admittance to the Chicago Press Club, where conveniences were afforded active writers, was also appreciated by visitors. Long may Twist wave, and like Oliver Twist, we want more of him.

* * * *

Both factions are promising to bring our films under the Bison brand. Joe Brandt, spokesman for the Universal, stated in the La Salle Hotel that the Universal was going to put Bisons on the market. Exhibitors may get between the devil and the deep blue sea before the question is threshed out.

* * * *

Mrs. Schmitz, delegate from Ohio, and who owns one of the best conducted theatres in Cleveland, was early on the ground. She stopped at the Grand Pacific. She is a woman of extraordinary ability in Picture Land, and the industry needs more like her. She participated actively in all the proceedings.

* * * *

Neil G. Caward, editor of the Photoplay Magazine, is a royal good fellow and is making hay with that bright journal of his. The Photoplay has well appointed offices and the many exhibitors who called there were royally received. Mr. Caward is a versatile editor, having all strings to the game at his finger ends.

Banners, canes and bands accompanied the special train of exhibitors from good old Cincinnati. Who were they for. Guess again. When those boys arrived, there was nothing to it, but Neff.

* * * *

J. S. McQuade, Chicago trade journal correspondent, is a good man in the right place. He has well appointed offices and extended many courtesies to visiting writers.

* * * *

Manager R. R. Nehls, of the American Co, has palatial offices in the Ashland Block. He is a very busy man, having the affairs of a large concern upon his shoulders, but he found time to extend a cordial welcome to many visitors convention week. The trip to the new American plant was enjoyed and appreciated by the exhibitors.

* * * *

The Selig Co. entertained exhibitors at the big plant where refreshments were served and the visitors saw themselves in a moving picture before they went home.

* * * *

Among those seen circulating in the convention throngs were: L. A. Woodward, manager Enterprise Optical Mfg. Co.; Fred A. Clark, Motiongraph; G. A. Robinson, manager Colonial Theatre, West Hoboken, N. J.; Joe Brandt, Universal Film Co.; David Horsely, Nestor Film Co.; S. E. Morris, president Cleveland Local No. 1, Motion Picture League of America; Clem Kerr, official organizer Ohio Motion Picture League; F. W. Swett, representing Nicholas Power Co., New York; F. J. Beecroft, New York Dramatic Mirror; S. Franklin, Arrow Moving Picture Co., New York; D. B. Baker, Western Film Brokers, Chicago; Val Rayburg, president Interstate Exhibitors' Advertising League Co., Dayton, O.; T. A. Keppler, Counselor-at-lay, Broadway, New York; W. B. Malcolm, Kedzie Amusement Co., Chicago.

NEW THEATRE INSTALLATIONS FURNISHED BY HALLBERG

Mr. J. H. Hallberg, "The Economizer Man," reports the sale of a large 60 a m p. Hallberg A. C. to D. C. Economizer to the Lyceum Theater, New London, Conn. Also a Simplex moving picture machine to Mozart Theater, Elmira, N. Y.; a Powers No. 6A, with Hallberg A. C. Economizer and full line of supplies, to the Dixie Theater, Prospect avenue, Bronx, N. Y.; an Edison Model B. machine to the Scenic Theater, Willimantic, Conn.

THANHOUSER CAMERA BATTERIES CAPTURE "THE CAPTURE OF NEW YORK"

Scenes and Incidents Attending Recent Connecticut Maneuvers Faithfully Reproduced In One Reel Motion Picture

Thanhouser Company have come to acquire a reputation as filmers of timely topics, and in line with that reputation they announce a feature founded on the big war game. The picture bears the captivating title, "The Capture of New York."

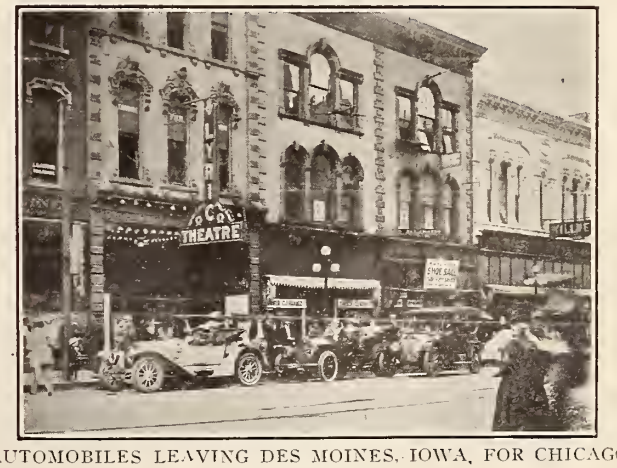
This subject shows scenes attending the attempted capture of New York by the Red army in the recent maneuvers in Connecticut, and is complete in one reel. Twenty thousand men participated in the attack, and the Blue army was steadly driven back to the great city it was defending, stubbornly contesting the ground at every retreating step. All the different forces that made up the victorious Red army are shown in action in the film. The whole picture is very realistic. The Thanhouser "war correspondents," according to the finished film, stuck close to the battlefield and got some fine close-up views of the fighting. It is the kind of stuff that makes you change your mind about wanting to be a soldier! The picture starts with the transporting of cavalry, and their preparations to move to New Canaan. Then Section A of the Aerial Squadron is shown sending out wireless messages. You see a wireless field set and the hangars of the Aerial Squadron. Some of the other scenes show: Installing wireless apparatus on Burgess Wright's aeroplane in the Aerial Squadron. Aviator Lieutenant Milling, U. S. A., and his Curtiss machine. Cavalry division of Blue army. Cavalry on "hike" in heavy marching order. Rear guard of cavalry division leaving camp. Officers' mess "Camp canaries." Army cook tent at a busy hour. "Roast beef for dinner!" "Making himself comfortable." "A little game of black-jack." "His own tailor." General Tasker Bliss' headquarters. Aviator N. Y. N. G. Beckwith Havens in Curtiss machine. Lieutenant Milling coming down. Aviator Havens landing after flight. Havens and Milling taken after landing. Aviator at work. In addition to the wireless and aeroplane views, the use of the army automobile is also demonstrated. Finally the fight commences and the camera takes you after the Red army in their pursuit of the Blues. The battlefield scenes are remarkably clear and in nowise obstructed with smoke as in the case of many scenes of this nature filmed heretofore. The release date is Sunday, September 1.

Amsterdam, N. Y.—Rex Moving Picture Theatre has been sold to Frank H. Christman.

Los Angeles, Cal.—The Mozart moving picture theatre has opened.

Elgin, Ill.—James R. O'Beirne has leased the Star Theatre and will open shortly.

Pulaski, N. Y.—The Dreamland Theatre has been sold to Earl L. Brown and Ross L. Simons.



AUTOMOBILES LEAVING DES MOINES, IOWA, FOR CHICAGO CONVENTION

UNCLE'S FAVORITE PUDDING

By Virginia West

(Adapted from Lux Release)

A grown person will usually accept a great deal from children of whom he is very fond, even though those things reach the point of disrespect.

So it was with Mr. John Long. He was very, very fond of good things to eat and his nephews and nieces nicknamed him Uncle Greedy, when they were quite small. He loved them in his gruff, peculiar way, and didn't mind at all being called greedy so long as he had something to eat that he considered worthy of being greedy with.

Now, Uncle Greedy could have all the nice things to eat that he wanted. Why? Because he had a very great deal of money.

The nephews and nieces knew this and knowing the old man's peculiarities, thought it always best to be on the good side of Uncle Greedy.

When they did this their hopes for the future were stronger.

It had been so long since Uncle had been nicknamed that no one remembered just when and where it originated.

One nephew in particular was Uncle Greedy fond of. He was the oldest, and from his uncle's treatment of him he had every reason to believe that the will would be of great benefit to him.

Yet the nephew and his family were sometimes nervous over the matter. They never knew just when Uncle Greedy would take a fancy to some new church or become greatly interested in some charitable organization.

So, of course, when Uncle Greedy came for a meal, they always tried to have something especially good.

One day he sent word that he would be up to dinner that day. A family council was held to decide what to have for dinner. Each member suggested, and the menu was completed with the exception of the dessert.

"Now, let us find a dessert he has never eaten," said Mrs. Brown, the nephew's wife.

So they thought and they thought, but everything that came to their minds they had fed Uncle Greedy before.

"Let's ask Mary," suggested Lily, the daughter.

"The very idea;" and away they went to the kitchen.

"Sure, I know a good dessert," Mary announced when consulted.

"What is it? Something Uncle Greedy has never eaten?"

"It's huckleberry puddin', but such a puddin' you never et."

Such was the faith of the family in Mary's judgment in the culinary line that they felt satisfied that all would be well. Beside they knew from long experience that it would not do to question Mary too much. If she happened to take a notion she would refuse to cook anything but what she chose. She had been in the family for years, and her services were so valuable that the whole family bowed in deference to her.

Uncle Greedy came to dinner. He ate long and happily. All the family did their best to please him, for always, even unconsciously to them, they had in their minds thoughts of the future—and Uncle Greedy's pocketbook.

At last came the dessert. A steaming pudding, rich yellow, dotted with fine juicy huckleberries, and all over the top a mass of beautiful creamed butter sauce.

Uncle Greedy ate one piece and smacked his lips. Then he ate another—and another. "How do you make this delicious pudding?" he asked.

"I don't know exactly, but I can find out. Mary made it," answered Mrs. Brown.

"Well," said Uncle Greedy, "I don't know who Mary is, but I do know one thing, if she will marry me, she needs only to name the day."

"Oh, Uncle, you couldn't," exclaimed Lily. "Mary is the cook."

Uncle Greedy lowered his head and looked over his glasses at the young girl across the table. "And why not, my dear young woman?" he asked.

"Why—a—why—because she's the cook."

"Well, a cook, my girl, is a very necessary person—very. And a cook who can make such a pudding is a very valuable person."

"But," insisted Lily, "you couldn't marry her."

"I could," answered Uncle Greedy, "if she would have me."

By this time the whole family were almost in a panic. They knew that when Uncle Greedy said anything in that tone of voice he meant it. They were horror struck at the thoughts of the old man bringing a cook into the family, but it must be confessed that the idea of his money leaving it was still more shocking.

When the coffee was finished, Uncle Greedy leaned back in his chair, with a deep sigh of joy. "Now, I shall approach her," he said, pulling down his waistcoat—or attempting to do so—as he arose.

"Which way? Which way to milady's bower?" he declaimed.

"There," said Mrs. Brown, nodding toward the kitchen. "But, Uncle, think a while."

"I have thought, I have felt, and I know. I go to her."

With a flourish he strode from the room. Groans broke from the several members of the family.

"Oh, surely he couldn't," exclaimed Mrs. Brown.

"It's awful," wept Lily.

"He's an old fool," growled the nephew.

"Ah, we don't want his dirty money anyhow," said the son, vehemently.

"Charles," cried the mother, "you know we are thinking of no such thing."

"All right, but let's see what he's doing."

Charles arose and tiptoed to the door. Mother, father, and sister followed. Slowly the young man opened the door an inch and all four arranged themselves along the crack.

In the middle of the kitchen, his handkerchief upon the floor and his knee upon his handkerchief, was Uncle Greedy. Both arms were extended upward toward Mary, who stood wiping her face on her apron, as she stood looking down upon her suitor.

"My queen, my angel, come and be my wife and make huckleberry pudding for me and you shall have whatever your heart desireth. Wilt come, beauteous one?"

"If ye don't git up ye'll need somebody to iron yer pants fer ye," said Mary. "The puddin' musta gone to yer head—though I must say it don't look like it's no wheres but the right spot."

"That's it—right spot. Oh, your words are as sweet as your pudding," Uncle Greedy exclaimed, with his hand on his heart.

"Will you be mine?" he insisted.

"Get up, you——" Mary stopped short. She had seen the row of agonized faces along the crack of the door. "Well," she said, sweetly, "I think I better take a little while to consider."

Uncle Greedy went home, happy in the hope of future puddings. But, alas, the poor nephew and his family! Week after week they worked constantly to please Mary in every detail. They feared if they crossed her she would marry Uncle Greedy to spite them.

Mary saw her opportunity and began to take advantage of it by demanding two days out a week. Then a friend wanted her to go on an all-day picnic. Much company was had every evening. Finally she announced that she needed a rest and that she preferred to take it right there at home. So, of course, the family had to do the work while Mary rested.

It was a very short time until Mary was sitting in the parlor doing fancy work, while the family labored over the kitchen stove.

After this had been going on for some time, Uncle Greedy appeared upon the scene. "My treasure," he cried, when he saw Mary in the parlor. "Now you can give me my answer and make me another pudding."

"I ain't got no answer ready yit, and I ain't goin' to

make no puddin'," answered Mary as she leaned back in a Morris chair.

"My darling, what is wrong?" cried Uncle Greedy.

Mary rolled her eyes and tapped her toe on the parlor carpet, but said nothing.

All this time Lily had been secretly at work. At every opportunity she stole quietly to the kitchen and searched —searched diligently for the pudding recipe. So faithful were her efforts that on this particular day when Uncle Greedy sat down at the table, crestfallen and discouraged, she came in at the end of the salad course with a steaming huckleberry pudding.

With one bound Uncle Greedy was on his feet and had his young niece around the waist. "My dear little Lily," he cried, "you are an angel and you shall surely be my heir."

"And Mary?" asked Lily.

"Who? Oh, Mary. I don't need her; I have the pudding. A pudding without a wife is better than a wife without a pudding—if it's huckleberry."

The next day Mary was working silently in her kitchen. That night as she laid her head on an uniformed breast, she sighed, "My Wilsie, I wouldn't give yer handsome face and broad blue breast fer all the big-stomached old men with money in the whole land."

OPERATORS' CHAT

By James Girvan

MOVING PICTURE MACHINE OPERATORS' INDEPENDENT UNION NO. 1

President—Robert Goldblatt.
Vice-President—James Girvan.
Corresponding Secretary—Geo. Epstein.
Financial Secretary—Robt. Levy.
Sergeant-at-Arms—William Cohen.
Business Representative—R. Knaster.

The Moving Picture Operators' Association will be known in the future as the Moving Picture Machine Operators' Independent Union No. 1., office 133 Third avenue (top floor), telephone Stuyvesant 572. Meeting rooms at Teutonia Hall, 66 Essex street, N. Y. City. Open meetings every Monday night until September 16.

The Moving Picture Operators' Union of Greater New York held their third open meeting on Monday night, August 19, 1912, to a very good attendance, at Teutonia Hall, 66 Essex street. President Goldblatt called the meeting to order at 1:15 a. m., and explained to the visitors what the object of the meeting was and asked if any of those present wished to talk or ask questions.

Quite a number of brilliant speakers took this opportunity to tell the former auxiliary members what a wise move they had made, and that any time the independent union needed any information or assistance, it would be gladly forthcoming. They also assured us that there would be no necessity to make a request the second time. It was also decided to hold a smoker on Monday night, September 16, 1912, at Volks Lyceum, 2d street near Avenue B, which will mark the end of the open meetings. This smoker is certainly going to be one grand affair. There will be a few bouts to interest those who enjoy boxing. There will also be some of the finest professional talent that ever trod the stage, some of the latest moving pictures, and last but not least, something which will greatly interest all, plenty to eat, drink and smoke.

The treasurer reports that receipts are coming in steadily now. The membership at the present time numbers 307 in good standing, with 59 applications to be considered. Our former delegate Robert Saunders has resigned from office to take a position as manager in this city; and Brother Ralph Knaster has been appointed in his stead pro tem. The meeting was adjourned at 3:30 a. m.

* * * *

New York, Aug. 19, 1912.

To the Motion Picture Machine Operators of the United States and Canada.

Brothers: Can any of you explain to me the reason why the A. F. of L. should grant jurisdiction over the motion picture operator to the I. A. T. S. E. of United States and Canada?

Why can we not control ourselves, subject only to supervision of the A. F. of L.?

Why should the I. A. T. S. E., with a total membership of under 13,000, control the motion picture machine operators of whom there are between 15,000 and 20,000 in the United States alone?

You must have more or less brains to operate a picture machine.

The ushers can and frequently do run a spotlight. Are you, or are you not, in favor of National Autonomy?

Why should we in case of stress or strike protect the I. A. T. S. E. when the best we get (to say the least) is the worst of it, in the majority of cases?

Now, I respectfully request every operator to write me stating his views on the subject of National Autonomy for the motion picture machine operators. I ask this of each operator for the reason that Bro. Robt. Goldblatt and myself have been delegated to visit the Hon. Samuel Gompers, worthy President of the A. F. of L., with a view to obtaining National Autonomy or Home Rule for the motion picture machine operators of the United States and Canada.

If there is or are one or more houses in your city, town or village, kindly get the signature of the operator on a petition to the A. F. of L. for National Autonomy and mail to,

Yours fraternally,
W. D. Chaney,
432 E. 149th Street,
New York City.

* * * *

A new union was recently added to the list of Rochester local unions in the organization on July 15 of the Moving Picture Machine Operators' Protective Union. The new local comprises 38 members, all but two in the city, and it was organised for the purpose of preventing fires and also to aid in the enforcement of the State license law. This law provides that no one under age shall be given a license to operate a motion picture machine.

The local is No. 253, and is affiliated with the International Union of Theatrical Stage Employes and also with the American Federation of Labor. The local officers are as follows: President, R. J. Fisher; vice-president, Louis Miles; financial secretary, Frank Generoux; recording secretary, Albert Florick; treasurer, F. Tross; business agent, E. H. Spears. The meeting place of the local is Painters' Hall, 42 Exchange street.

* * * *

We are pleased to see that the I. A. T. S. E. has been fair to the operators in one city at least. The Rochester boys have been given a charter and they only have thirty-eight members. How ridiculous it seems that an international body could issue a charter to a membership of thirty-eight, and refuse to give a charter to a body of three hundred and eighty of good standing in the I. A. T. S. E., who have been forced to stay for five years under the jurisdiction of a local which is greatly inferior. Were it not for the unfairness of Local 35 there would be only one union in New York City with a membership of one thousand or over, instead of two separate organizations.

THE MUTUAL FILM CORPORATION WILL OPEN AN OFFICE IN MINNEAPOLIS, MINN.

Mr. Benjamin N. Judell has left the Milwaukee office of the Western Film Exchange to take charge of this new exchange. He left Milwaukee on Tuesday, Aug. 20. Mr. Judell is familiarly known throughout the film world as "Benny," and has been in charge of the booking department at the Western Film Exchange since its start. He has a reputation as a booking agent which is hard to beat. It was in fact the quality of the programs that he sent out that built up the large business the Western Film Exchange at present commands.

Mr. Judell, while at Minneapolis, will book the Film Supply and Mutual program, the latter which releases "101" Bison, Broncho and Keystone. Minnesota exhibitors are invited to visit Mr. Judell when they are in Minneapolis, while those that cannot come to the office are requested to get into communication with Mr. Judell as he promises to have something very interesting to tell them.

"THELMA"

(Reliance 3 Reel)

The filming of Marie Corelli's great novel, by the Reliance Company, is in every way an artistic production, and one that does credit not alone to the firm of Reliance, but to the moving picture trade in general.

Alice Weeks, a clever young motion picture actress, takes the female lead, while an old favorite, formerly of Pathe Freres, and seen a short time ago to such splendid advantage in the champion production of "Camille," Irving Cummings takes the male lead, Sir Philip Errington. Joseph Chaillis plays the father of Thelma, Olaf Guldmar; Lady Clara Winsleigh is taken by Marguerita Dwight; Sir Francis Lennox by Georgio Majeroni; Violet Vere by Edgena Delespino; Luisa Elsland by Julia R. Hurley; Britta, her maid, by Virginia Westbrooke; Sigurd, a dwarf, by Robert Sansey.

The story has that peculiar weird strain running through it which characterizes Marie Corelli's works. The opening

scene in the filmed version shows Philip Errington, a rich young Englishman, repulsing the love of a young woman named Clara Winsleigh, which she persists in forcing upon him. Bored to desperation, he sets sail for Norway, where he meets Thelma, a beautiful Norse maiden, the daughter of Olaf Guldmar. Most picturesque is the scene of the rustic cabin of the old Norseman, with the trailing vines brilliant with blossoms festooning its entrance, the cabin where Philip wins the love of Thelma, and where, with her father's consent, she accepts his proposal to become his wife, and from whence he takes her to London after marriage and introduces her to his society friends. Her first appearance is at a ball given by Lady Clara Winsleigh.

A friend of Errington's has married a stage dancer

named Violet Vere. A misunderstanding has arisen, and the husband begs Errington to reason with her in his behalf, which he does. A letter which is written by the actress to her husband works itself into the possession of Lady Clara, and she gives it to Thelma, making it appear that the letter was written to Philip. Thelma, thinking that her husband has tired of her, leaves London, alone, and returns to the house of her father.

A double grief comes to Thelma, when her father, falling sick, believes he sees the Valkyrie, knowing that he is

about to die, and orders that he be placed in his boat, that it be set afire, and sent adrift on the ocean, that he may die as did his forefathers. Beset by troubles, Thelma loses her reason, but is restored to her normal self at sight of Philip, who rushes to Norway to her home.

There are many tragic situations throughout the story, for instance, when Sigurd, the dwarf boy, who has been the almost constant companion of Thelma before her marriage, tries to kill Philip in a jealous rage, or when the minister, who also is in love with Thelma, lures her to his home by means of a forged letter, from whence she is rescued by Britta, her maid, and Philip's friend, Duprez.

The film has many beautiful scenic bits, as well as a splendid characterization of the parts.

SHOW ON, BACK WITH PICTURES

Jay Hunt, the moving picture director whom many friends were surprised to learn through these columns was a burlesque "magnate," has finished rehearsals of his Western wheel show, "Queens of the Folies Bergere," and sent it out on the burlesque circuits. Upon doing this, Mr. Hunt rejoined the Thanhouser Company as producers, from which post he had been absent for a month while "putting on" his wheel attraction.

The "Animated Weekly" (issue No. 24), released by Universal Film Co. August 21st, has the following subjects:

A Meal Under Water.—Depicting the strange feat of eating a lunch and smoking a cigar entirely submerged. Thrilling Aeroplane Flight.—Grahame-White's, England's foremost aviator and society favorite, fly at Manchester. Fighting the Flames.—Heroic efforts of the New York Fire Department in quenching a disastrous fire on the Hudson River docks. A Trackless Trolley.—Unique means of transit in actual operation in Pasedena, California. Death Defying Feat.—Law, the Steeplejack, climbs the outside of a twenty story Wall street skyscraper, reaching the eighteenth story, where he was stopped by the police. The King's Prize.—The famous "Bisley Shoot" which decides the champion sharpshooter in the British Empire. Private A. G. Fulton, the winner. National Convention Motion Picture Exhibitors.—Representative Motion Picture Exhibitors from every state in the Union convene in Chicago. Society Flower Girls.—Pretty Chicago society girls sell flowers on the street for charity. Army Attacks New York.—20,000 troops of the regular army and National guard in a sham attack on New York City.

THE FIGHT IN THE DARK. Solax release of September 4th.

THE FIGHT IN THE DARK

Bert Green is an agent for the Government on Mexican territory, buying Mexican-bred horses. He meets the beautiful daughter of Jose, a horse dealer, and falls in love with her. Although Juanita has encouraged the attentions of Pedro, she casts the latter off most cruelly when Bert comes into her life.

Pedro is vindictive. With the assistance of a servant he manages to surprise Bert and Juanita at a clandestine meeting. While Bert temporarily leaves the scene the spying Mexicans come on, throw a blanket over the surprised girl and carry her off. Bert soon returns, sees signs of a struggle and follows the trail made by the abductors.

After a long hunt he finds Pedro's shack in the mountains. He acts quickly, but a false step gives the advantage to Pedro. The girl thinks rapidly. She comes to her lover's aid by breaking the lamp. Then there is a struggle in the dark. Two shots are fired. Soon Bert draws a deep breath, sits on the edge of a table, rolls a cigarette and lights it; while in the shadow is the dead body of Pedro. Bert and Juanita leave the shack and see a stage coach approaching. Bert decides to cross the Mexican border before he is captured by a Mexican posse, and so holds up the stage, tells Juanita to get in and drives off like fury.

Soon after he is pursued by the Mexicans, but he eludes them by throwing the stage coach over a cliff and finds temporary safety in the canebrakes until he is rescued by Texas rangers sent to his aid by a little girl.

The action is replete with sensational incidents, riding and driving by experts, and tense dramatic situations. Released September 4.

Philadelphia, Pa.—A moving picture theatre will be built at Franklin and Clearfield streets for the Philadelphia Film Exchange.

General Film Publicity and Sales Co.'s Next Production Hindered by Illness of Nat C. Goodwin

The results of the unfortunate accident to Nat C. Goodwin, are, we understand, quite as serious as previously reported, and it is feared that his permanent recovery will require some little time, as well as patience and endurance.

Incorporated in our information, to which we are indebted to the General Film Publicity and Sales Co., comes the news that the next big production which is to be put out by them, and in which Mr. Goodwin is the star, will, in consequence of his accident, be somewhat delayed.

THE ACTRESS PULLS THE STRINGS
Eclair release Sept. 3rd.

MOTION PICTURE MEN SUED AS A TRUST

Government Will Test Companies' Patents in Suit Under the Sherman Act

Philadelphia, Aug. 16.—The Federal Government attacked the so-called Moving Picture Trust in a civil suit filed here to-day for the dissolution of the Motion Picture Patents Company and the General Film Company. Ten prominent moving picture film concerns are accused of combining to monopolize the business, even to the extent of increasing or decerasing the number of motion-picture theatres, in which they have no proprietary interest.

The following corporations and individuals, who are officers or directors, are named as defendants:

Motion Picture Patents Company, General Film Company, Biograph Company, Thomas A. Edison, Inc.; Essanay Film Manufacturing Company, the Kalem Company, Inc.; George Kleine, Lubin Manufacturing Company, Melies Manufacturing Company, Pathe Freres, the Selig Polyscope Company, the Vitagraph Company of America, Armat Moving Picture Company, Frank L. Dyer, Henry N. Marvin, J. J. Kennedy, William Pelzer, Samuel Long, J. A. Berst, Siegmund Lubin, Gaston Melies, Albert E. Smith, George K. Spoor, and W. N. Selig.

The Government charges that unreasonable and oppressive restraints and conditions have been arbitrarily imposed on the manufacture and leasing of films and machines, depriving the public of the advantages of competition, especially the competition of foreign films, the importation of which is alleged to be restricted.

The Government's petition says that between 2,500,000 and 3,000,000 feet of pictures are printed each week by manufacturers and distributed to thousands of exhibitors all over the United States. The Government declares that a sum greatly in excess of $100,000,000 has been invested in the different branches of the business. The defendants control, it is added, from 70 to 80 per cent. of the film business, furnishing approximately 7,000 exhibitors.

The Motion Picture Patents Company is the holding company of all the motion picture patents of the defendants. Other than collecting and distributing royalties among the defendants, the bill says the patents company's only business is the bringing of lawsuits under the patents it holds. Hundreds of suits have been brought, it is alleged, "to harass and oppress all persons engaged in the motion picture business who have not obeyed its mandates."

BIG THINGS COMING ON THE GAUMONT WEEKLY

The Gaumont Weekly camera men are just now covering, in their usual expert manner, the great military maneuvers around New York City and in Michigan, the elaborate water carnival in Chicago and the frontier warfare near El Paso, Texas. All these hightly interesting topics will be fully treated in early numbers of the Gaumont Weekly. Most of them will be seen on no other film.

The Gaumont Weekly regularly receives the largest consignments of foreign subjects brought into this country. Its camera men cover all important events in England, France, Germany, Italy, Russia, Japan and China. It has recently placed a camera man in Manila, and has completed arrangements for fully covering South America.

The Gaumont Weekly is issued in connection with the Gaumont Graphic, of London and Paris, with which it has a rapid exchange of negatives. From its European branches it secures exclusive stories completely out of reach of other topical film manufacturers. This was recently incidenced by the intensely interesting film covering the Imperial Festival in Moscow, in which the Czar and Czarina repeatedly posed exclusively and expressly for The Gaumont Weekly. In the current issue are presented poses from the leading American victors at the Olympic games and is the first current event film in America to present these views. Early in October it will present the most perfect pictures of the Japanese Mikado's funeral in Tokio that will reach this country. Its camera men are already on the ground. This, the most elaborate display of gorgeously barbaric splendor in current history, will be photographed as no similar event has ever been pictorially recorded before.

ECLAIR NOTES

If there has been a drought of comedies, as in the hue and cry of most, surely it hasn't extended to the Eclair company, for they seem to have them a plenty.

In "The Guest at the Parsonage" they utilize a very familiar type of persons. That type that advertises it is a charitable society and who eternally attends to the blazoning of their gifts.

A minister and his old college chum argue as to the sincerity of the charitable society. The chum offers an auto to any member who in a month of time can perform a real act of charity. Some one wins, but she is not a member of the charitable society.

The work of Mr. Johnstone as the wealthy bachelor friend ranks with that of any picture celebrity on either side of the fence.

Eclair's "The Actress Pulls the Strings," released September 3d, is a picture preachment done in that most poignant manner of using a comedy in its telling.

One big moral underlies the whole story. It warns against quick or prejudiced judgment and uses a mighty striking example to present its moral.

An actress arrives at a small summer hotel, and with her is her trunk. Common to her profession it is plainly marked "Theatre," so the highly respectable women about the hotel, acting upon the rule that those of the stage aren't eligible to the inner shrine of cultivated people, snub and ignore her just because of her profession.

But surreptitiously the men folk try to make a hit with her, because she is an actress.

She angers at their insolent reception and from anger is born a plan of revenge. She pretends to leave the hotel and returns in the disguise of an old maid missionary. As a missionary she becomes an idol of attention to the women and an undesirable to the men.

The way she drives home her lesson is too good to disclose here, nor would it be fair to tell it.

FILMS UNDER COPYRIGHT

Bill Protecting Moving Pictures by That Law Passes Congress

Washington, Aug. 19.—The Senate passed to-day the House bill putting moving pictures under the distinct protection of the copyright laws of the United States.

Instead of providing for a fine for each moving picture which infringes another, the bill provides that in case of an innocent infringement the total amount of damages shall not exceed $100.

New York, N. Y.—The Broncho Motion Picture Company, to conduct the moving picture business. Capital, $10,000. Directors: Carl A. Willat, 32 West Eleventh street; Howard T. Woods, 568 East Twenty-sixth street, New York City, and Charles Von Weyke, 54 Ralph avenue, Brooklyn, N. Y.

THE DISPUTED CLAIM
Majestic Release, August 27

A FEW WORDS ON FILM MERITS

Lux

"Views of Livran," for August 23, is a beautiful scenic bit, pleasing to all.

"Uncle's Favorite Pudding," on the same reel is a comedy which is quite acceptable in its production, although the story is out of reason in everyday life. However if we are to have comedy of the farce order, we must forget reason, and be prepared to laugh at foolish nothings.

"Tommy Saves His Little Sister," for August 16th, is a drama in which two more of our child actors make a hit. Tommy's little sister is carried off by a burglar. When his father and the detectives start out to hunt for her, Tommy hangs on to the back of the auto, determined to be in on the rescue, which he sure enough is, for when the others jump out looking for a cue, he jumps in, and Mr. Burglar, coming along at the time, seeing what he thinks an empty auto, whisks it and Tommy, hiding in the bottom of the machine, off to his haunts; Tommy follows him up the steps of the house, sees his little sister within and afterwards rescues her.

"The Modern Child," from Lux, is a very commendable child story. It is a notable fact that the Lux people have some exceedingly clever children in their employ.

Comet

"The House of No Children," for August 19th, is a film which it might be well for some New York landlords to peruse. The story is of a janitor of an apartment, who in trying to follow out his instructions with regard to the exclusion of families with children, becomes so upset over prevailing circumstances that his dreams are disturbed to the extent that he leaves his position in that particular house, for another one where children are not restricted, and there he seeks to make amends for his past cruel conduct by surrounding himself with children whenever possible.

American

"The Greaser and the Weakling," is an exceedingly good "western." The story is possible. The love-making may be a little too rapid in its development, but this is only a trifle, for on an exception such things happen in real life. And surely the audience will applaud when the villain falls.

"The Winning of Wathena," for August 24th, is a story that is entertaining, though not one that takes a great hold on one. It is a simple little love story of a young girl who was kidnapped by the Indians.

"The Will of James Waldron," for August 29th, is one of the most acceptable of recent American releases, where a contrast between the villain and the man of noble character is so marked as to be of use as a lesson in morals and gallantry.

"A Jealous Rage," for August 28th, is also a good study in human nature, although its moral significance may not be sufficiently clear.

"Freaky Rides at Luna Park," on the same reel is thoroughly breezy and suggestive of gay old "Coney."

Reliance

"One Against One," for August 21st, is centred about the love story of a Northwest mounted policeman, and was produced by the Reliance Company in the Catskills, and is specially pleasing in that the locations chosen for its production are most picturesque.

Gaumont

"Androclus and the Lion" is a wonderful film. Artistic in the extreme. It is one of Gaumont's beautiful hand-colored productions, and although the reel is not one of great length it is full of tense situations that keep one's pulses beating ahead of time.

Majestic

"A Corner on Kisses," for August 25th, is a light romance which is very pleasing—a good bit of diversion for a warm Summer day.

Lubin

"The Deputy's Peril," is a detective story of the discovery of counterfeit money coiners. This film is full of thrills and is of more than passing interest.

"Baseball Industry," for August 15th, is a cracker-jack for the "fans." It shows the manufacture of the baseball in all its different stages, topping the thing off with pictures of a few favorites of the bat, such as Eddie Collins, Frank Baker, Rube Oldring, Cy Morgan, John Coombs, Jack Lapp, Schaffaer, of the Washingtons, and several others. The last lick of the camera shows the team in action.

Vitagraph

"A Bogus Napoleon," for August 16th, is a comedy-drama in which the real Napoleon of the story is one of the best impersonations that we have ever seen.

Selig

"In the Tents of the Asra," for August 15th, is a 1,000-foot drama of more than passing merit. It is a beautiful tented production, artistically produced. A production through which one is glad to sit a second time.

Essanay

"The Magic Wand," a 1,000-foot "juvenile," for August 16th, is particularly commendable. So far as the action of the piece is concerned there is nothing left to be desired. It is a pure, sweet touching bit that grips the heart until the tears flow.

Eclair

"Wanted: A Wife in a Hurry," released May 20th, is one of the best comedies we have seen for some time. It is real fun without the appearance of the writer or the players having worked overtime to get in the comedy.

The story centers around the adventures of a young man whose aunt finding that he was spending too much, threatened to cut down his allowance if he did not marry immediately. After discussing the matter with a friend, he sends her word that he has done the trick. The aunt telegraphs back that she will be in town to see her new niece that night. The young man has only an hour in which to get the necessary article, a wife. He makes several unsuccessful attempts to get a wife, after which he insists that his chum, a young married man, play the part. The chum steals his wife's clothes and false hair in her absence, which occasions on her return a hunt for the missing articles by a policeman. The rest of the fun can be imagined.

Gem

"White Dove's Sacrifice," is an exceedingly good drama released Aug. 20th. It is the story of the love of an Indian girl, and is one of the best of the kind that has recently been shown.

Majestic

"The Disputed Claim," the scenario of which has been written by Marion Brooks, makes a very pretty film. It is a mining story, and to those who have actually lived in a mining country, staked a claim, or men fortunate enough to be able to locate the pay streak, there may be a few details lacking, but to the uneducated in mining essentials it is certainly satisfactory.

Pathé's Weekly

The following are a few of the interesting events filmed for this week's issue: "The King and Queen are received at Wild Park, Berlin, Germany"; "Federal Cooperage Co.'s plant at Yonkers, N. Y., destroyed by fire; $150,000 damages"; "Moscow, Russia, International Firemen's Federation held here this year"; "The Delegates to the 'Bull Moose' Convention at Chicago; Suffragettes, etc., join in nominating Roosevelt for third term"; "Mlle. Dorgen, a French actress, wins first prize in her flower aeroplane, Paris, France"; "The Red and Blue armies gallantly defend Seattle (sham battle)"; "Improved lifeboat for the guards is launched at Cromer, Eng."; "At Olean, N. Y., the Glass Blowers' Convention adjourn in a body to witness an oil well shot"; "At Washington, D. C., the air brakes failing to operate, the car is backed through the B. & O. car shops, injuring four"; "The hospital corps, and the hospital dogs of the French Army drill at Paris, France"; "Governor Woodrow Wilson formally accepts nomination for the Presidency on the Democratic ticket.

Cines

"A Convict's Gratitude," is a splendidly acted story. The noble gallantry depicted in the character of the down-trodden ex-convict, should be an inspiration to some American men.

Biograph

"With the Enemies' Help" is a fine bit of comedy-drama, chiefly comedy, in which our friend "Little Mary" gets the audience with her own peculiar sort of fnu It is a prospector's story, and is certainly a cracker-jack for action.

For Those Who Worry O'er Plots and Plays

An Emphatic No

Thousands of script writers will read with interest any statement made by Horace G. Plimpton, of the Edison Company. His original methods, and the artistic releases of the Edison Company, are too well known to need repetition here. Mr. Plimpton is in charge of the entire production work of the Edison Kinemacolor department, of which the Photoplay is but one of many items, and that he can take a few minutes of his crowded day to give us his opinion on the script subject is greatly appreciated by the editor. Mr. Plimpton's statement:

"Has the general average of scripts submitted the past year been a decided improvement? Regretfully but emphatically, I must answer, No. Such improvement as may have been made in Edison plots has come from special arrangements instituted by ourselves. The average quality of stories submitted continues to be pitifully low—so low that hardly two per cent of the number sent in weekly are, in our judgment, worthy of serious consideration. Working over an old theme, faulty construction, lack of reasonableness, antecedent action not clear in the story itself, extreme sensationalism, crime unnecessarily dragged in and (more rarely) immorality—all these appear so regularly that, if some mechanical method of examination could be devised, a great majority of the plots submitted would be automatically rejected on one or more of these grounds alone.

"The remedy? A long, slow process, I fear—a process of settling down, of elimination, of survival of the fittest. Too much encouragement is held out to prospective scenario writers and the work is made to look too easy, thereby drawing into the field people with neither artistic nor literary training. It is not easy—it is quite as difficult, in my opinion, in its own way as either play or story writing. To tell a story without words in about seventeen minutes, to have the events follow logically, to avoid excessive explanation in sub-titles or written or printed matter, to know film possibilities and limitations—these are problems of technique. And beyond all these lies the idea itself.

"Therefore I say that encouragement should not be held out too lightly to beginners. They should be made to realize that success can only be expected from an original dramatic instinct rounded into shape by long study and a great deal of hard work."

Too Much Encouragement

Mr. Plimpton has presented the situation as he sees it, honestly, truthfully and forcibly. Coming from such an authority, the statement, to our mind, is of portentous significance. Hardly two per cent of the scripts submitted weekly to Mr. Plimpton are worthy of serious examination. And he gives the reasons for this condition of affairs, too. Old themes worked over. In other words, ideas seen on the picture screens revamped; plots stolen from magazines, novels and weekly publications; hackneyed plots that come to the beginner and to others deficient in originality. Faulty construction; scripts of ten and fifteen pages of unessential action; scripts with a cast a mile long and having a synopsis of 1,500 words that could easily be condensed to 200; scripts containing wordy telegrams, letters and a couple of dozen sub-titles; lack of reasonableness; scripts calling for the destruction of public buildings; shipwrecks; maneuvers of armies; aeroplane battles; scripts with veritable menageries for leading characters; stories calling for impossible locale; for unlimited expenditure of money and for situations far beyond the limitations of the camera. Antecedent action: The "twenty years after" stories; the plot with a prologue; the script complicated and confusing which puts over any other old story excepting the one in consideration. Extreme sensationalism: The stories that would not pass the Board of Censors; stories of deliberate murder; kidnapping; plots of repellent violence and not seemly for children, who compose no small part of the patronage of the moving picture show.

More rarely immorality: We are glad that Mr. Plimpton finds this sort of story infrequent. It is not so rare in some other studios. There is a certain minority among would-be pictureplaywrights who revel in the suggestive story and seem to believe that that sort of thing is just what is wanted. Their scripts are never even closely read, but that fact does not seem to diminish the output. These are some of the reasons, my friends, why your scripts are returned instead of the coveted check. Mr. Plimpton is kind. He tells you the reason for their rejection and gives it straight from the shoulder. Read and profit thereby.

Too much encouragement: We construe Mr. Plimpton's assertion to mean that the so-called "schools" are in no small measure to blame for the existing state of affairs. Misleading advertisements which tell the victim that "No education is necessary," "Anyone can do it," "Make $100 a week writing moving picture plays." These are the causes that lead many a man and woman, hopeless of success in literature, to pay over his or her hard-earned dollars into the maw of unprincipled grafters. After they take the "course" they think the $100 a week is easily theirs. Alas, it takes many weeks of misdirected effort and disappointment before the victim realizes that he is as far away as ever from the "easy money." In the meanwhile, the studios are flooded with impossible scripts and when one writer retires, another takes his place in the futile work. These lying advertisements should be barred from the standard magazines. The announcements draw into the field people without the sense of the artistic and the dramatic; people poor in idea; those who believe anything someone more original may state and willingly pay over the money. Those who will make good as pictureplaywrights will do so without the aid of school or sales agent.

People of literary training are the ones who will make good as pictureplaywrights in the future. They are becoming more and more numerous in the new field. They have the original ideas and but little technique. Others have technique and no ideas. Which qualification is the more essential to ultimate success?

Mr. Plimpton believes the remedy for the half-baked script will be the process of settling down, of elimination, of survival of the fittest. That is our opinion. See that you, who read this, be among the fit when the sifting out is finished. Original dramatic instinct, rounded into shape by long study and a great—yes, a very great deal of hard work. This is Mr. Primpton's secret for success. He gives the secret to you. Will you become qualified? Here's hoping!

Stoddard's Idea

Mr. Ralph D. Stoddard, successful script writer and editor of the Cleveland Leader Photoplay page, suggests a little organization of a semi-social nature to successful script writers who toil and spin plots within a radius of 200 miles from that dear Cleveland. He takes great pains to state that it is not a "protective association" idea, but just a "hunch" to get the boys (and girls) into a dining-room, say about once a year, to relate experience and become better acquainted. We pass the idea along to A. W. Thomas, of the Photoplay Magazine, who visits Chicago and Cleveland frequently. We thank Mr. Stoddard for our honorary membership card. We also hasten to assure President Powell, of the Order of Optimists, that we shall continue to pay our dues in that great and ever-growing organization.

Minor Hints

Solax is advertising for good scripts.

Majestic is in market for good rural drama and comedy. —Taylor's Statement.

Stanner E. V. Taylor, who writes most of the playlets in which his wife, Marion Leonard, appears, and who first had his "name on the film" while with the old Reliance Company some years ago, says that a writer who knows nothing about putting an idea into shape will, by his very lack of skill, destroy the originality, and his work is sent back. He deprives the producer of a good idea and discourages the writer. "It is the man with ideas who is most needed in the picture business to-day," says Taylor to the photoplaywright. "There are plenty of prominent and intelligent writers in the field of fiction but who are unfit for picture work. While they show remarked ability at description and character drawing, they are unable to conceive of new and unusual combina-

tions of incidents resulting in some particularly novel situation. It is by developing men of this character that pictures may not only stimulate their own production, but may arouse also those in other fields of literature and drama to greater effort in this direction."

Visiting Picture Shows

A correspondent asked what is meant by the oft-repeated advice "to visit the picture show." We consider a proper study of the moving picture screen of more value to the would-be pictureplaywright than all the correspondence "universities" put together. Visit your local theatre. Take along a pencil and notebook. Study the picture flashed on the screen. Use the more simple plays. Discover the average number of characters used. The course of the action. When and how sub-titles are used and how written. Study the development of the piece, the natural development of the climax and how it is handled. Time the scenes, learn their number and study the ending. Stay for the "second" show. See the picture run over again, all the time taking notes of the action. When you get home and transcribe those notes you will be surprised, maybe, to discover that you have been attending night school in pictureplaywriting. Notice how the scenes are built, how the action is written in, and then realize, after working your notes into proper script form, how much you have to learn about the art of script writing. Do not permit a week to pass without the "course." The cost of tuition is a dime—not $10 or $20, and the benefits of the instruction are well worth the effort.

WILLIAM LORD WRIGHT.

MOTION PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK

The Motion Picture Exhibitors' League of New York will have their second annual ball at Palm Garden, 58th street, between Lexington and Third avenues, on November 14th, 1912, and have already obtained the assurance from some of the motion picture manufacturers to be present in person. The most notable actors and actresses of the moving picture world will also be there. As far as the political world is concerned, Senator Foraker, ex-Governor of Ohio; Congressman Lentz and the Hon. W. F. Cox, Congressman Sulzer and others too numerous to mention. The city officials of New York will probably be there in a body, and it is unnecessary to state that the second annual ball of the Motion Picture Exhibitors of New York will be one of the greatest social affairs ever given in New York.

Keansburg, N. J.—De Vires, Licari & Nichols have opened their moving picture theatre.

Dallas, Texas.—W. D. Nevils will open a theatre known as The Washington, at 1613-1615 Elm street.

Quincy, Ill.—The Quincy Theatre on Hampshire street has been sold to Isadore Burnstine, of Springfield.

White River Junction, Vt.—The Dreamland has been extensively remodelled and will be known as The Globe.

THF GUEST AT THE PARSONAGE
Eclair release Sept. 5th.

ITALA FILMS WILL OPEN BRANCH OFFICE IN NEW YORK

The Itala Films, whose manufacturing plant is at Tourino, Italy, the agency for which has been previously in the hands of the New York Motion Picture Co., whose enlarged interests has made it necessary for them to give up the responsibility of the American agency of this excellent product, and to which Mr. Schemiengo, proprietor of the Itala Films, desires us to extend his hearty thanks for the creditable manner in which they have transacted his business here, has, in consequence, arranged to open a branch office in New York City.

Arrangements were completed on the 11th inst., by which control of all Itala films for use in America will be taken over by The Itala Film Co. of America, a corporation now being formed by Harry R. Raver, secretary and manager of the Film Supply Co. of America, who becomes secretary-treasurer and manager of the new company. S. Villa, of Villa Bros. & Co., raw silk manufacturers is president. The stock in the company is divided between the Itala Co. of Tourino, Italy, and the above-named men.

Mr. Raver, in an exclusive interview to-day, on his return from Chicago, stated that he would shortly offer to the trade a feature Itala production in three reels far surpassing in importance "The Fall of Troy," which every exhibitor remembers with gratification on account of its magnificance and money-earning qualities.

When asked whether or not Itala regular releases of one reel subjects would be sold through the Film Supply Co. of America, Mr. Raver stated that no arrangements had been made as yet, but he expected to handle his product on a territorial basis, appointing an exclusive agent in each state, whether through an organized distributing company or not, as would be later determined.

The Itala company are specializing on long films or features, together with microscopic scientific and educational hand-colored films in shorter lengths.

The ordinary type of drama and comedy will be discontinued to make way for specialty and novelty films of an original and unique character.

GEO. KLEINE'S RELEASES

Tuesday, September 3d, has a "Tragedy of Long Ago," from the Cines Studio. The scenes of this tragical story are laid in the romantic surroundings of Southern Italy, during that exciting period when the numerous provinces were governed by the powerful and tyranical dukes, and when treason, conspiracy and plotting were the principle occupations of the day. It is a strong story, full of tense dramatic situations.

One of the finest travel pictures the Urban-Eclipse people have ever put out is, "From Lauterbrunnen to Murren, Switzerland, by Rack Railway (5,200 Feet High)," which will be seen Wednesday, September 4th, on the same reel with the excellent topical subject, "Small Game at the Zoo," which pictures in highly amusing fashion the antics and adventures of "An Eccentric Sportsman."

The Saturday's Cines, for September 7th, is a thrilling and intensely interesting military subject, depicting battle scenes and hand-to-hand conflicts which occurred during the terrible period of the sacking of Rome, May 5th, 1527. The fact that it is based on historical data attaches additional interest and importance to the story. When the Duke Bourbon refused to grant Pope Clement's request not to pass through the pontifical territory, great terror was spread throughout the city of Rome; the people fled to their homes to barricade them against possible plunderers, while the garrison rushed to man the city's gates and walls to repulse the invaders. The Bourbon's army proves the more powerful and on May 5th, 1527, they effect breaches in the walls, which enable them to enter the city and commence their robbing, murdering and burning orgies. Woven about these exciting incidents is the love story of the Duke Denzo of Ceri and Giulia Vallatti, his betrothed. A short scenic has been added to complete the reel and in "Picturesque Sardinia, Italy," are shown beautifully colored and highly interesting views of the principle town, the Harbor, Cathedral, Royal Palace, St. Remy's Ramparts, and a delightful scene of the sea.

QUIT ROBBING, MR. EXHIBITOR

By Everett McNeil

Mr. Exhibitor, don't make jumping-jacks out of the characters in the pictureplays you are picturing, by whirling a twenty-minute film through the reel in ten minutes, or in fifteen minutes, or even in eighteen minutes. A twenty-minute film requires twenty minutes to play it properly, and you are defrauding the spectators, yourself, the makers, the actresses and the actors and the playwright, when you play it in less than that time.

The spectators paid you their money to see the actresses and the actors go through the scenes in a natural and likelike manner, not to see the rapid series of impossible jumping-jack motions and facial contortions that result when the film is raced through the reel; and they have the right to see what they paid you their money to see, and you have no right to defraud them of it, even if you are in a hurry to get them out and to get another audience in.

Quit robbing your audiences, Mr. Exhibitor.

You are defrauding yourself, because you are deliberately driving the nickels, or the dimes, or whatever the charge of admission may be, away from your cash window. A pleased audience will come back to you again and again, a disgusted one, never; and no sane audience can possibly be pleased when a film is skidded through a reel so fast that it makes jumping-jacks out of all the characters. Your success does not depend upon how quickly you can get an audience out of the house, but upon how quickly you can get another audience in your house. The people, even the five-centers, are beginning to understand what it means when the characters in the plays begin to jerk and twitch in a most unnatural and idiotic manner and to know where the blame belongs; and, very justly, they resent your giving them that sort of a deal; and, when they wish to see another moving picture play, they go elsewhere. If, in order to make fair profits, you must shorten your programme, then cut out some of the pictures; but play the pictures that you do have right. Make every audience you have help to pull in the next audience. Don't turn out a disgusted audience to drive your business away. If you could sit among your audiences and hear some of the remarks I have heard, when you have been hurrying the characters through the scenes in jig-time, you would be brought to a sudden and most emphatic realization of what a coin-killer this jig-time business is; and this applies to no one more emphatically than it does to you, Mr. Five-centers. Why pay out good money for a good film—and then spoil it?

Quit robbing yourself, Mr. Exhibitor.

You are defrauding the makers of the films, when you render ridiculous their costly productions by throwing them on the screen at a speed that makes every character look and act like a puppet, with an insane idiot pulling the wires. The makers of the films have spent hundreds, sometimes thousands of dollars to have the characters in the various scenes look and act right; and it should be a punishable crime for you, Mr. Exhibitor, to spoil all of their costly efforts by running the films through the reels at jig-time speed and thus giving an absolutely false representation of the pictures and materially damaging the reputations of their makers. Then, if you have only rented the films, you have no right to subject them to the extra strain of this extra speed, to damage property that does not belong to you.

Quit robbing the film makers, Mr. Exhibitor.

You are defrauding the actresses and the actors of their dearest possession, their histrionic reputations, when you picture them on the screen doing stunts and facial contortions that would make a mechanical puppet die of shame, by cranking them through the scenes at a whirling-dervish speed. No actress or actor can possibly look or act natural when the speed of every movement, every facial expression, is unnaturally doubled.

Quit robbing the actresses and the actors, Mr. Exhibitor.

You are defrauding the playwright of something very dear to him when you throw on the screen his very carefully thought-out and planned play at a speed that ruptures the plot, disjoints the action and violently jerks out of perspective the climax. His success depends on how well his plays please your audiences, Mr. Exhibitor; and no play, no matter how good the play may be in itself, can possibly please a sane audience when it is jerked through the reel and thrown on the screen at twice the speed it was intended to be played. You are defrauding the author of his just dues whenever you do this.

Quit robbing the playright, Mr. Exhibitor.

Finally, you are defrauding the whole moving picture business, when you run a film through your reel at a speed that fails to bring out all the beauty and strength and worth that the playwright, the makers, and the actresses and the actors have put into it. The whole future success of the moving picture business depends on the appeal that the pictures continue to make to their audiences; and whatever tends to lessen that appeal, to bring the pictures themselves into disrepute, hurts the whole moving picture business and all who are connected with it. No one can witness a moving picture play, where all the characters are made to look and act as if they were afflicted with the St. Vitus dance by the speed maniac at the crank, without feelings of disgust that includes and hurts the whole moving picture business.

Quit robbing the business, Mr. Exhibitor.

Verily, verily the moving picture exhibitors have many sins; but the greatest of them all is—SPEED.

A gf A
Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

FOR LOVE OF HER
Reliance release Sept. 7th.

UNITED STATES CIRCUIT COURT OF APPEALS

Second Circuit

Before Coxe, Ward and Noyes,
Circuit Judges.

Motion Picture Patents Company,
Complainant-Appellant,

vs.

Independent Moving Picture Company of America,
Defendant-Appellee.

The majority of the Court are of the opinion that the decree appealed from should be affirmed, with costs, upon the opinion of Judge Hand; and it is so ordered.

The United States Circuit Court of Appeals for the Second Circuit, on August 9th, 1912, handed down a decision affirming that of the lower court, dismissing with costs the bill of complaint in the case of Motion Picture Patents Company, complainant, against Independent Moving Pictures Company of America, defendant. This suit was for an alleged infringement of United States Letters Patent No. 707934, issued August 26, 1902, to Woodville Latham for projecting kinetoscopes and owned by the Motion Picture Patents Co. The United States Circuit Court of Appeals is the court of last resort in patent cases and thus this suit is definitely terminated and the Independent Moving Pictures Company of America has been vindicated in its use of the apparatus that was charged in the bill of complaint to be an infringement.

This suit was looked upon by all parties as a test case. The owner of the patent claimed that it included all projecting machines and cameras in commercial use, but this suit has definitely settled their claims. The lower court rendered its decision about six months ago. The decision was then rendered by Judge Hand for the United States District Court for the Southern District of New York, in which he held that defendant's camera was not an infringement of the Latham patent. In this test case the complainant had sued a user of a camera rather than the user of a projecting machine, because it was essential to complainant's case to obtain a finding that the Latham patent covered a camera as well as a projecting machine. The reason such a finding was essential to this case was that Armat and Jenkins (and not Latham) were the first to employ the feeding mechanism in a successful projecting machine. Judge Hand in a carefully considered opinion held that the patent does not cover cameras and applied that holding to the question of infringement, going no further than that because that was sufficient to dispose of the case. But the holding led equally to the conclusion that the patent being for a projecting machine only is anticipated by Armat and Jenkins and is consequently invalid.

An appeal was taken by the complainant to the United States Circuit Court of Appeals for the Second Circuit, and the case was argued at final hearing before Judges Coxe, Ward and Noyes, of that Court, on May 21st and 22d, 1912, complainant's case being argued by Mr. Parker W. Page and Mr. Thomas B. Kerr, of Messrs. Kerr, Page, Cooper and Haywood, and on behalf of defendant by Mr. Wm. Houston Kenyon and Mr. Richard Eyre, of Messrs. Kenyon & Kenyon.

The majority of the court, Judges Ward and Noyes, entered the following decision of the court:

"The majority of the Court are of the opinion that the decree appealed from should be affirmed, with costs, upon the opinion of Judge Hand; and it is so ordered."

This means that the majority of the court of appeals were satisfied, not only with the decision of Judge Hand in the District Court, but also with the reasons expressed in Judge Hand's opinion and upon which he reached his decision.

This decision is directly to the effect that no camera is an infringement upon the Latham patent. In effect the decision means more than that since, if any attempt should be made to sue a user of a projecting machine the very reasons that lead to a holding of non-infringement in this particular case must lead to a holding that the patent is invalid because it is conceded that if the patent is limited to a projecting machine it was anticipated by the projecting machine of Armat and Jenkins and also by the French patent to Joly.

THE PICTURES AND THEIR MUSIC

By Margaret I. MacDonald

On second thought, the above title has in its makeup a note of irony. The pictures and their music! Why, they have no music. The poor neglected things are still allowed to wriggle their way across the screen to just anything in the way of a tune.

'Tis said, "Music hath charms to soothe the savage breast." And the painter's brush? What of the expressionless canvas transformed by a few flourishes of the artist's practiced hand, into the solemn gray tones of a leaden sky, pouring its tears over the fresh-turned sods below; an "inverted bowl" of azure blue, reflecting its sunny gladness over the rich hues of an autumn landscape, or the rosy tints of the rising sun on the dew-kissed blossoms of a summer morning?

To me there is a new meaning in every changing shade: every shadow tells its story. When the sun lifts his head above the horizon, the birds begin to call, the dew drips from the trees and shrubs and glistens in the meshes of the beautiful big spider webs, the calyxes of the flowers open to receive the velvety brown bees; all the earth is aglow, and the silent inactivity of the night is absorbed by the humming wheels of day.

Again when the shadows lie perpendicularly in front of us, and the midday sun is pouring down his warmest glances, the wheels of day are at their busiest, and only for a short spell does the laborer pause from his labors to snatch his midday meal, or snooze for "forty winks" 'neath the shade of some friendly tree.

But sweetest of all the seasons of the day is when the shadows of evening begin to fall, the tiniest breeze stirs the leaves of the maples; the pale evening star blinks forth where the red and gold of the sunset dissolves into the night sky, and the crescent moon peeps at you through the branches of the trees. It is then that lovers love to walk where the air is laden with the scent of flowers and new-mown hay. It is then that the birds snuggled away in their nests gently coo their loves, and the lowing herds cease browsing to enter the quiet of the night.

Could our moving picture musician but see it, all of these suggestions flash before him on the screen every day. Every day comes a golden opportunity to weave the sentiment of the picture into another fibre—to weave the awakening joy of morning, the busy hum of noon, or the quiet calm of evening into tone pictures, to speak as it were aloud the meaning of the silent emotions.

The agitated heart cannot speak its torments through a dreamy waltz or a rollicking two-step; no more can the tumult of battle or the roar of the mighty ocean penetrate the silence of the picture screen on the breath of a gentle pastoral melody. But the musician who cares can create for himself an everlasting pleasure in the conscientious study of the moving picture and its individual relationship to the varied style of harmony and discord to be found among the works of the masters.

A few days ago a short conversation with Mr. Al Cook, originally with the Haviland Music Publishing Company, afterwards with Theodore Morse, and now in the employ of Mr. Witmark & Sons, revealed the fact that a series of "incidental" or "cue" music has been prepared by the latter firm, in orchestral form, covering two or three volumes, which they claim is best adapted for the purpose of anything of the sort that has been gotten out. It contains short bits for every situation—Adagios, Allegrettos, Pizzicatos, Prestos, Largos, Pastorales, etc. This would no doubt be possible in the case of the feature film, where a rehearsal could be arranged before hand, and would in any case be of great service.

There is a joy for everyone in a beautiful picture; but let me tell you, moving picture musician, you can enhance that joy a hundred times if you will use your intelligence along with your imaginative power when you are at your post in the theatre.

THE MASKO FILM CO. GETTING READY FOR BUSINESS

"The Resurrection," that wonderful film recently produced by the Masko Film Co., and in which Blanche Walsh starred, has been shown in several out-of-town cities, with great success. Storms of applause have met it wherever it has been reeled off. It is an artistic production which stands in its own merit.

Manufacturers' Synopses of Films

THANHOUSER

THE CAPTURE OF NEW YORK (Sept. 1).—This subject shows scenes attending the attempted capture of New York by the Red Army in the recent manoevers in Connecticut, and is complete in one reel. Twenty thousand men participated in the attack,and the Blue Army was steadily driven back to the great city it was defending, stubbornly contesting the ground at every retreating step. All the different forces that made up the victorious Red Army are shown in action in the film. The whole picture is very realistic. The Thanhauser "war correspondents," according to the finished film, stuck close to the battlefield and got some fine close-up views of the fighting. It is the kind of stuff that makes you change your mind about wanting to be a soldier. The picture starts with the transporting of calvary and their preparations to move to New Canaan. Then section A of the Aerial Squadron is shown sending out wireless messages. You see a wireless field set and the hangars of the Aerial Squadron. Some of the other scenes shown: Installing wireless apparatus on Burgess Wright's aeroplane in the aerial squadrons. Aviator Lieutenant Milling, U. S. A., and his Curtis machine. Cavalry division of Blue Army. Cavalry on "hike" in heavy marching order. Rear guard of cavalry division leaving camp. Officers' mess. "Camp canaries." Army cook tent at a busy hour. "Roast beef for dinner!" "Making himself comfortable." "A little game of black-jack." "His own tailor." General Lasker Bliss' headquarters. Aviator N. Y. N. G. Beckwith Havens in Curtis machine. Lieutenant Milling coming down. Aviator Havens landing after flight. Havens and Milling taken after landing. Aviator at work. In addition to the aeroplane and wireless views, the use of the army automobile is also demonstrated. Finally the fight commences and the camera takes you after the Red Army in their pursuit of the Blues. The battlefield scenes are remarkably clear and in nowise obstructed with smoke as in the case of many scenes of this nature filmed heretofore.

THE VOICE OF CONSCIENCE (Sept. 3).—An orphan girl was given a home by one of her father's friends, who, with his mother, carefully looked after her. The girl's benefactor was much her senior, but soon fell desperately in love with him, although she hid it from those around her.

Jealously came into her life when a young woman came to visit her guardian's mother. Soon it was apparent to the orphan that the man she admired was deeply in love with the elder girl, and she saw that his affection for his ward were purely paternal.

While the two girls and the young man were motoring one day, they met with an accident, and the young women were badly injured. A little country hospital was nearby, and there the victims were taken, being placed on adjoining cots. The young man did all he could for their comfort, but his actions showed that his heart was wrapped upon the elder girl. ; This his ward noted, and as she lay on her cot she brooded and prayed for a chance to have revenge.

The man's sweetheart was suffering principally from shock, and a heart stimulant was given her at constant intervals. This draught was a very powerful drug, and the ward knew that an overdose would be fatal. Full of hatred, she watched her chance and when she thought she was unobserved, poured half of the contents of the bottle into the glass containing the mixture prepared for the patient.

By good fortune the doctor, who was outsideon the porch, saw her. He decided that she should be punished, but had a firm belief that conscience would cause her more suffering than could be administered by the law.

The guilty girl peeped stealthily when the doctor approached her enemy's cot, and gave her a dose of medicine. She shuddered a few minutes later, when the screen emblem of a patient's approaching death was put around her neighbor's cot. Later when the screen was removed and she saw the empty bed beside her she bitterly regretted the evil deed that jealously had led her to do.

The girl was not dead, however, the doctor only pretended to give her the medicine, and removed her, for safety's sake, to another part of the hospital.

The guilty girl regained her strength very slowly. Weak and wan she was seated in the hospital grounds, one beautiful afternoon when visitors were announced. They were the man she loved and the girl she thought she had killed. Joyfully she greeted them, but was so weak from the shock that her callers were ordered to leave. To the doctor who came to administer to her, the girl made full confession, and devoutly thanked heaven that in some mysterious way the crime she planned had not succeeded. The doctor explained that he knew all, and had known it from the time she tampered with the medicine, but had kept the secret. Humbly she thanked him, told him she had learned her lesson, and as reparation would consecrate the rest of her life to doing good.

HIS FATHER'S SON (Sept. 6).—A contractor who had amassed a fortune through handling big jobs, thoroughly disapproved of his big son. He regarded the youth as a "dude," and feared he was fast developing into one of the idle rich class. The son, although educated as a civil engineer, was perfectly willing to idle along and live upon the money his father gave him.

The two quarreled constantly until finally there came a day when the boy tired of his father's constant sneers and declared that he would prove he could make his way in the world himself. Fortune lead him to a section of the West where men in his father's employ were carrying on a gigantic piece of work. Under an assumed name he secured a position, and by strict attention to the business and native ability rapidly forged ahead.

One of the division superintendents, although an excellent workman, was a victim of drink, and after repeated warnings, was discharged. The "son of his father" was advanced to his vacant position, and gained the bitter enmity of his predecessor, not only because he had supplanted him, but because the daughter of the general superintendent seemed to look with favor upon the newcomer, and the disgraced employe had long admired her.

It was generally known that the new engineer's job depended upon his concluding his section of the task within the time limit. The old engineer plotted with an anarchistic workman and offered him a sum of money if he would wreck the work. The plot was overheard by a child who had received many favors from the superintendent's daughter. He ran over to warn her, and found the girl alone in the house. She realized that there was no time to summon assistance, found the bomb and at the risk of her life carried it to a nearby stream, where she hurled it into the water. The villians were captured by the girl's father and lover who were hard at work in their office and knew nothing of the plot until they heard the explosion.

The young superintendent advanced rapidly in his chosen profession and the girl's father gladly consented when the young man asked his consent to marry the daughter. The old contractor also heard of his new employe and as the day of the wedding approached decided to travel a few hundred miles out of his way to meet him. The reunion was a joyful one, for the elder man found that the one time dude was a chap to be proud of and through adversity had really become "His Father's Son."

MAJESTIC

THE CHAPERON (Sept. 1).—The boys of the Junior "Frat" resolve to have a camping party, and invite a girl friend each. They are to be chaperoned by Harry's aunt, Mrs. Lester, but when the girls arrive and everything is ready, a telegram comes from Mrs. Lester, saying that she is detained at home by a severe attack of neuralgia, and can't attend. The boys are in a quandry and finally select Harry to make up as a woman and pretend to be the chaperon.

Although he sees his chances of making love slip by, he consents and the party proceed to the camp by the river. They are attended by Professor Black, of the college, who has been very much attached to Mrs. Lester in bygone days, but is near-sighted and does not detect the deception.

The chaperon proves to be a great entertainer and wins the girls away from the boys, by her stories, etc. The boys organize to make Harry behave and administer a severe punishment to him, when, after being caught smoking, he induces the girls to try cigarettes. Harry, in his make-up, while lighting a cigarette held in the lips of one of the boys, is silhouetted against the side of the tent and the Professor and girls seeing this from outside, think that the chaperon is carrying on a clandestine love affair and break into the tent. They demand the expulsion of the chaperon and Harry is forced to reveal his identity. The party is about to break up on this account when the real chaperon arrives and everything ends happily, with a renewal of the Professor's love story.

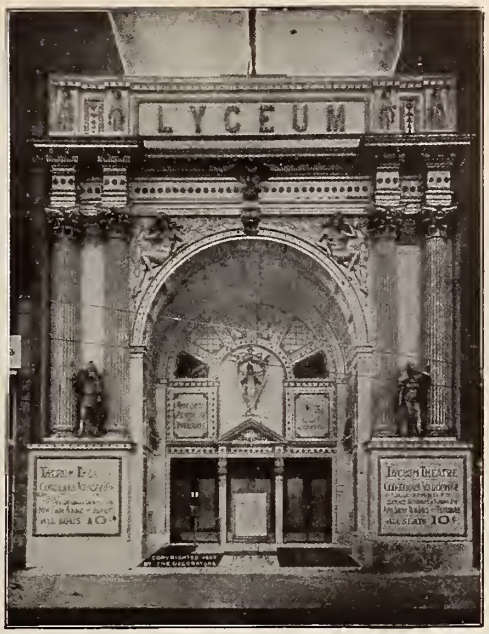
MABEL'S BOW (Sept. 3).—Mabel's mother, the wife of a poor workman, has made great sacrifices to enable her pretty daughter to spend her vacation at a fashionable summer resort, with the intention of making a good match. With a trunkful of new clothes, Mabel and her girl friend arrive at the hotel. Her friend introduces her to a rich young man, Ralph Page. He takes an interest in Mabel at once. He insists upon taking her home in his motor car. As he is unaware of her poverty, Mabel is forced to write a warning letter to her mother telling her to borrow furniture, silver, etc., from the neighbors, so that the little home will look fairly prosperous. The parlor which is used as a bedroom is ready for the night the letter arrives. Great hustling prevails. In a short time the whole place is transformed. Mabel and Ralph arrive and everything goes off smoothly. But after Ralph leaves, the room is changed back to its original state, with couch bed and a bed made on the piano for one of the children. Ralph forgets a glove and returns for it. He is let in by the little boy. He takes his glove and leaves as soon as possible. Later he breaks an appointment with Mabel on account of business. She thinks her poverty is the reason and is heartbroken. However, they come to an understanding and he is able to assure her that he loves her just as much as he did before he knew her family's poverty.

ECLAIR

THE ACTRESS PULLS THE STRINGS (Sept. 3).—May Allen, actress, arrives at a summer hotel. Guests with that curiosity which animates all small gatherings, notices her trunk is marked "Theatre," which, of course, means she is an actress, without further introduction.

The women refuse to meet her decently; the men pretend a moral superiority, in the presence of the women, but surreptitiously try to make time, but absolutely fail. Their insults become plain, that May is driven to anger, which means to fight to a finish, to in some way get back at them in a stinging fashion. So she pretends to leave and returns as an old maid missionary. Without question or parley she is received as eligible and respectable, and the women rejoice over the going of the actress. She pretends to return and the women are gloom filled once more. Missing the missionary, they all inquire for her, which inquiry May hears to her own satisfaction. A lawn dance is given. May is ostracized. An idea strikes her as the different men sneak to her and ask meetings. She gets a ball of string, tells each man to take the string with him, to some quiet spot and she will join him in a few minutes, following the string, of course, to find him. In this way she soon gets all the men away, then she steals away for her old maid's disguise.

The orchestra strikes up for the next dance,



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

and the women discover the men have disappeared. They suspect the actress, and their suspcions seem justified when they find she is not in the seat she had been all evening. May arrives in the guise of the old maid; they all tell her of the outrageous act of the actress. She seems to discover the strings tied to the seat, starts pulling on one and soon brings in one of the delinquents, and so follows all the others. When all are in May uncovers her disguise, with admonishment and moral of the story, "Know ye before ye judge."

THE GUEST AT THE PARSONAGE (Sept. 5).—Kenneth Disbrow, a wealthy bachelor, pays a visit to his old college chum, Rev. Boyd Birley. In a friendly argument, Kenneth makes fun of Boyd's fashionable congregation, and offers to give an automobile to the member of the Ladies' Aid Society, who can show a real charitable act during the month. Kenneth to decide. The minister makes the announcement, and the spinsters and widows of the church determine to win both Kenneth and the motor car. But Kenneth has been introduced to Rhoda Ogden, a country maid, with "love at first sight" on both sides.

Kenneth disguises himself as a tramp, and calls on Sarah Jane Smith and others of Ladies Aid, asking for charity. He does not get it. Sarah Jane, however, recognizes Kenneth as he walks away, and runs after him to bring him back. Instead she finds Bill Hykes, a real tramp, dressed like Kenneth. Bill gets a feed, but is "fired" when Sarah Jane discovers her mistake.

Kenneth finds no charity in Dedham, but he finds love. At the end of the month, the Ladies' Aid meet to see who wins the auto. The minister carries the joke along, and then leads Sarah Jane and the rest to a sheltered nook, where Kenneth and Rhoda are deciding to become engaged. Sarah Jane reads the answer and exits in disgust, with her fellow hypocrites.

SOLAX

THE FIGHT IN THE DARK (Sept. 4).—Bert Green is an agent for the Government on Mexican territory, buying Mexican-bred horses. He meets the beautiful daughter of Jose, a horse dealer, and falls in love with her. Although Juanita has encouraged the attentions of Pedro, she casts the latter off most cruelly when Bert comes into her life.

Pedro is vindictive. With the assistance of a servant he manages to surprise Bert and Juanita at a clandestine meeting. While Bert temporarily leaves the scene the spying Mexicans come on, throw a blanket over the surprised girl and carry her off. Bert soon returns, sees signs of a struggle and follows the trail made by the abductors.

After a long hunt he finds Pedro's shack in the mountains. He acts quickly but a false step gives the advantage to Pedro. The girl thinks rapidly. She comes to her lover's aid by breaking the lamp. Then there is a struggle in the dark. Two shots are fired. Soon Bert draws a deep breath, sits on the edge of a table, rolls a cigarette and lights it; while in the shadow is the dead body of Pedro. Bert and Juanita leave the shack and see a stagecoach approaching. Bert decides to cross the Mexican border before he is captured by a Mexican posse and so holds up the stage, tells Juanita to get in and drives off like fury.

Soon after he is pursued by the Mexicans, but he eludes them by throwing the stagecoach over a cliff and finds temporary safety in the canebrakes until he is rescued by Texas rangers sent to his aid by a little girl.

The action is replete with sensational incidents, riding and driving by experts and tense dramatic situations.

OPEN TO PROPOSALS (Sept. 6).—Billy is a cowboy. He gets rather tired of punching cows and doing odd jobs on a ranch, so when he sees an article in the papers to the effect that Eastern women consider Western men more desirable than Eastern men as husbands, Billy decides to go East and find a spouse. The cowboys give Billy a rousing farewell party and in addition play some practical jokes on him before he leaves.

When Billy arrives in New York he loses no time in getting a wife—but the unfortunate part of it is, Billy interprets the article he has read literally. So every woman he sees, he imagines has read the article about Western men making the "best husbands." In his free Western fashion he proposes to all whom he meets and naturally he receives many set-backs much to his surprise and discomfort.

Luckless Bill at last meets with an "old maid" who is willing to have him "for better or for worse," but Billy knows in advance that it would be "for worse," so he tries to escape the woman's clutches. He has an awful time of it, for she is persistent and vows "she will get him yet."

AMERICAN

THE JEALOUS RAGE (Aug. 26).—Marjie Cooler was the belle of the mining camp. Often she made her way among the men, saying a pleasant word here and there and leaving behind her a trail of loudly thumping hearts. A stranger came one day, and the belle had at last last found a conqueror. Bess Harding, jealous and deceitful, loves the foreman of the camp, who was one of the many admirers of the village belle. The foreman did not like the stranger and Bess, seeing her chance to retaliate for old scores against her rival, incited him to kill the stranger. This he tried to do, disastrously for himself and with equally dire results for Bess. How? You should see for yourself.

On the same reel:

FREAKY RIDES AT LUNA PARK, NEW YORK.

LONESOME TRAIL PIONEERS (Aug. 28).—A stirring Western, depicting some of those many difficulties overcome by the hardy pioneers. Through the machinations of an unscrupulous Mexican, pretty Marguerite Caldwell is taken by Indians. The Mexican is tracked and overtaken at the Indian camp just before he could wreak his veneange upon the helpless girl. A picture of superb pantomime, combining those desirable qualities of the strictly Western subject sure to interest and amuse.

GAUMONT

LOVE'S SERENADE (Sept. 10).—Mr. and Mrs. Humboldt have just finished an enjoyable, not to say affectionate honeymoon, and are prepared to spend the most happy subsequent life. However, long before twelve months have elapsed, the young couple's home is rent with the noise of continual quarrels and there is nothing to do to effect a reconciliation. They decide to separate and leave each other forevermore. This proves even more irksome to Humboldt and his divorced Suzanne than married life, when they find that their quarrels have been but insignificant to the pain caused by their separation. They love each other, but neither will admit it to the other.

It so happens that a year after their divorce both Mr. Humboldt and Suzanne stop at the same summer hotel, where their friends are shocked to learn of the trouble they have had. At the hotel, Humboldt is inconsolable. He can see no one but Suzanne and can think of no one

but her, while she is quite as devoted to him, without letting him know of it. A most bold admirer, Don Juan, is smitten with the charms of the divorcée and pursues her relentlessly for her hand. She encourages him only to increase the jealousy of her former husband, whom she recognizes as being entirely willing to patch up their small differences. Young Humboldt rages with fury at the advances of Don Juan, and many is the comical situation that arises from the eagerness of these two to outstrip each other in hestowing favors and tokens upon the pretty little miss.

Of course, Suzanne finally gives in to her husband and a complete reconciliation is effected, only after a most furious comedy arises shared by the chivalrous courtier, Don Juan.

THE PLAGUE-STRICKEN CITY (Sept. 12).—We sigh for the "good old days," as we call them, but few of us would care to go back to the time when rulers were all-powerful and treated their subjects as serfs, living only for their own pleasure, and as often as not spending the time they should have given to the government of their kingdom in drinking and debauchery.

This film, magnificently colored, takes us back to those days and gives very vividly the lust and cupidity prevalent at that time.

The city, badly kept and the houses badly ventilated and unclean, became an easy prey to that terrible Black Plague, which strikes so quickly, whose very breath means death, and not only death but all the tortures of a thirst unquenchable and a pain-racked body.

Starvation stares the inhabitants in the face, and though they appeal to their Prince for the help he only can give, they are thrust out of his castle, and he continues to carouse and make merry with his courtiers.

One only amongst all the merry crowd is worried and anxious—the captain of the Prince's bodyguard. To him the Prince turns in raillery, asking him why he does not join in the merrymaking, insisting that he shall drink with them, and then making him fetch his wife and daughters to the feast.

Loth to obey, hut placing duty before all else, the captain fetches his dear ones. The Prince, quick to note the beauty of the girls, at once commences to make violent love to them, uncaring that his caresses fill them with disgust. Their father, the captain, meets a speedy death on attempting interference. Late in the night, when the revellers are overcome by sleep, the captain's wife and daughters slip out of the castle by a secret subterranean passage—all other means of egress have been cut off by order of the Prince, so as to avoid any chance of a stranger getting amongst the courtiers and hringing the plague into the castle. Emerging from the secret passage, the three courageous women go at once into the most stricken parts of the city, and do all in their power to alleviate the pain and distress they find. Their coming into contact with the sufferers, and owing to their taking no precautions to avoid infection, can have but one result: they, too, fall victims to the Black Plague.

Hastening back through the passage, they are once more in the midst of the revellers. A man, holder or more intoxicated than the others, seizes hold of the older girl, and the Prince, seeing his prize slipping from him, rises to interfere. The crowd, maddened by wine, caring not for king or prince, stab him to death that they may continue on their lustful way. The captain's wife at last obtains a hearing, and tells them of the visit to the cursed city, and then taunts them that the Black Plague is in their midst. They fly in terror, but escape is cut off, as the captain's wife in a last despairing effort, feeling the terrible fever coming upon her, sets fire to the hanging and furniture, so wiping out not only the pestilence but the whole den of dehauchery.

COMET

THE DENTIST'S DILEMMA (Sept. 2).—Marjorie Stafford, the pretty and charming daughter of Martin Stafford, an irascible and cross-grained Wall Street hroker, has many suitors. Among them are Dr. Gas, a quack dentist, and Jack Phillips, a young and handsome broker's clerk. The dentist seems to he in favor with the father, who gives his consent for Majorie's hand. The girl does not like Gas and says so, at the same time not disguising the fact that she prefers Jack. Jack is suffering from an aggravated attack of toothache and reluctantly visits the doctor's office. After making a hasty examination of Jack's mouth the doctor ushers him into a chair. He tells him that it will be necessary to extract the sick molar oy gas and the doctor summons his assistant, who quickly adjusts the gas-administering apparatus. Then the dentist leaves the room and attends to other patients who are awaiting him. At this juncture Mr. Stafford enters the place with his face swathed in bandages. He, too, is suffering from toothache. When he sees Jack in the chair he begs him to allow the doctor to treat him first. Phillips leaves the chair and, placing the gas cap over Stafford's face, retires. In a little while Dr. Gas returns. He does not recognize Stafford and, believing that the clerk is still in the chair, proceeds to ruin his chances with Majorie by pulling out six of his front teeth. "Majorie will never love this presumptuous youth after I get through with him," Gas ruminates. One by one he takes out the teeth and when the operation is over and Stafford awakes the doctor for the first time realizes his mistake. He is paralyzed with consternation and tries to explain. It is of no avail for Stafford jumps up and, shaking his fist in the doctor's face, and then his assistant's face, wildly rushes from the room, vowing all sorts of vengeance. Of course, the doctor has lost caste with Stafford. The scene now shifts to the dining room in Stafford's house. A meal is served and the maid enters with a tempting dish of corn on the cob. Stafford tries to bite the corn, but cannot owing to his missing molars. Then Jack comes into the breach by presenting the broker with a set of false teeth. Stafford is happy and forthwith tells Jack that he can marry his daughter.

"THELMA"

Will make money for you! Three big, interesting reels. Adapted from Marie Corelli's great novel. Released August 31st.

RELIANCE

A powerful drama, splendidly acted by an all star cast.
See the Burning Ship! The Great Waterfalls! Tense Dramatic Moments! Special 1 and 3 sheet posters.

"THELMA"

PATHES

PATHE'S WEEKLY NO. 35 (Aug. 26).

A PRINCE OF ISRAEL (Aug. 27).—Absalom, the son of David, is ambitious to be King and inflames the minds of the people of Israel against the rule of his father. He rides throughout Israel making honeyed speeches and succeeds in recruiting an army to war on the House of David. David's mighty army and the followers of Absalom meet in the wood of Ephraim and a fierce battle ensues. Men fall right and left in the bitter struggle, but the soldiers of the King soon demostrate their superiority and the Israelites are utterly routed. Absalom is riding in retreat when his long hair catches in the bough of a tree. He is swung from his mount and hangs thus until he dies.

THE LIVE WIRE (Aug. 28).—The use of the wonders of science in the settlement of the West impressed the Indians as being nothing short of miraculous, and they underwent some peculiar experiences before they learned the mysteries of the telegraph and telephone. In this film two linemen, repairing a fallen wire, are forced by the Indians to abandon their work and the redmen then run afoul of the charged line. One by one the redskins dance a lively tune while trying to subdue the power of the copper strand; even the chief, so formidable in war, is an easy victim of the peculiar influence of the bare wire. By this time the electricians have returned to the power station and shut off the current in the section where the break occurred. The Indian chief promises his daughter and his war-bonnet to the brave who will overcome the dangerous wire. All refuse to try for the prize except one, a despised cripple, who, now that the current is off, is not in least affected when he winds the wire about his body.

THE DETECTIVE'S DESPERATE CHANCE (Aug. 29).—A band of outlaws, who have been reaping a golden harvest hy holding up the Overland stage, are too cunning for Peter Jones, an Arizona sheriff. Jones, consequently, writes to New York for a detective and one is sent. The sleuth appears in Arizona in the guise of a girl dancer, and the chief of the bandits is soon infatuated with her. It does not take the petticoated detective long to gather his evidence and, single-handed, he turns the outlaw over to the authorities. On the same reel:

THE ARMLESS WONDER.—A man who is hanpicapped by the loss of his arms becomes master of his plight by training his legs, feet and toes to serve their stead. Unusually interesting.

THE MUSKETEER'S LOVE (Aug. 30).—The enemies of Cardinal Richelieu, the famous prelate of the seventeenth century, included the beautiful Duchess de Chevreuse, who promised Count de Chalais, her ardent admirer, that she would marry him if he accomplished the death of the Cardinal. But the Duchess had a bitter enemy as well. He was the Count de Louvigny, and when he learned that de Chalais had agreed to the request of the Duchess he iformed the Cardinal. De Chalais is arrested and condemned to die. The Duchess is heartbroken at the failure of her scheme, and when de Louvigny taunts her about her unsuccessfulness, she becomes so enraged that she plunges a dagger into his breast until he expires and then buries the dirk in her own heart. The coloring of this film and the skill with which it is acted makes it an absorbing and powerful drama.

AN AEROPLANE LOVE AFFAIR (Aug. 31). (Pathe American Drama.)—An aviator has fallen in love with a very pretty girl whose father is opposed to the match. In an effort to make her forget the young birdman, her father sends her to a boarding school. The latest great invention proves its usefulness in such a situation, when the lover in his machine comes gracefully to earth in the school grounds and takes the girl up to the clouds with him. The machine is pursued by the father and the rejected suitor, but the horses they ride cannot leave the surface. Seeing a minister strolling near a church below him, the aviator again descends and kidnaps the reverend gentleman, who, although badly frightened, performs the ceremony. When the father sees that he has been outwitted he relents and gives his blessing to the young people.

VITAGRAPH

THE PARTY DRESS (Aug. 24).—"Oh, dear!" says Lydia Borne, as she picks up the only party dress she possesses and finds it full of wrinkles. A dance to which she is invited is to be held that evening. Time is precious, so hurriedly heating an iron, she is pressing the skirt and accidentally scorches it. Her dress is ruined and her case is hopeless. She is so distressed she goes to the attic, where, alone, she weeps with disappointment. Dreamily, she picks up an old daguerreotype of her grandmother in a very pretty, old-fashioned gown, which is exactly the same style as the present period. She hastily opens her grandmother's trunk, takes from it the dress. She attires herself in it, finds that it fits perfectly and is extremely becoming. She shows her grandfather how well she looks. He is so impressed and she looks so much like her grandmother, he can see his dead wife alive again. Lydia attends the reception, her party dress is admired by everyone and she is conceded to be the belle of the evening. Paul, her escort, is so fascinated by her beauty he falls in love with her and asks her to become his wife. She has always admired him, and unhesitatingly consents, with the mutual understanding that her grandmother's dress will be her wedding dress.

On the same reel:

ON BOARD KAISER WILHELM II.—Since the Titanic shipwreck, the interest in ocean-going steamers has been greatly intensified. All things pertaining to the conditions under which these floating conveyors of life sail from one country to another are matters of universal concern. This Vitagraph portrayal shows us the preparatory coaling of the ship with 7,000 tons of coal for a single voyage, then the start from the dock. When she is well under way, we are introduced to the captain and the officers on the bridge. One of these gentlemen extends us the courtesy of taking us through the steerage and into the first cabin. We pause a moment and listen to the Steward's Band. Then witness the wireless operators at work, sending messages across the sea. To give us an idea of how the gigantic boat is handled in a storm, the second officers close all the bulkheads for us, and we examine the dial indicating exactly what bulkheads are open and what are closed. In passing, we are made acquainted with the officer of the watch and the quartermaster. Most interesting of all, and that which attracts our attention more fixedly, is the daily lifeboat drill, a practical demonstration of just how these boats are used during a wreck, when all are obliged to take to the boats. The lookout, leaving the crow's nest, where he keeps a piercing eye continually on the watch for approaching vessels or possible dangers. We are given a lesson in adjusting the life belts, and we are made thoroughly familiar with every detail of life aboard ship in crossing the great "pond."

A DOUBLE DANGER (Aug. 26).—Dangers and troubles never come singly. Little Margaret Mason is crippled. The family physician, whose brother is a noted surgeon, examines the child and tells her family that she can be cured by an operation, but the operation will cost $500. Her parents, willing to make any sacrifice for their child, decide to have the operation performed. The father, who is a railroad express messenger, is obliged to mortgage their home to pay for it. Preparations having been made, the surgeon, his assistant and the nurse, go to the house and proceed with their delicate performance. Mr. Mason, unable to stay at home, is compelled to go to work on the express car as usual. Among other things billed, is a pine box, containing a body. In transit on this trip he also carries a large amount of gold dust. When the train is under way and he is busy with his billing, the lid of the box opens and a convict, who escaped from jail by hiding himself in this way, peers out. Mason sees the reflection in the door of the safe, which is a new one, and dodges behind it, grabbing his gun at the same time. He fires through the pine box, the convict surrenders, but not without a struggle. Mason, after forcing the convict back into the box, nails the lid down, makes out a new label and ships the prisoner to the penitentiary from which he had fled. The operation on little Margaret proves successful. A reward of $1,000 had been posted for the capture of the convict and is paid to Mr. Mason. This enables him to pay the surgeon and clear the mortgage from their home. Little Margaret fully recovers and her little friends join with her parents in making merry.

FLIRT OR HEROINE (Aug. 27).—Joan Harley goes out to visit her married sister, Mrs. Col. Penton, in India. She is full of life and a flirt. Dr. Kenneth Leslie, a young surgeon, falls desperately in love with her, but he is very serious and becomes jealous of her flirtations. He proposes. She likes him, but does not feel like giving up her liberty and the fun she is having. He thinks that she has been trifling with him and tells her that he never wants to see her again. Time passes and Joan begins to regret her selfish decision. Cholera breaks out at the post, and she resolves to show her lover she is something more than a flirt or jilt, volunteers as an army nurse. He, in terror, urges her to desist, but she says it is her duty and she will do it, and day by day he sees her tenderness and courage in nursing the sick. Cholera breaks out at a station up country and they send for help. Kenneth volunteers to go. Joan sees he is ill and tries to dissuade him, but he persuades her that it is the call of duty. He is stricken down with the malady on the way and taken to a native hut. His servant sends word to the post and Joan insists on going to care for him. He recovers, and during his convalescence, Joan, by her tenderness, reveals her true self and her love for the doctor, and he is not slow to declare his for her.

LUBIN

THE DECEIVERS (Aug. 26).—On the last night of the season, Ormi Meredith, the star of Mr. O'Neil's productions, was sitting in her dressing room finishing a telegram to Mrs. Lang, of Cowper Lake, Bethlehem, N. H., telling her she will visit her for the Summer. The next day she calls on Mr. O'Neil, who tells her he has a big success for her for the next season. She signs her contract and after giving him her address for the Summer she bids him good-bye. Miss Meredith arrives at the Lang farm and she gets the idea she would like to be a country girl for a while. She borrows some clothes from one of the farm maids and after making them promise they will not tell who she is she makes up like this same farm hand. She picks up the milk pails and goes to the barn. In the billiard room of the Lambs Club, Paul Gresham, a well-known leading man, sees an advertisement in the paper for Summer boarders and he writes to John Middleton, Cowper Lake, Bethlehem, N. H., but before he goes he calls on Mr. O'Neil, who tells him he wants him to play leads for him next season and to leave his address. Gresham arrives at the Middleton farm and is laughed at by a farm hand because of his clothes. He also gets the idea he wants to dress like a farmer. He borrows some old clothes and does work on the farm. Gresham goes with the farm hand to water the horses and Miss Meredith enters and asks Gresham if he saw Farmer Lang. They both take each other for farmers and they both act the part. Miss Meredith runs back to the farm and asks Mrs. Lang who the handsome farm lad is, but Mrs. Lang, not knowing Gresham, cannot tell her. Gresham runs back to the Middleton farm and asks Mr. Middleton who the beautiful farm maid is. He is also ignorant of Miss Meredith. Miss Meredith visits the Middleton farm again and asks Gresham to come to the Lang farm for supper, which he does, and to keep up the part they eat with their knife. They get out on the porch together. Gresham kisses her hand and exits. She is worried because she is falling in love with a country boy, and Gresham has the same thought. Mr. O'Neil is busy in his office looking up the addresses of his leads for the next season and finds they have both gone to the same place. He leaves for the country to interview them. He arrives at the Lang farm and is told Miss Meredith is out in the field. He finds them seated on a hay rake making love. When Gresham sees Mr. O'Neil he runs away, and Miss Meredith tells O'Neil she is in love with a farmer and O'Neil tells Miss Meredith that he is Paul Gresham, the leading man who is going to play opposite her next season. She makes him promise he wont tell who she is, and when O'Neil introduces him as Paul Gresham, the actor, she tells him she loves actors, but she is afraid he wont want to marry a poor country girl. His love proves stronger than anything else, and he tells her he will marry her at once. Miss Meredith goes to her trunk and gets some comedy wedding clothes and comes down before the guests and is married to Gresham. After the wedding O'Neil goes to Gresham and introduces Miss Meredith to him as his wife and leading lady for next season. She tells him she knows he married her because he loved her and not because she was a great actress. They embrace happily as the guests exit.

THE BURNT CORK (Aug. 28).—Mrs. Diggs, landlady, spends half of her time trying to collect rent from one of her roomers, a "ham" actor, and in trying to make her husband work. Finally she loses patience with them both, orders the actor out of the rooming house, and makes hubby wash dishes. She seats herself outside the kitchen door to see that hubby does not escape, and falls asleep. Inside the kitchen hubby takes too many draughts from a pint bottle and he, too, falls asleep. The actor, preparing to leave the

house, descends the stairs, finds the two of them fast asleep and, for revenge, he gleefully opens his make-up box and covers both the faces with burnt cork. To heighten the joke, he takes an old convict's cap from his wardrobe and puts it on Mr. Diggs' head. Then he "beats" it in haste. Mrs. Diggs is awakened by a 'phone call and learns that she is late for choir practice. She leaves the house, forgetting about hubby. Her black-face, of course, creates the impression that she is a negress. On the way downtown she enters a soft drink establishment, but is refused service, especially when several ladies leave in disgust. Outside on the street again, she is accosted by a negro "swell," much to the amusement of a policeman to whom she appeals. Still ignorant of the fact that she is black-faced, she enters the choir balcony, places herself next to the minister and starts singing. She then lifts her veil to read from the psalm book. The minister looks down at her suddenly and nearly drops dead. Then the ladies of the choir become aware of the fact that a negress has obtruded herself into their midst, and an indignation meeting starts. The minister chases Mrs. Diggs from church. The crowd follows her to her home, and she rushes inside. In the kitchen Mr. Diggs is just awakening. He picks up a newspaper and reads a headline, "Negro Woman Maniac Loose." Then he hears a noise in the hallway. It is Mrs. Diggs. Stopping to fan her perspiring face with a newspaper, she reads the headline, "Negro Convict at Large." Husband and wife meet in the kitchen. She thinks he is the negro convict. He thinks she is the negro maniac. He looks out of the window and sees the crowd. His suspicions are confirmed. He is alone with a negro maniac! She is alone with a desperate negro convict! He arms himself with a carving knife. She picks up her rolling pin. With their eyes glued upon one another they circle around the kitchen table. Then hubby sees his chance and makes a break for the door. She follows. The crowd starts to chase them; it ends at the police station. They are led before the magistrate. Neither are aware of their make-ups as yet. They insist they are white, and are given mirrors to gaze into. Horrors! She then declares she is Mrs. Diggs. Diggs promptly produces his visiting card and explains to his wife he is her husband. The mystery is cleared.

ECLIPSE—George Kleine

THE GOLDEN CURL (Aug. 28).—James Parker, an engineer, misses a set of valuable drawings for a new machine, from his desk, and accuses Robert, his secretary, of the theft. Unable to find any trace of the papers, he decides to send for Nat Barnes, the famous detective, to solve the mystery.

The latter appears and immediately makes a careful scrutiny of the room. He examines the drawer which contained the sketches, and lo! he finds a tress of yellow hair, which afterwards proves to exactly match that on the head of Lucy Parker, the daughter.

Barnes leaves the house, and later returns in disguise to watch the girl. Concealing himself in the next room, he overhears a telephone conversation, in which Lucy angrily tells her sweetheart that she is coming right over after "them."

Quietly escaping through the window, the detective quickly changes places with a cabman, and later when the young lady engages the vehicle, obediently drives her to her destination.

Upon her arrival, he follows her into the house and with his aides, who have kept close behind, completely surprises the culprit, who finally confesses to have induced the girl to loan him the sketches. After placing the fellow under arrest, the able detective returns the papers to their original owner.

CINES—George Kleine

A PICTURE, C. O. D (Aug. 24).—This is a "good one" on poor old John Stout. His friends mischievously order a painting from an art dealer, and direct him to deliver it to Stout's residence, C. O. D.

The artist wastes no time, and arrives the next morning before Stout has arisen. The good wife arouses her husband, who angrily denies ever making such a purchase.

A quarrel then ensues, in which the picture is smashed and so is Stout's temper. It ends by his having to "cough up" for all the damage done.

On the same reel:

JENKINS, THE WATCHMAN. — The "watchful" Jenkins is making his rounds of the estate, when suddenly he is aroused from his customary lethargy by strange sounds coming from the direction of the mansion, as if some one is calling for help.

He immediately rushes into the house to the assistance of the supposed victim, and bursts into the drawing-room, where he finds a large company of guests listening to the plaintive voice of the hostess singing "Pity Me! Oh, Pity Me!"

On the same reel:

MODERN NAPLES.—A charming scenic spreading before us views of the harbor, the Via Caracciolo, St. Fernando Square, the gallery of Umberio the First, the Stock Exchange and the University.

BIOGRAPH

WITH THE ENEMY'S HELP (Aug. 19).—The discouraged prospector is about to give up his search for the coveted ore, when he hears his two little children praying "Please, God, help papa find gold." Their faith gives him new hope and their prayer is efficacious, for he does find it and so stakes the claim, intending to register it at his earliest opportunity. While the little family is lunching at their camp, "Faro Kate" and her gambler husband ride by the claim and jump it, the husband urging Kate to go to the Claim Office and register it. Kate, who does not see the necessity for haste, is slow in starting. When the prospector returns to his "diggings" he finds the gambler in possession and in the struggle which ensues the prospector falls and is hurt. The prospector's wife, arriving on the claim, realizes the situation in a flash and is determined to win the race to the Claim Office, for she feels that the claim jumper has started for that place. By a most unique trick of fate she wins out.

A CHANGE OF SPIRIT (Aug. 22).—Denied by her narrow-minded father all associations except that of her chaperon, the girl, while strolling in the park, indulges in a little flirtation with a young man who is one of a couple of gentlemen thieves. A self introduction comes when he gallantly picks up a book she has dropped. In restoring the book, he cunningly takes her hand-bag in order that he may have an excuse to call on her later and return it, giving her the impression that she had lost it. When he calls her father is away, and so, in the spirit of bravado, she invites him in. While there he surreptitiously secures the key to the house, intending to return later with his partner. However, upon accidentally meeting the girl the second time, he becomes deeply impressed and the thought of his promise to his chum to enter the house that night palls. As can be imagined, the work laid out is odious in the extreme, but it is the means of causing in him a change of spirit.

ESSANAY

HER ADOPTED FATHER (Aug. 23).—Little Mary Wilson, an orphan, feels that her heart will break when so many of her companions at the orphanage are adopted into wealthy families and she is always left in bitter tears. But the kind Mother Superior loves the little girl and takes her to a great office building one morning when collecting alms. Here Mary meets Richard Claiborne, a wealthy business man, and her heart beats joyfully when he takes her in his strong arms and kisses her tenderly. So Mary writes him a note on leaving the office and slips it under the door. Claiborne finds it and a bitter smile crosses his face as he reads Mary's pathetic plea to be adopted into his home. Next morning Mary receives a letter from Claiborne saying there is a beautiful lady in his home who would not like a little girl, but that he is lonely, too, and her visit has made him happier than he has been for months. With the letter clutched in her hand, Mary bows her head on the table and is weeping softly when the Mother Superior enters and sees the letter. Instantly she resolves to find Mary the home she deserves, and takes her to Mrs. Claiborne. The rich society woman kisses Mary tenderly, then says she is afraid her husband does not care for children. The Mother Superior now shows her Claiborne's letter to Mary, and Mrs. Claiborne instantly takes the little one into her heart and home. That evening Claiborne enters the great library, to find Mary asleep at his wife's feet, worn out with the day's play. Both now realize how wrongly they have misunderstood each other, she believing he cared only for business and he thinking she enjoyed only the whirl of gay society. So with the coming of the little orphanage sunbeam into their lives the future looms brightly and the past is forgotten.

BRONCHO BILLY'S ESCAPADE (Aug. 24).—Pretty Vedah Morley is drawing a pail of water at the well one morning when Broncho Billy approaches, lifts his sombrero respectfully and asks for a drink. Struck by the simple charm of the girl, Broncho watches until she enters her shack nearby, then goes on down the trail, unconscious of the fact that Vedah is gazing after him from the window with the light of admiration lurking in the depths of her pretty eyes. In the town saloon Broncho sits in a poker game, detects that he is being cheated, wounds the puncher in the hand, recovers his money, holds the crowd at bay and makes his escape. The sheriff is notified and a posse instantly take up the pursuit. With a bullet through his right arm, Broncho eludes the posse and finally stumbles into the clearing of Vedah's home. He is admitted by the girl, explains the situation and she is bathing his helpless arm when the posse arrives. Quickly Vedah hides Broncho and sends the posse away on a false trail. One of the deputies, struck with her pretty face, returns and attempts to embrace her when Broncho springs out from the adjoining room. The deputy endeavors to capture Broncho at gun's point, but the sturdy hero, with only the aid of his one good arm, forces the deputy's hand through the window and explodes the revolver twice, then wrests the weapon from him. Hearing the shots, the posse return. Broncho now compels the deputy to send them away on another false trail, then confiscates his broncho and watches him out of sight down the rocks. At the door Vedah thanks Broncho, presses his hand warmly and receives the assurance that he will return to her some day, then gazes after him as he waves his sombrero and disappears down the dusty trail.

EDISON

HELPING JOHN (Aug. 28).—John Winter is inaugurating a campaign in the stock market by which he hopes to gain a firm hold on a company known as the Star Milling Company. His plan involves forcing the price of Star Preferred down, by attacking the market. John is not a large operator so, in order to swing the deal, he must be prompt and catch the market unawares, selling in unnoticeable quantities at the start.

John's wife, Edith, is devoted to him. She is rich in her own right and would like to be helpful to John but he will never tell her anything about business matters. She is troubled by his preoccupation while he is preparing the deal in Star. It looks to her as though something was wrong and her fears are confirmed when she finds in his coat a letter regarding the necessity of his selling Star Preferred. She infers that he is forced to sacrifice his holdings in Star in order to get money.

Poor John! She would give him all the money he needs but she knows his pride would not allow him to accept it. She decides to secretly buy this Star Preferred that he has to sell and give it back to him as a surprise. She goes to a broker's office and begins to buy secretly, just as John, through his lieutenants, begins to sell. Her ignorance of the market leads her to buy the stock with a freedom that experienced traders would fear to use. Her brokers, recognizing her from the signature on her check and knowing her husband's relation to the market, figure that some subtle coup is on and they and their customers follow her unconscious lead, the combination naturally forcing Star Preferred up to an unprecedented figure.

The scenes shift from the offices of Edith's brokers to the stock exchange and to John's office back and forth in increasing excitement.

John is wiped out! Edith gets control of the stock and her broker's statement shows she has made a fortune while she was "helping" John. She arrives at his office just as he wonders how he can ever get his head above water again. Explanations are made and all ends happily when, in the following scene, John is patiently explaining to Edith, at home, the details of his business.

THE BOY AND THE GIRL (Aug. 30).—This is a child story for parents as well as young folks.

The small son of wealthy young parents is left to the care of a governess while the father and mother enjoy themselves. He is taught botany and piano playing and considered of small account as a real boy by his parents.

One day, in the park, a little Mischief whose father believes in outdoor exercise and freedom for children, entices the boy away from his governess and after a long walk they arrive at the foot of the Palisades and take off their shoes and stockings to go in wading. Meanwhile on the top of the cliff above them, workmen are engaged in some blasting and

while the children are playing they are suddenly startled by a cry from above. Looking up they see a huge boulder dislodged and rolling down the declivity toward them. Never having been used to action, the boy hesitates, but only for a second; then the real spirit of the man within him awakes and he dashes forward, pulling the little girl aside, just in time to save her from the huge boulder which dashes over the spot where she had stood a half a second before.

Realizing what he had done for her, the little girl would embrace him as a hero and the idol of her dreams, but he, being just a real boy, prefers to "shake hands and call it square." He delivers her safely to her father and starts to leave but she tells her father what has happened during their walk and the latter gentleman takes him home to his parents who have by this time missed him, and are disposed to be very much put out at his running away. The scolding is interrupted by the little girl's father, who tells what the boy has really done and the parents realize for the first time that here is a son worth having.

Edison child players are probably the most natural and unspoiled little folks known to the business and this story is acted in their very best and most appealing style. It is certain of popularity.

SIMLA (Aug. 31).—Under the canopy of Oriental skies, lies the Empire of India, with its mountains, deserts, valleys and cities all of which abound with limitless interest. Hence this descriptive picture of Simla. Like its predecessors taken in that country, it revels in the wealth of sumptuous scenery and depicts as well the habits and customs of the people, some just as they were in days primeval. In the little town of Simla, snuggling on the skyward summit of a sturdy mountain, seven thousand feet above the level of the sea, such scenes as follow, this film relates.

A Hindoo dwarf, uncanny in appearance, selling three whiffs of smoke at a sixth of a cent, inhaled like the breath of life by the purchasing native, or turning to the mountain's rugged grandeur, a railroad is seen cautiously worming its way along the downward slopes.

Christ Church on Easter Sunday, with the multitude gaily attired, passing to and fro after vespers are over, adds a cheery luster to the film and bears a resemblance to that of the more modern countries. A view taken in the native bazaar, not unlike that described in the "Arabian Nights," carries one within the glow of real Indian atmosphere where houses with open fronts and streets congested with natives, some grinding corn by rotary foot motion, others passing hitber and thither in the whirligig of commercialism, can be reviewed. Other scenes, taken in more remote parts of the country, show natives, like beasts of burden, assiduously toiling, under a crushing load of lumber, strapped to their backs like a pack pony.

Going then to the upper Sutlej, can you imagine in these enlightened days, a river made navigable by such primitive means as inflated bullock skins on which the natives lie and paddle their feet, skimming like a bubble on the tide?

There are many other scenes of equal interest that tend to make this film the quintessence of pictorial travel.

RELIANCE

THE HEART OF A COSSACK (Sept. 4).—Halia leaves her father's presence to keep tryst with Nazar while Hant, the friend, watches. A general high up in Russian circles bribes the father by offers of money and social position to help him wed Halia. In order to get Nazar out of the way he is sent on a secret mission and a committtee, following the Russian custom, calls upon Halia and her father to arrange for the wedding. Halia does not know that it is the general and not Nazar that she is arranging to wed and joyously acquiesces. Hant overhears the plot and brings the news to Nazar. They return in time to bring consternation upon the committee. The father refuses Nazar's suit and repulses Halia's pleading. Nazar and Hant leave but arrange to kidnap Halia. The father learns of the abduction and follows with his retainers. Nazar stands them off until Hant and his friends ride up and defeat her father and his party. Hant is about to shoot Halia's father when Nazar relents at the old man's suffering and gives him back his daughter. The father, overjoyed, has a change of heart and agrees to the marriage of Nazar and Halia.

LOVE KNOWS NO LAWS (Sept. 11).—Jackson, a young revenue officer, starts up into the mountains to locate an illicit still. He leaves word for his deputies that he will telegraph for them when the opportunity is ripe. Burying his telegraph instruments, etc., at the foot of a telegraph pole, he works on up the mountain. Red Dick, the old moonshiner's assistant, is in love with Mary, the old man's daughter. He presses his unwelcome attention upon Mary and Jackson, coming along, saves her. The old man, though suspicious at first, ultimately admits Jackson to his service as a lumberman and Mary promptly gives him her heart. Jackson eventually discovers the still and is telegraphing his deputies when he is captured. Mary learns of it, robs the men's guns of the bullets, informs Jackson, and when he is supposedly shot she is left to bury him. As she is untying his bonds "Red" returns and, disgusted at her slowness, begins to bury Jackson himself. Mary, to gain time for the arrival of the deputies, leads "Red" to think that her love for him is real and, as he crushes her in his arms, the deputies arrive, release Jackson and capture "Red." Mary, however, has run away unseen and warns her father and his helper. They escape and Mary, after leading the deputies on a false scent, surrenders herself into Jackson's waiting arms.

"MABEL'S BEAU"

(Majestic for Sept. 3rd)

The above film is one of the best comedy bits that we have seen for many a day. It is one which is spontaneous. And not only this, but it has a heart interest for everyone; there is not an incident in it that will not strike home to somebody, and in fact to many; and it is extremely funny.

Mabel is the eldest daughter of a respectable but poor family, which consists of father and mother and four children.

Mabel is invited away to the seaside, where she meets a rich young man who falls in love with her.

The family receive a letter from her saying that she is returning home and that the young man is bringing her in his automobile, and to please get the house nicely arranged, borrow silverware, etc., from a neighbor, and be sure and to have father put on a white shirt and a clean collar.

The following scene shows the commotion of getting the house in order, borrowing chairs and silverware, disguising folding beds, etc., and incidentally getting "father in line."

At the arrival of Mabel and her young man everything and everybody is splendiferous in Sunday attire, and all goes without a hitch.

The young man is no sooner gone, however, than the "getting-ready-for-bed" arrangements commence; father jerks his collar open, the kidlet's bed is made up on the top of the square piano, the folding beds are opened, and so on. A rap comes to the door, and alas! the young hopeful of the family reaches it first and ushers in Mabel's beau, who has forgotten his gloves. Consternation prevails.

It so happens that the young man has to break a dinner engagement with Mabel for the next night, on account of business. When she receives his note she thinks that it is an excuse because he has found out how poor she is.

However, a day or two afterward when she is helping her mother with the wash, in walks her "beau," who straightway turns in and helps with the washing, and all ends happily and well.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 22—The Maniac.....
June 28—The Actor's Test.....
June 28—Benares, the Sacred City.....
July 17—The Airman .....
July 17—The Legend of the Chrysanthemum

AMERICAN

Aug. 1—A Life for a Kiss.....
Aug. 5—The Meddlers.....
Aug. 8—The Girl and the Gun.....
Aug. 12—The Battle Ground (2 reels).....
Aug. 14—The Bad Man and the Ranger.....
Aug. 15—The Outlaw Colony.....
Aug. 19—The Land of Death (Dr.).....
Aug. 21—The Wooing of Wathena.....
Aug. 22—The Bandit of Point Loma.....
Aug. 26—The Jealous Rage.....
Aug. 28—Lonesome Trail Pioneers.....

NEW YORK MOTION PICTURE CO.
"101 Bison"

July 30—The Desert .....
Aug. 2—The Gambler and the Girl.....
Aug. 6—The Reformed Outlaw.....
Aug. 9—The Garrison Triangle.....
Aug. 13—The Bugle Call.....
Aug. 16—The Other Girl.....
Aug. 20—The Buffalo Hunt.....
Aug. 23—The Reckoning .....
Aug. 27—The Bandit's Gratitude.....
Aug. 30—The White Lie .....

BISON (UNIVERSAL)

July 30—An Even Break (Dr.).....
Aug. 3—His Partner's Share (Dr.).....
Aug. 6—A Western Girl's Dream (Drama).
Aug. 10—Her First Choice (Drama).....
Aug. 13—The Widow's Claim (Drama).....
Aug. 17—The Shot that Failed (Drama).....
Aug. 20—How He Made Good (Com.).....

BRONCHO

Sept. 18—Sundered Ties.....
Sept. 25—His Better Self.....

CHAMPION

July 29—The Poisoners .....
Aug. 5—What a Woman Will Do (Rr.)....
Aug. 12—For His Child (Dr.).....
Aug. 19—The Bum and the Bomb (Com.)...
Aug. 26—The Foundling .....
Sept. 2—The Maid and the Rocks.....

COMET

July 29—Reconciled at Reno (Com.).....1000
Aug. 3—The Sheriff Outwitted (W. Dr.)....1000
Aug. 5—A Bachelor's Romance (Dr.).....1000
Aug. 10—Holdup in Buckeye Canyon (W. Dr.) 1000
Aug. 12—Two Women and One Man (Dr.)..1000
Aug. 17—Western Chivalry (W. Dr.).....1000
Aug. 19—House of "No Children" (Com.)..1000
Aug. 24—The Deputy's Duty (W. Dr.).....
Aug. 26—A Divided House.....
Aug. 31—The Moonshiner's Task (Dr.)....
Aug. 14—A Frontier Soldier of Fortune....
Sept. 2—The Dentist's Dilemma.....
Sept. 7—A Waif of the Mountains.....

ECLAIR

Aug. 4—The Price of Blood.....
Aug. 4—Beautiful Vintage Time.....
Aug. 6—Because of Bobbie .....
Aug. 8—Boys Again .....
Aug. 11—The Foster Sister.....
Aug. 11—Carlshad .....
Aug. 13—Daddy (Com.) .....
Aug. 15—Aunt Hetty's Gold Fish (Com. Dr.).
Aug. 18—A Child to the Rescue (Dr.).....
Aug. 18—Egyptian Ruins .....
Aug. 20—Wanted: A Wife in a Hurry (Com.)
Aug. 22—Robin Hood (Dr.).....
Aug. 25—The Will (Dr.).....
Aug. 25—A Moslem Lady's Day.....
Aug. 27—Dolls .....
Aug. 29—The Passing Parade.....
Sept. 1—Two Brave Little Hearts.....
Sept. 3—The Actress Pulls the Strings..
Sept. 5—The Guest at the Parsonage....
Sept. 8—The Kind Old Man.....

GREAT NORTHERN

July 20—Uncle Reuhen Goes to Town (Com.) 332
July 27—Don't Go on the Spree (Com.).... 876
Aug. 3—The King's Power (2 reels) (Dr.).2000
Aug. 10—Thou Shalt Not Kill (Dr.).....
Aug. 10—When the Cat's Away (Com.).....
Aug. 17—The Prodigal's Return (Dr.).....

Feet

Aug. 24—For Her Sister's Sake (Dr.)..... 944
Aug. 31—Love is Blind (Dr.)..... 943
Sept. 7—The Afflicted Governor (Com.)... 496
Sept. 7—The Spring Lock (Com.)..... 457
Sept. 14—Aunt Jane's Will (Com. Dr.)...1000

GAUMONT

Aug. 6—Dream Driven .....
Aug. 13—Graziella the Gypsy.....
Aug. 15—Their Lives for Gold.....
Aug. 20—Her Supreme Sacrifice.....
Aug. 20—Her Supreme Sacrifice.....
Aug. 22—Androclus and the Lion.....
Aug. 27—The Story of Chopin.....
Aug. 27—The Story of Chopin.....
Aug. 29—Marriage on the Run.....
Aug. 29—Marriage on the Run.....
Sept. 3—Refugee's Casket (2 reels).....
Sept. 3—Refugee's Casket (2 reels).....
Sept. 5—A Midnight Encounter and The Launching of the Imperator.....
Sept. 10—Love's Serenade .....
Sept. 12—The Plague-Stricken City .....
Sept. 17—Queen Elizabeth's Token.....
Sept. 19—Kings in Exile (2 Reels).....
Sept. 24—The Heart of a Redman.....

GEM

July 23—Bread Cast Upon the Waters.....
July 30—Back to Her Own.....
Aug. 6—'Neath the Homespun.....
Aug. 13—Babette (Dr.).....
Aug. 20—White Dove's Sacrifice (Dr.).....
Aug. 27—Baby Fingers .....
Sept. 3—The Celebrated Case (2 Reels)...

IMP

Aug. 3—In and Around Chicago.....
Aug. 12—Big Hearted Sim (Dr.).....1000
Aug. 15—In Old Tennessee (Dr.) (2 reels)..2000
Aug. 17—Kidnapping Dolly (Com.).....
Aug. 17—In and Around Charleston, S. C. (Scenic) .....
Aug. 19—Padrone's Daughter (Dr.).....
Aug. 22—The Castaway (Dr.).....
Aug. 24—Chappie, the Chaperon.....
Aug. 24—The Great Geysers of Yellowstone Park .....
Aug. 26—Making Good .....
Aug. 29—A Happy Family.....
Aug. 31—A Case of Smallpox.....
Aug. 31—Her Burglar .....
Sept. 2—The Love Test.....
Sept. 5—Tears of the Weak.....
Sept. 7—Lem's Hot Chocolate.....
Sept. 7—Queenie and the Cannibal.....

ITALA

Feh 17—Making a Cinematograph Scene....
June 29—The Great Bank Failure (2 reels)
July 6—A Woman's Duplicity (Dr.).....
July 20—Magical Hat .....
July 20—An Eventful Day.....

KEYSTONE

Sept. 23—Cohen Collects a Deht.....
Sept. 23—The Water Nymph.....
Sept. 30—Riley and Schultze.....
Sept. 30—The New Neighhor.....

LUX
By Prieur.

July 26—Mr. X and the Unfortunate Heiress (Dr.) 967
Aug. 2—The Mysterious Flowers (Dr.)..... 983
Aug. 9—A Race for Liberty (W. Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)... 272
Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).. 744
Aug. 23—Views of the Livran (Sc.)..... 239

MAJESTIC

Aug. 4—Farmer Allen's Daughter (Dr.)....
Aug. 6—The Higher Thought (Com.).....
Aug. 11—The Matrimonial Substitute.....
Aug. 11—The Striped Parasol.....
Aug. 13—A Summer Idyl.....
Aug. 18—Toodles .....
Aug. 20—The New Butler.....
Aug. 25—A Corner in Kisses.....
Aug. 27—The Disputed Claim.....
Sept. 1—The Chaperon.....
Sept. 3—Mabel's Beau.....

MILANO

Aug. 10—Playthings of Fate.....
Aug. 17—Their Guardian Angel.....
Aug. 24—The Courage of Fear.....
Aug. 31—A Circus Romance.....
Sept. 7—Victims of Ingratitude (2 Reel)..

NESTOR FILM COMPANY

Feet

July 24—The Little Moonshiner.....
July 26—Young Wild West's Prairie Pursuit
July 29—The Undoing of Slim Bill.....
July 31—The Ohligation .....
Aug. 2—Young Wild West Washing Out Gold
Aug. 7—Fatty of E. Z. Ranch (W. Com.)..
Aug. 9—A Mexican Mix-up (Dr.).....
Aug. 12—A Tale of the Foothills (Dr.).....
Aug. 14—How Steve Made Good (Com. Dr.)
Aug. 16—The Miner's Widow (Dr.).....
Aug. 19—When the Heart Calls (Dr.).....
Aug. 21—The Alibi (Dr.).....
Aug. 23—A Stubborn Cupid.....
Aug. 26—The Story of a Wallet.....
Aug. 28—Uncle Bill .....
Aug. 30—The Girls and the Chaperon.....
Sept. 2—On the Border Line.....
Sept. 4—The Evidence.....
Sept. 6—The Girls and the Chaperon.....

POWERS' PICTURE PLAYS

Aug. 9—The Burglar and the Rose (Dr.)...
Aug. 14—Horse Show at Long Branch (Top.)
Aug. 14—Wanted, a Practice (Com.).....
Aug. 16—The Golden Rule (Dr.).....
Aug. 21—Her Diary (Dr.).....
Aug. 23—Life's Lesson (Dr.).....
Aug. 28—An Exciting Outing.....
Sept. 4—Love Will Find a Way.....
Sept. 6—His Weakness.....
REX——
Sept. 5—From the Wilds.....
Sept. 8—The Ghost of a Bargain.....

RELIANCE

Aug. 14—Order in the Court.....
Aug. 17—A Man Among Men.....
Aug. 21—One Against One.....
Aug. 24—North of 53.....
Aug. 28—Secret Service Man.....
Aug. 31—Thelma (2 reels).....
Sept 4—The Heart of a Cossack.....
Sept. 7—The Bully and the Shrimp.....
Sept. 11—Love Knows No Laws.....
Sept. 14—For Love of Her.....

REPUBLIC

Aug. 5—The Octoroon's Sacrifice.....
Aug. 12—The Borrowing Simp.....
Aug. 19—The Curse of Drink (Dr.).....
Aug. 26—The Pickaninnies and the Watermelons .....

REX

Aug. 8—The Troubadour's Triumph.....
Aug. 11—None Can Do More.....
Aug. 15—The Greater Christian (Dr.).....
Aug. 18—Thus Many Souls (Dr.).....
Aug. 22—An Old Fashioned Girl (Dr.).....
Aug. 25—The Leader of the Band (Dr.)....
Aug. 29—A Japanese Idyl.....
Sept. 1—In Honor Bound.....

SOLAX

Aug. 7—The Little Rangers.....
Aug. 9—The Pink Garters.....
Aug. 14—The Blood Stain.....
Aug. 16—The Strike .....
Aug. 21—His Double .....
Aug. 23—The Equine Spy (2 reels).....
Aug. 28—Phantom Paradise .....
Aug. 30—Playing Trumps .....
Sept. 4—The Fight in the Dark.....
Sept. 6—Open to Proposals.....

Bison (101) N. Y. Motion

Sept. 3—The Honor of the Tribe.....
Sept. 6—An Old Tune.....

THANHOUSER COMPANY.

Aug. 13—Now Watch the Professor.....
Aug. 16—The Wrecked Taxi.....
Aug. 18—As Others See Us.....
Aug. 18—Warner's Waxworks .....
Aug. 20—The Darkest Hour.....
Aug. 23—Conductor 786 .....
Aug. 25—When a Count Counted.....
Aug. 27—Lucile (Part 1 and 2).....
Aug. 30—Lucile (Part 3).....
Sept. 1—The Capture of New York.....
Sept. 3—The Voice of Conscience.....
Sept. 6—His Father's Son.....

VICTOR

Aug. 16—The Chance Shot (Dr.).....
Aug. 23—Her Cousin Fred.....
Aug. 30—The Winning Punch.....
Sept. 6—After All.....

THE THANHOUSER THREE-A-WEEK

RELEASED SUNDAY, SEPT. 1.

The Capture of New York

THE STORY OF THE BIG WAR GAME. See 20,000 fighting men in action. See how battles are now won by wireless. See scouting by the amazing aerial squadron. Marvel at the wonders of the 20th Century Warfare!

RELEASED TUESDAY, SEPT. 3.

The Voice of Conscience

Another plot-with-a-twist. Two girls falling in love with the same man. Out motoring one day they are thrown from the machine and carried to the hospital. Here one of the girls pours poison into the medicine of the other, and later the Dread White Screen is placed about the rival's bed. Here the "twist" enters, and the story swings into a very pleasant finish.

RELEASED FRIDAY, AUG. 30.

His Father's Son

This is one of those "dynamiting stories" that this producer can put on more realistically than any other. There is the usual UNUSUAL Thanhouser plot and you are spared no thrills in the working out of it. More gripping, more intense, more exciting than "On the Stroke of Five."

Thanhouser Co., New Rochelle, N. Y.
Send me FREE August Feature-frame. I am / I am not getting "The Thanhouser News."
Name .....
Address .....
Exchange .....

Coming! "UNDINE" After the Famous Riverside Classic **In 2 Reels**

TUESDAY, SEPT. 24TH

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company Agents for U. S. and Canada

GETTING 3 T 3 A WEEK?

SATISFACTION

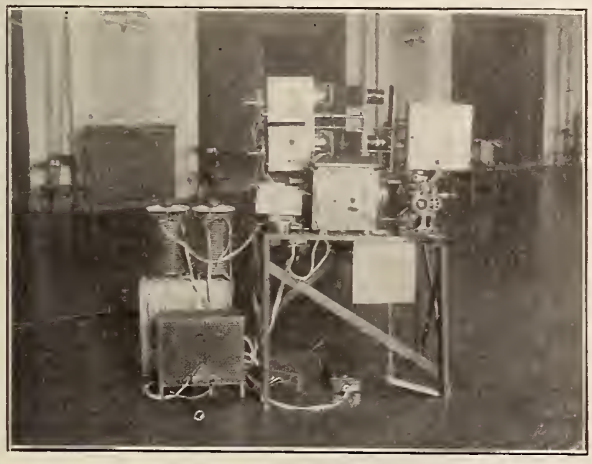
ALWAYS OBTAINED WITH A

POWER'S CAMERAGRAPH

A good workman is known by his tools. So, with the lecturer. He must utilize the best medium wherewith to interest and please his audience.

In no line is this more evident than in the moving picture field, where the pictures projected must be clear, steady and without flicker.

The name of Prof. Dwight L. Elmendorf stands for perfection in moving pictures; and the subjoined letter speaks for itself. It partially reveals why POWER'S is the favorite machine with every prominent lecturer.



Special No. 6 Equipment used by Prof. Elmendorf

July 1st, 1912.

NICHOLAS POWER COMPANY,
90 Gold Street, New York City.

Gentlemen:—Replying to your recent inquiry am glad to say that your new No. 6 model which we installed last season has given us entire satisfaction; it runs perfectly and produces an absolutely flickerless picture, far surpassing any machine I have ever seen; and, as you are aware, I have been constantly in the work of making and projecting moving pictures ever since the business began.

Yours sincerely,
(Signed) F. H. WHITE,
Operator for D. L. Elmendorf.

Our newest equipment, No. 6A, retains the mechanism of the No. 6, to which are added many vital improvements.

POWER'S ALWAYS SATISFIES. Now, better than ever. Write for catalogue D, giving full details

NICHOLAS POWER COMPANY

90 Gold Street, New York City

FOR FIFTEEN YEARS THE LEADING MAKERS OF MOVING PICTURE MACHINES.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
July 25—The Would Be Shriner (Com.)	
July 25—Willie Becomes an Artist (Com.)	
July 29—Black Sheep (Dr.)	
Aug. 1—The Narrow Road (Dr.)	
Aug. 5—The Tourist (Com.)	
Aug. 5—What the Doctor Ordered (Com.)	
Aug. 8—A Child's Remorse (Dr.)	
Aug. 12—Rameses, King of Egypt (2 reels) (Dr.)	
Aug. 12—The Inner Circle (Dr.)	
Aug. 15—An Interrupted Elopement (Com.)	
Aug. 15—The Tragedy of a Dress Suit (Com.)	
Aug. 19—With the Enemy's Help (Dr.)	1000
Aug. 22—A Change of Spirit (Dr.)	1000
Sept. 26—Mr. Grouch at the Seashore (Com.)	
Sept. 26—Through Dumb Luck (Com.)	
Sept. 29—A Pueblo Legend	

CINES

C. Kleine

Aug. 3—Law and the Man (Dr.)	640
Aug 3—Carthage and Sidi-Bu-Said (Sc.)	
Aug. 6—The Little Orphan (Dr.)	903
Aug. 10—The Danger Line (Dr.)	1067
Aug. 13—Mona Lisa in Disguise (Com.)	600
Aug. 13—Vicovaro, Italy (Sc.)	400
Aug. 17—A Convict's Gratitude (Dr.)	1025
Aug. 20—A Matter of Pride (Dr.)	963
Aug. 24—Jenkins, the Watchman (Com.)	235
Aug. 24—Modern Naples (Sc.)	290
Aug. 24—A Picture C. O. D. (Com.)	450
Aug. 27—The Bridge of Lammermoor (Dr.)	1000
Sept. 3—A Tragedy of Long Ago (Dr.)	1000
Sept. 7—The Sacking of Rome (Dr.)	770
Sept. 7—Picturesque Sardinia, Italy (Sc.)	230
Sept. 10—Scenes Along Salerno Coast, Italy (Sc.)	140
Sept. 10—The Conspiracy of Catiline (Dr.)	885
Sept. 14—Honors Divided (Dr.)	1075

EDISON

July 17—Revenge is Sweet (Com.)	600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)	400
July 19—The Necklace of Crushed Rose Leaves	1000
July 20—The Little Artist of the Market (Dr.)	1000
July 23—The Sketch with the Thumb Print (Dr.)	1000
July 24—The Grouch (Com. Dr.)	985
July 26—The Escape from Bondage (Dr.)	1000
July 27—The Relief of Lucknow (Hist. Dr.)	1000
July 30—More Precious Than Gold (Dr.)	1000
July 31—When She Was About Sixteen (Com.)	1000
Aug. 2—The Lord and the Peasant (Dr.)	1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 17, 1912	700
Aug. 3—Mary Had a Little Lamb (Com.)	300
Aug. 7—Marjorie's Diamond Ring (Com.)	1000
Aug. 9—The Librarian (Dr.)	980
Aug. 14—Holding the Fort (Com.)	1000
Aug. 16—The Harbinger of Peace (Dr.)	1000
Aug. 17—Spring Log Driving, Maine	1000
Aug. 20—The Street Beautiful (Edu.)	1000
Aug. 21—Mr. Pickwick's Predicament (Com.)	1000
Aug. 23—The Cub Reporter (Dr.)	1000
Aug. 24—The War on the Mosquito (Edu.)	1000
Aug. 27—Alone in New York (Dr.)	1000
Aug. 28—Helping John (Com. Dr.)	1000
Aug. 30—The Boy and the Girl (Dr.)	1000
Aug. 31—Simla (Sc.)	1000
Sept. 3—The Triangle (Com.-Dr.)	1000
Sept. 4—Aladdin Up to Date (Com.)	1000
Sept. 6—Believe Me, If All Those Endearing Young Charms (Dr.)	1000
Sept. 7—Bridget's Sudden Wealth (Com.)	1000
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912	400
Sept. 10—The Manufacture of Paper, Maine (Ind.)	1000
Sept. 11—The Stranger and the Taxicab (Com.)	1000
Sept. 13—The Dam Builder (Dr.)	100
Sept. 14—The Rescue, Care and Education of Blind Babies	1000

ESSANAY FILM CO.

July 26—Twins	
July 27—A Moonshiner's Heart	
July 30—Broncho Billy's Pal (Dr.)	1000
Aug. 1—Her Hour of Triumph (Dr.)	1000
Aug. 2—The Browns Have Visitors (Com.)	1000
Aug. 3—The Loafer's Mother (Dr.)	1000
Aug. 6—The New Church Organ (Dr.)	
Aug. 8—The Old Wedding Dress	
Aug. 9—The Tale of a Cat (Com.)	
Aug. 10—The Little Sheriff	
Aug. 13—Broncho Billy's Last Hold-up (Dr.)	1000
Aug. 15—An Adamless Eden (Com.)	1000
Aug. 16—The Magic Wand (Juvenile)	1000
Aug. 17—On the Moonlight Trail (Dr.)	1000
Aug. 20—The Return of Becky (Dr.)	
Aug. 22—A Corner in Whiskers (Com.)	
Aug. 23—Her Adopted Father (Dr.)	
Aug. 24—Broncho Billy's Escapade (Dr.)	
Aug. 27—Alkali Ike Plays the Devil (W. Com.)	1000
Aug. 29—Three to One (Com.)	1000
Aug. 30—The Hermit (Com.-Dr.)	1000
Aug. 31—Broncho Billy for Sheriff (Dr.)	1000

LUBIN

Aug. 12—The Minister and the Outlaw	
Aug. 14—The Stubbornness of Youth	
Aug 15—Baseball Industry	
Aug. 16—The Hindoo's Charm	
Aug. 17—The Deputy's Peril	
Aug. 19—The Hobo Club (Com.)	
Aug. 19—Won at High Tide (Com.)	
Aug. 21—The Convalescent (Dr.)	
Aug. 22—The New Ranch Foreman (Dr.)	
Aug. 23—Work in a U. S. Arsenal (Edu.)	
Aug. 23—A Water Fight (Com.)	
Aug. 24—The Government Test (Dr.)	
Aug. 26—The Deceivers (Dr.)	
Aug. 28—The Burnt Cork (Com.)	
Aug. 29—For the Love of a Girl (Dr.)	
Aug. 30—Pinned (Com.)	
Aug. 30—The Overworked Bookkeeper (Com.)	
Aug. 31—The Sheriff's Prisoner (Dr.)	
Aug. 28—The Caretaker (Com.)	
Sept. 2—A Substitution (Com.)	
Sept. 4—The Bank Cashier (Dr.)	
Sept. 5—The Smuggler (Com.)	
Sept. 6—A Romance of the Coast (Dr.)	
Sept. 7—Little Family Affair (Com. Dr.)	
Sept. 9—The Halfbreed's Sacrifice (Dr.)	
Sept. 11—A Redhot Courtship (Com.)	
Sept. 12—Betty and the Roses (Dr.)	
Sept. 13—Never Again (Com.)	
Sept. 13—Buster and the Pirates	

G. MELIES

July 18—A Cowboy's Proposal (Com.)	
July 25—A String of Beads (Dr.)	1000
Aug. 1—The Will of Destiny	
Aug. 8—The Ranger's Girls	
Aug. 15—Romance at Catalina	
Aug. 22—The Moth and the Flame (Dr.)	1000
Aug. 29—His Partner's Share (Dr.)	1000

PATHE FRERES

Aug. 9—The Burglar's Weird Reception (Com.)	
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa	
Aug. 10—Here and There in Oregon (Travel)	
Aug. 10—Kittens	
Aug. 12—Pathe's Weekly No. 35	
Aug. 13—The Tyrolean Doll (Com.)	
Aug. 14—Silver Wing's Two Suitors (Dr.)	
Aug. 15—Cupid's Stolen Arrows (Com.)	
Aug. 15—Some Inhabitants of Stagnant Water	
Aug. 16—A Love Story of Old Japan (Dr.)	
Aug. 17—The Cactus County Lawyer (W. Dr.)	
Aug. 19—Pathe's Weekly No. 34	
Aug. 20—His Windmill (Dr.)	
Aug. 20—The Sedge Warbler and the Cuckoo (Edu.)	
Aug. 21—Jealousy on the Ranch (W. Dr.)	
Aug. 22—The Hand of Destiny (Dr.)	
Aug. 23—The Queen's Pity (Hist. Dr.)	
Aug. 24—The $2,500 Bride (Com.)	
Aug. 26—Patbe's Weekly No. 35	
Aug. 26—Fire at Sea (Dr.)	
Aug. 27—A Prince of Israel (Bib.)	
Aug. 28—The Live Wire (Dr.)	
Aug. 29—The Detective's Desperate Chance (W. Dr.)	
Aug. 29—The Armless Wonder	
Aug. 30—The Musketeer's Love (Hist. Dr.)	
Aug. 31—An Aeroplane Love Affair (Com.)	
Sept. 2—Pathe's Weekly No. 36	
Sept. 3—Beat rix d'Este (Dr.)	
Sept. 4—Locked Out of Wedlock (Com.)	
Sept. 5—The Penalty Paid (Dr.)	
Sept. 6—Whiffles and the Magic Wand (Com.); and The Bud, the Leaf and the Flower (Sci.)	
Sept. 7—Gee! My Pants! (Com.)	

KALEM CO.

Aug. 2—The Barefoot Boy	1000
Aug. 2—Easter Celebration at Jerusalem (Sc.)	
Aug. 5—The Mine Swindler (Dr.)	1000
Aug. 7—Freed from Suspicion (Dr.)	1000
Aug. 9—The Wandering Musician (Dr.)	1000
Aug. 12—The Little Keeper of the Light (Dr.)	1000
Aug. 14—Kentucky Girl (Dr.)	1000
Aug. 16—The Prison Ship (Dr.)	1000
Aug. 19—The Daughter of the Sheriff (Dr.)	1000
Aug. 21—The Frenzy of Firewater (Dr.)	1000
Aug. 23—The Beauty Parlor of Stone Gulch (Com.)	1000
Aug. 24—Rube Marquard Wins (Dr.)	1323
Aug. 26—The Little Wanderer (Dr.)	1000
Aug. 28—The Woman Hater (Com.)	
Aug. 28—Palestine (Ed.)	
Aug. 30—Jim Bludso (Dr.)	1000
Aug. 31—Saved from Courtmartial (Dr.)	1000

SELIG

Aug. 1—Officer Murray (Dr.)	1000
Aug. 2—The Wreck of the Vega	
Aug. 2—The Right Way and the Wrong Way (Edu.)	
Aug. 5—An Unexpected Fortune (Com., Dr.)	1000
Aug. 6—The Man from Dragon Land (Dr.)	1000
Aug. 8—The Girl at the Cupola (Dr.)	1000
Aug. 9—The Boob (Com., Dr.)	1000
Aug. 12—A Messenger to Kearney (Dr.)	1000
Aug. 13—The Wayfarer (Dr.)	1000
Aug. 15—In the Tents of the Asra (Dr.)	1000
Aug. 16—Two Gay Dogs (Com.)	1000
Aug. 19—The Box Car Baby (Dr.)	1000
Aug. 20—The Cowboy's Mother (Dr.)	
Aug. 22—Betty Fools Dear Old Dad (Com.)	1000
Aug. 23—Land Sharks vs. Sea Dogs (Com. Dr.)	
Aug. 23—From Forest to Mills (Edu.)	
Aug. 26—The Laird's Daugbter (Dr.)	1000
Aug. 27—The Whiskey Runners (Dr.)	1000
Aug. 29—The Little Indian Martyr (Dr.)	1000
Aug. 30—Just His Luck (Farce-Comedy)	
Aug. 30—Frenzied Finance (W. Com.)	

URBAN ECLIPSE

G. Kleine

Aug. 7—From Sion to Champery, Switzerland (Travel)	220
Aug. 7—A Quiet Boarding House (Com.)	390
Aug. 14—The Rivals (Dr.)	1000
Aug. 21—Microscopical Curiosities	300
Aug. 21—Pulp Mills in the Province of Quebec (Ind.)	275
Aug. 21—A Day in the German Navy (Top.)	400
Aug. 28—The Golden Curl (Dr.)	1020
Sept. 4—An Eccentric Sportsman (Com.)	455
Sept. 4—Small Game at the Zoo (Sc.)	165
Sept. 4—From Lauterbrunnen to Murren, Switzerland (Sc.)	380
Sept. 11—Glimpses of St. Petersburg (Sc.)	360
Sept. 11—And Chemical Action (Ed.)	180
Sept. 11—And Winter Sports in Moritz (Topical)	485

VITAGRAPH

Aug. 3—The Fatherhood of Buck McGee (Dr.)	1000
Aug. 5—Too Much Wooing of Handsome Dan	1000
Aug. 6—At the Eleventh Hour	1000
Aug. 7—The Cross-Roads	1000
Aug. 9—Wanted: A Grandmother	1000
Aug. 10—Suing Susan	1000
Aug. 12—Bunny and the Dogs	300
Aug. 12—Ingenuity	700
Aug. 13—The Heart of Esmeralda	1000
Aug. 14—Vultures and Doves	1000
Aug. 16—A Bogus Napoleon	1000
Aug. 17—Two Battles	1000
Aug. 19—Her Grandchild	1050
Aug. 20—Lovesick Maidens of Cuddleton	1000
Aug. 21—The Ancient Bow	1000
Aug. 23—Saving an Audience	1000
Aug. 24—On Board Kaiser Wilhelm II	388
Aug. 24—The Party Dress	614
Aug. 27—Flirt or Heroine	1000
Aug. 28—Two Cinders	555
Aug. 28—Bumps	477
Aug. 30—Written in the Sand	1000
Aug. 31—The Bond of Music	1000
Aug. 26—A Double Danger	
Sept. 2—Tommy's Sister	
Sept. 3—Coronets and Hearts	
Sept. 4—Capt. Barnacle's Legacy	
Sept. 6—Bunny's Suicide	
Sept. 6—She Wanted a Boarder	
Sept. 7—A Wasted Sacrifice	
Sept. 9—Patio Days	
Sept. 10—The Higher Mercy	
Sept. 11—The Hindoo Curse	
Sept. 13—The Loyalty of Sylvia	
Sept. 14—Popular Betty	
Sept. 14—Fortunes in a Teacup	

ECLAIR

TUESDAY, SEPTEMBER 3rd

THE ACTRESS PULLS THE STRINGS

Get your strings out for this one. A hearty comedy with a great big underlying moral.

THURSDAY, SEPTEMBER 5th

THE GUEST AT THE PARSONAGE

It will pack your theatre with guests. The play takes a good-natured slap at hypocrisy which all will enjoy.

SUNDAY, SEPTEMBER 8th

THE KIND OLD MAN

Through his kindly designing a very bashful pair of lovers attain their hearts' most inner desire. A splendid comedy drama.

FILMS of QUALITY

ECLAIR FILM CO., 225 W. 42nd St., New York City, N.Y.

ESTABLISHED

Firmly in Legitimate Channels of the Trade, by *Trimless Methods*,

FILM SUPPLY CO. of AMERICA

And Its Recognized Program Has Made an Enduring Impression on the Thoughtful Exhibitor who Appreciates Fair Dealing along with Quality Films.

YOU NEED THIS OFFERING

MONDAY—AMERICAN, COMET, ALL STAR
TUESDAY—THANHOUSER, MAJESTIC, GAUMONT
WEDNESDAY—RELIANCE, SOLAX, GAUMONT WEEKLY, AMERICAN
THURSDAY—AMERICAN, ALL STAR, GAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NORTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

FILM SUPPLY CO. OF AMERICA

Address all communications **133-135 West 44th St., New York**

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

FIRST AID TO SCENARIOS!!

Leading Scenario Editor and Author will personally criticise and improve Photo-plays, with advice on sales. $1.00 for each Scenario; must be enclosed with MSS., and stamped, self-addressed envelope.

EUSTACE HALE BALL,
One Madison Avenue, New York City.

NIAGARA SLIDES

Means to you the best on the market. Just now six announcements for $1.00. Now don't think because they're cheap that they're not first-class. They are, and we're bound to please you in large quantitiesn bound to please you or refund your money. We buy stock in large quantities, we pay no big city rent; we're in the business to show you what a good slide means. Send for catalog, and let us tell you of our advertising and novelty slides.

LOCKPORT SLIDE COMPANY,
Lockport, N. Y.

PATENTS

promptly obtained **OR NO FEE.** Trade-Marks, Caveats, Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*

H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

LIGHTS AND SHADOWS OF CHINATOWN

Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

NEW YORK FILM CO.
12 Union Sq. New York

DO YOU WANT TO MAKE MOVING PICTURES?
We sell and rent moving picture cameras, printers and perforators, new or second-hand.
Educational films made, advertising films taken to order.
We rent cameras and camera men.
SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, N. Y. C.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING PHOTO ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 813 CHELSEA

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

ROSS LENSES

For Projection Machines and Cinematograph Cameras
Ross Zeiss Tessar Lenses, F 3.5
No. 1—2-inch Focus in Focussing Mount
No. 1a—3-inch Focus in Focussing Mount
Send for our Catalogue of Cinematograph Lenses

GEORGE MURPHY, INC.,
57 East Ninth Street, New York

PIANISTS WANTED
to send name and address of theatre where playing for big collection of
FREE MUSIC
all New York's latest hits—free for a postal. Most remarkable offer ever made.

S. & B. PUB. CO.,
124 W. 45th St., New York City.

HARD MAPLE
FOLDING CHAIRS

$6.00 per doz. Quick Delivery

Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK

The Art of Scenario Writing

By WILLIAM LORD WRIGHT
And 1 Year's Subscription to *Moving Picture News* for $2.00

THE 1913 MODEL
MOTIOGRAPH
THE PEER OF ANY PICTURE MACHINE ON EARTH IS NOW READY FOR SHIPMENT

SPECIFICATIONS

MECHANISM

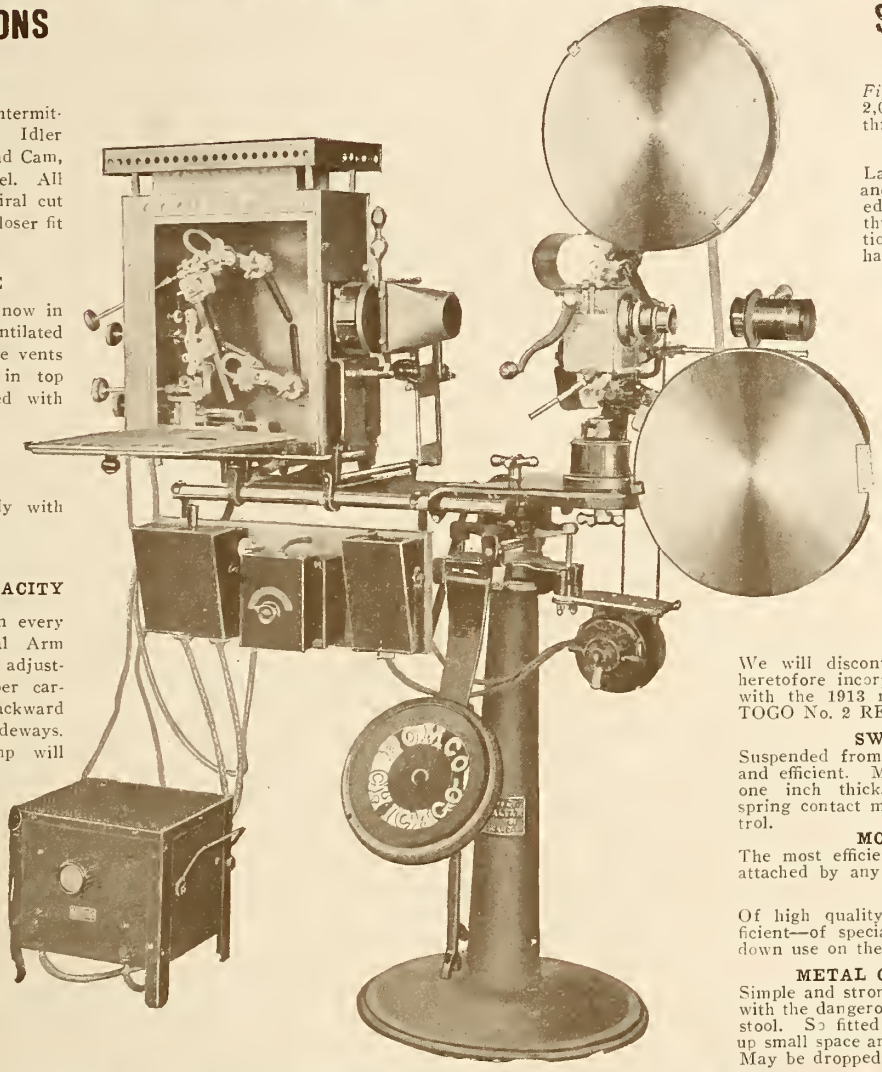
Contains hardened Intermittent Sprocket, Steel Idler Rolls, Heavier Star and Cam, Heavier Balance Wheel. All gears of steel and spiral cut teeth which means a closer fit and longer wear.

LAMP HOUSE

The largest and best now in use. Thoroughly ventilated on all sides with large vents for escape of heat in top hood. Carefully lined with best quality translite board in bottom, front and top. Passes Inspection Anywhere. Supplied only with spring hinged doors.

ARC LAMP
125 AMPERE CAPACITY

Heavier and better in every way. Has Universal Arm and Clamp with two adjustments added on upper carbon arm,—Either backward and forward or sideways. The Universal Clamp will hold any diameter of Carbon from ¾ down to ⅜. Racks provide for a TWENTY-INCH CARBON FEED—a 12" upper and 8" lower.



SPECIFICATIONS

MAGAZINES

Fifteen inch diameter to hold 2,000 feet of film at one threading.

DOWSER SHUTTER

Large diameter with ball balanced handle. Firmly mounted on condenser mount, thus also acting as protection for lantern slides. The handle may also be used for lifting out hot condenser chamber for changing of glasses.

FILM SHIELDS

Large and strong. Thoroughly protect film in its entire passage from one magazine to the other.

RHEOSTAT

Either *heavy grid type or coil* on 110 v. line. Our grid is adjustable from 20 to 55 amperes. The coil from 30 to 45 amperes.

STAND

The original Gibraltar base, perfect rigidity, 3 heights, with every desired adjustment.

REWIND

We will discontinue the patented rewind heretofore incorporated in mechanism, and with the 1913 model; we will supply the TOGO No. 2 REWIND at no extra cost.

SWITCHBOARD

Suspended from metal sliding base. Rigid and efficient. Made of best quality slate—one inch thick. Contains main switch, spring contact motor switch and speed control.

MOTOR DRIVE

The most efficient ever designed. Quickly attached by any one.

MOTOR

Of high quality—strong, compact and efficient—of special construction for up-side-down use on the Motiograph.

METAL OPERATOR'S SEAT

Simple and strong and designed to do away with the dangerous and cumbersome wooden stool. So fitted to the Motiograph to take up small space and in most convenient place. May be dropped completely out of way.

PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.

THE PRICE HAS GONE UP FOR THREE REASONS:

1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete,

OUR GUARANTEE FREE UPKEEP FOR ONE YEAR

Covering parts of the 1913 model Motiograph Mechanism that may become worn out in service, or which may show defects in material or workmanship, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by

THE ENTERPRISE OPTICAL MFG. COMPANY, 568 W. Randolph St., Chicago, Ill.

For Sale by Live Dealers Everywhere.

A HANDCOLORED OPPORTUNITY

OUR FILMS ARE PROTECTED BY COPYRIGHT.

Two Reels of Teeming Sensation. One and 3 Sheets—Lobby Displays Photos —Cuts—Pamphlets. Let us hear from you in time.

Watch for the September issue of the PHOTO PLAY MAGAZINE.

This will make them long remember your house if you feature it properly.

Write us for a copy of the Gaumont Graphic which will explain its importance.

TUESDAY, SEPT. 3--Handcolored

The Refugee's Casket

NEXT IN LINE! **SEPT. 19—Two Reels**

Kings in Exile

A film that deals with the events of great empires. Here's a serious, dignified monarchy exposer. Not anarchistic, but treated rather from the angle of love and princely sorrow. The everlasting evil of title marry title!

Thursday, Sept. 5th
A MIDNIGHT ENCOUNTER

Tuesday, Sept. 10th
LOVE'S SERENADE

Scene from LOVE'S SERENADE

Thursday, Sept. 12th
THE PLAGUE STRICKEN CITY

Tuesday, Sept. 24th
THE HEART OF THE RED MAN

Thursday, Sept. .26th
THE STOLEN CUB

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, Sole Distributors.

HERE WE GO!!! HAND-COLORED ONE REEL

TUESDAY, SEPTEMBER 17th

Queen Elizabeth's Token

WHY PAY A BONUS for a State right picture when you can get the same thing as an ordinary release? The same story as advertised elsewhere?

BEWARE OF IMITATIONS!

SEP 10 1912

MOVING PICTURE NEWS

SEP 12 1912

VOLUME VI
No. 9

AUGUST 31
1912

PRICE
TEN
CENTS

"THE LUCKY LOSER"
A Coming Eclair Release

Avoid Fake Films

GET THE REAL AND GENUINE

"101" BISON HEADLINERS

PRODUCED BY THE N. Y. MOTION PICTURE CO.

"A Frontier Child"

2 REELS FRIDAY, SEPTEMBER 13 2 REELS

SENSATIONAL FRONTIER PRODUCTION
THRILLING INDIAN BATTLES

BLOOD-STIRRING SCENES AS THE DESPERATE SOLDIERS IN THE STOCKADE THROW BOMBS IN THE MIDST OF THE ATTACKING INDIANS, ANNIHILATING THEM BY THE SCORE.

A WONDERFUL FILM

"The Fugitive"

1 REEL Sept. 10 1 REEL

Caught in a web of circumstantial evidence and accused of embezzlement, a bank cashier escapes from the police and makes his way west. He is joined by his sister and becomes a miner. The real thief locates him and causes his arrest. He is taken fatally ill, and through the influence of the wronged man's sister is induced to confess his guilt.

NEW YORK MOTION PICTURE CO.

Mutual Film Corporation, 60 Wall St., N. Y. City. Sole Agents for U. S. and Canada

KEYSTONE FILMS

MABEL NORMAND

A QUARTET OF POPULAR FUN MAKERS

MACK SENNETT
MABEL NORMAND
FRED MACE
FORD STERLING

SUPPORTED BY AN
ALL STAR COMPANY
IN SPLIT REEL COMEDIES

A KEYSTONE
EVERY MONDAY

FIRST RELEASE SEPTEMBER 23

"Cohen Collects a Debt" and "The Water Nymph"

Featuring MABEL NORMAND, the beautiful Diving Venus

MONDAY, SEPTEMBER 30

"Riley and Schultze" and "The New Neighbor"

Amusing subjects, cleverly acted by world-famous actors

KEYSTONE FILM COMPANY

Mutual Film Corporation, 60 Wall St., New York City, Sole Agents for U. S. and Canada

3 PER WEEK 3——TUES., THURS., SAT.——3 PER WEEK 3——THE WEEKLY EVERY WED.

TUES., THURS., SAT.——3 PER WEEK 3——THE WEEKLY EVERY WED.

IMPORTANT GAUMONT ANNOUNCEMENT—READ

Beginning SATURDAY, SEPTEMBER 21 the Gaumont Co. has decided to issue its third regular release—not including the Gaumont Weekly—note on Saturdays—this makes

3 GAUMONTS 3

PER WEEK

TUES., THURS. and SAT.

AND THE GAUMONT WEEKLY SHIPPED EVERY WEDNESDAY

OBTAINABLE FROM ANY FILM SUPPLY EXCHANGE

This new Saturday release will consist of two subjects—remember always a Saturday Split—the first part consisting of a GREAT AND IMPORTANT TOPICAL EVENT with a scientific, educational, industrial or scenic tailpiece

REMEMBER THEREFORE

3 GAUMONTS 3

PER WEEK

TUES., THURS. and SAT.

Also the GAUMONT WEEKLY which is released for shipment regularly on WEDNESDAYS.

ALL OUR FILMS ARE PROTECTED BY COPYRIGHT

GAUMONT CO.

FLUSHING NEW YORK

MR. EXHIBITOR—DON'T MISS THIS OPPORTUNITY. Order the new SATURDAY GAUMONT from your exchange at once.

3 PER WEEK 3——TUES., THURS., SAT.——3 PER WEEK 3——THE WEEKLY EVERY WED.

GAUMONT

The Gaumont Co. has decided to put out that widely-heralded, sensational, intensely exciting two-reel hand colored feature entitled

IN THE LAND OF THE LIONS

at 15c per foot on the State Right basis.

1, 3 and 4 SHEET LITHOGRAPHS

REMEMBER—TWO REELS—HAND COLORED

STATE RIGHTS FOR SALE NOW!

This is the biggest, bulliest, two-reel sensation that the capable house of Gaumont ever made. **More wonderful than ATTACKED BY A LION.** A story of lions in the wilds of their own habitat. In fact no comparison with any former release. Wire your order for exclusive territory at once to

Gaumont **GAUMONT CO., Flushing, N. Y.** Gaumont

GAUMONT

GAUMONT

GAUMONT

SPECTACULAR AND CONVINCING DETECTIVE PLAY

DUBLIN DAN

THREE REELS

A tense story dealing with an organized gang of clever counterfeiters. A careful analysis is made of the psychology of the criminal mind portraying the kind of criminal who commits wrong without a real motive.

FEATURING THE RETURN OF

BARNEY GILMORE

The widely known Irish and American player. A popular idol for years. The matinee girl's pet. Supported by our all star cast.

COPYRIGHTS WELL PROTECTED

STATE RIGHTS SOLD ONLY

Through FILM SUPPLY COMPANY OF AMERICA

UNUSUAL ABUNDANCE OF ADVERTISING MATTER

REGULAR WEEKLY FEATURES

RELEASED WEDNESDAY, SEPT. 11th, 1912

Treasures On the Wing

A child plays an April Fool trick on her mother. She takes the money and other valuables from her mother's purse, places them under the inner sole of her father's discarded shoes and puts a note in the purse saying "April Fool." A burglar comes that night, steals the purse and when he arrives in his den he sees the joke is on him. A complication arises that almost ends in the break-up of a quiet household. A comedy with Billy Quirk as the fun-maker.

RELEASED FRIDAY, SEPT. 13th, 1912

The Soul of the Violin

A pathetic story of the reunion of a couple after the wife leaves her blind husband. The wife realizes that riches and fine clothes are not always synonymous with happiness. An original story which touches the heart strings.

Solax Company FORT LEE, NEW JERSEY.

© CLB258272

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **August 31, 1912** **Number 9**

YESTERDAY—TO-DAY—TO-MORROW

LOOKING back upon the history and progress of the Cinematograph industry and reading some of my editorials, I want to call the attention of my readers to several matters of vital interest that have occurred. I made several statements in the first paper I founded, viz., the Moving Picture World, and afterwards founded the Moving Picture News to carry out the ideas and principles I outlined in the columns of my first paper. Readers will see how events have followed one another in quick succession as I outlined in those editorials even up to the present day. Yesterday the exhibitor was looked upon as a mere cipher in the industry; he was considered to be a man, or a body of men, who had no right to question in any way the picture supplied to him; he had to be like the boy who was told to "Open your mouth and close your eyes and see what the Lord will send you." Oftentimes, instead of the expected sweetness, a practical joke was played on the boy and he got bitterness instead. So it was with the exhibitor until he got wise, and now the old cry will no longer answer. Great praise is due to the exhibitor for standing to his guns and keeping his house open under very adverse conditions, exhibiting the best he could obtain from the powers that be. Yesterday he was entwined round and enmeshed with all kinds of threats of consequences if he did not do just so. Yesterday he could not call his house, his license or his soul his own. To-day conditions have changed and changed considerably in favor of the exhibitor; he is beginning to learn his power and to feel that his feet are on solid ground. He is beginning to realize that manufacturers are referring to him, and beginning to consult him as to what is the best and most suitable for him and his patrons. To-day, thanks to the complete organization through the Exhibitors' Leagues, he is a power to be reckoned with, a power so great that I think he hardly realizes as yet the full extent to which he may go. To-day the moving picture industry is beginning to realize that that which pleased and suited the populace five or six years ago will not do so now, and that the brightest intellects, the keenest logic and the finest brains must be put into the scenario, and that the best photography must portray the result of the author's conceptions. Mediocre pictures—by that I mean indifferent photography—are things of yesterday and have no place in the program of to-day. To-day manufacturers are realizing more than they ever did before the fact that only the best can withstand the criticism of the public, and realizing such, are endeavoring to make their pictures conform in every respect to the advanced condition the public at large demand. All this is due to the fact that the exhibitors are now an organized body and a power in the counsels of cinematography. To-day inquiries are being made in a very searching manner into the conditions of the industry, and all interested are looking with eager eyes to the action of the Federal authorities in Philadelphia. The greatest obstacles for the progress of the industry have been swept away in the courts, and the progress and full advancement of the art is now more than assured. The Moving Picture News has had a great deal to do in the moulding of this opinion, and still stands in the foreground holding out the hope for still further advancement. We have advanced to-day too far ever to recede into the conditions that existed yesterday, the conditions existing in Carlisle, if the report of a manager of a theatre there is correct. When he was asked what class of pictures attract the greatest crowd to his theatre, he replied, "The largest crowd I ever had was to see the 'Jesse James' pictures displayed. I reaped big sums on that picture." Another manager in the same town experimented with a Dickens story, and he remarked that empty seats repaid him for his experiment. This one town is not sufficient to judge the community's tastes by, but I feel assured that in the vast majority of towns and cities the condition of Carlisle would be reversed, owing to the great advancement of public opinion along the lines of higher thought. To-day the moving picture theatre is the theatre of the people, and anyone making a round of these theatres will be astonished to find that, compared with yesterday, the caliber of the audiences has advanced to a wonderful degree of respectability and quality. What of to-morrow? I have repeatedly said, when all adverse conditions and trammels are removed from the cinematograph industry, that it would go by leaps and bounds along the road of progress. To-morrow you will see the amalgamation of the best interests in the art banded together for mutual protection and the elimina-

tion of the worst elements in the industry. An open market is in sight, and, looking at the present trend of events, it will come in the appreciable near future, and I am wondering what sort of conditions will exist if every Tom, Dick and Harry is allowed to foist his product upon the long-suffering public. This is only a thought, because to-morrow the long-suffering public and exhibitor will be a thing of yesterday, and unless the manufacturer has many pictures and employees of the highest class he will simply slide into oblivion. The educational advantages of the art will advance by great strides. Industrial pictures will be exhibited in every theatre in the country, showing the advances of the latest agricultural methods, mechanical engineering and the great possibilities that are opening out in the Western States, taking men back to the country, which will give them a living, while the city brings them to the verge of starvation. When these great possibilities are portrayed to the herding population of the congested districts, showing the possibilities of clean, healthy, open lives, "back to the land" will be the cry, back to better conditions, the possibilities that the pictures will open to their view will prove to be better educationalists than are the street-corner orators who are striving to flood the congested districts with feelings of socialism and anarchy. To-morrow the people will only see the best that can be portrayed in the life of the country, and those manufacturers who are now prepared to make an advanced movement along these lines will soon reap the reward of their efforts, and to this end I am more than fully convinced the National Moving Picture Exhibitors' League of America will be the lever that will bring about these conditions by the upheaval and the moulding of opinion asking the portrayal of good, instead of the evil, in mankind.

Alfred H. Saunders.

NATIONAL MOTION PICTURE EXHIBITORS' LEAGUE, CHICAGO CONVENTION

The eighteenth floor of the La Salle Hotel was one of the busiest hives of industry it is possible to imagine. The headquarters of the Exhibitors' League, with the executive officers always on the go, was a sight to gladden the eyes of any one who was desirous to see the progress of the exhibitors themselves; they were most enthusiastic and it was impossible to see a face with a grouch on. Then on this floor were situated also the manufacturers' exhibits, which filled the various rooms, and assistants were constantly at work like bees round a hive. There didn't seem to be a drone anywhere. Among the principal manufacturers we noted were:

The American Seating Company, with a display of chairs for use of the picture theatre. This was under the able charge of Messrs. A. E. Dickerman, J. G. Carlsen and George Anderson. In conversation with the editor Mr. Dickerman said the results were beyond his utmost expectations.

Passing next A. H. Andrews Company, seats shown by this firm were admirable and as the factory was within a block of the hotel many of the exhibitors availed themselves of the opportunity to visit. Messrs. J. M. McLoughlin, J. D. Carr, W. A. Bishop, A. N. Carstens and G. P. Shea were kept pretty busy explaining the various devices to the assembled exhibitors.

The American Song Slide & Poster Display Company, under charge of Mr. L. A. Heyman, showed A. B. C. posters and announcement slides.

The American Photoplayer Company was in charge of Messrs. C. C. Spaulding, president, and B. R. Van Valkenburg, secretary. This instrument attracted a large number of visitors who were interested in seeing the automatic device for playing selections of music.

The Decorators Supply Company was represented by A. F. and R. D. Powers, who distributed circulars and invitations to their works in Chicago.

The Deagans were represented by the proprietor and inventor, J. C. Deagan, who was himself in charge of the exhibit. We tried our 'prentice hand on the instrument and helped tune up some.

D'Arcy Ticket Vending Machine Company was represented by its owner, who made much of the device, which was very clever.

The General Electric Company, of Schenectady, showed the Mercury Arc Rectifier, Transformer, Flood Light, etc., in charge of Messrs. C. W. Gallup, J. L. Buchanan, J. H. Dority and F. M. Rosseland.

Hunton-Fell Elliott Company had a good exhibit of slides, photographs and display rack for lobby use.

The Rudolph Wurlitzer Company had on exhibit several instruments in the Conventional and, also, in the Orchestral Hall on Michigan avenue. These were in charge of our old friend, Mr. J. Hope Jones, whom we were glad once more to meet and exchange courtesies that were previously given in the Memorial Hall, Farrington street, London, some eleven years ago.

The Pyrene Company, of which we have had much to say in previous issues of this journal, was represented by the Chicago manager, Mr. D. Cole, and Mr. Norstron, who ably demonstrated to the assembled exhibitors the ease with which an incipient fire could be extinguished.

The International News Service was represented by Lafayette M. Davis, who made a very good display of photographs, slides and lobby pictures.

The Mirror Screen Company was well represented by Messrs J. F. Rembusch, the inventor, and F. P. Bloomfield. Mr. Rembusch informed the writer that it was worth the trouble and worry to be able to be at Chicago.

The Novelty Slide Company was represented by its proprietor, J. C. Coulfal, of New York, with a very attractive display of announcement, advertising and celebrity slides.

Russell & Erwan Mfg. Co., in charge of W. P. Hudson, had a unique exhibit in the form of panic doors, by which a bar, being pressed, unlocks the door which flies open, and if such a door as this was placed in every theatre the panic would be a thing of the past.

National Waterproof Film Company was in charge of W. A. Daniels and gave a good demonstration of its washing machine to the many interested exhibitors.

Just here we want to say a few words for the Underwood and Underwood Company. Their travelogue slides were well exhibited and proved most interesting to the vast number who visited their room and saw the beautiful quality of slides they had on hand, showing scenes from all over the world.

In the machine exhibit we particularly noticed the Enterprise Optical Motiograph in charge of Messrs. L. A. Woodward, F. A. Clark and F. W. Horn, who ably demonstrated this machine, explaining all the new improvements for 1913.

Nicholas Power Company showed their well-known Six A Camera in charge of Messrs. H. B. Coles and F. W. Smith.

The American Moving Picture Machine was in charge of its proprietor, Eric Morrison.

The Simplex machine in charge of J. E. Robin was very much admired.

All of the machines were well and ably demonstrated by those in charge of the same. Of course, it is hard to individualize any special one as they all had their various patrons packed in each exhibition room.

One of the most noted exhibitors on record was C. Lang Cobb, of the Reliance Company. It was not his fault if the exhibitors did not learn something about the Reliance films for his cold medallions were certainly in evidence. they were distributed among every one present.

On the whole the manufacturers are to be congratulated for the excellent exhibit made of their various products.

Peoria, Ill.—Illinois Feature Film Co. incorporated at $2,500. Incorporators, Robt. N. McCormick, Frank W. Williams, Josephine A. Johnson.

Hopkinsville, Ky.—The Garrick Theatre Co. incorporated at $24,000. Incorporators, W. T. Cooper, H. W. Linton, G. A. Bleich and R. S. Dulin.

A FEW WORDS ON FILM MERITS

Nestor

In "The Dawn of Netta" Nestor has produced one of the prettiest things that they have recently put on the market. The character of Netta is very sweet in its conception, and the portrayal and interpretation of the awakening of her love for her guardian is very good.

Imp

"Betty the Coxswain," from Imp, is a crackerjack, distinct in plot as in photography. The action of the play is characterized by a fresh spontaneousness. J. C. Rice, the famous coach of Columbia, is shown in this film coaching his oarsmen.

"Love, War and the Bonnet," also from Imp, is a masterful piece of work. What could be more refreshing than the interpretation of the part of "Sally" by Miss Margarita Fisher? A wonderful spontaneity characterizes her work.

Rex

"The Martyr," (dedicated to our mothers), written and acted by Miss Lois Webber, is good. It portrays in a realistic manner the martyrdom of the patient mother, and the lack of appreciation which too often is her only reward. This film has a good moral lesson, and must strike home to many hearts, wayward and otherwise.

Gem

"Baby Fingers" is a touching bit. In this story the young woman stenographer forges the name of her employer in order to get money to send her sick brother away. Her crime is discovered and she is arrested. The brother, ill as he is, gets out of bed and with his baby sister goes to the office of the employer. The likeness of the child to one of his own, of whom death has deprived him, causes him to relent, and all goes well.

Eclair

"Dolls," from Eclair, though a simple story, is one of the nicest things recently seen from that studio. The work of Miss Barbara Tennant shows off to particular advantage. It must be said of Miss Tennant that her impersonations are always charming and serious. She sheds a peculiar refinement about her in whatever type of character she appears.

Comet

"A Divided House," for release August 28, is exceedingly good, and has many interesting rural scenes.

"The Moonshiner's Task" is, however, not a film that we could recommend. It offers no excuse for its existence.

Reliance

"The Secret Service Man" is an especially exhilarating film. Get it by all means. Law's drop of 3,500 feet in a parachute is worth the money paid for it.

Solax

"Phantom Paradise," for release August 28, is perhaps the best and most interesting of their recent film stories. There is a heart interest in every inch of it. Darwin Karr and Mr. Lebegg do excellent and dignified work in this production.

"Playing Trumps," for August 30, is a passing good farce comedy, and will get its laughs.

American

"The Marked Gun," for September 4, is full of action, abounds in pleasing scenic bits, and is an all around good story.

Thanhouser

"When a Count Counted," from Thanhouser, for August 25, is a breezy, pretty, and well-acted bit. Mignon Anderson certainly makes a hit as the little stenographer off for her vacation at the fashionable summer resort. The story is original and has character.

Essanay

"Alkali Ike Plays the Devil" is bound to be a favorite. It is one of the funniest things that we have seen—good comedy.

Gaumont Weekly

"Albany Auto Races," showing Bob Burman and his Blitzen-Benz. "Astounding Pictures from El Paso, showing the situation occasioned by the war." "Warfare in Michigan." "Newsboys Outing given them by the Cleveland Press." "Fashions from Paris." "Awheel in Europe, showing Austrian and German experts exhibiting their skill." "Old Home Week in Rockland, Maine." "Military Review at St. Cyr." "New York Hails the Heroes (Olympic athletes return)."

Selig

"The Laird's Daughter" is a pleasing story of a true love, beautifully produced.

"The Boob," also from Selig, is a good bit of clean fun.

Kalem

"The Beauty Parlor at Stone Gulch" is a scream—a real funny comedy.

"The Little Wanderer" is a specially fine bit of drama in which a dog and a child attract particular attention. Surrounding them, however, are a company of excellent players all doing exceptional work. The story is good and the plot clear.

Vitagraph

"Flirt or Heroine" is a fine drama with the scene laid in India. Maurice Costello and Florence Turner play the leads, and are seen in this picture to specially good advantage. The story has a touch of both social pleasures and life in the British Army camps, during the cholera plague.

Lubin

"The New Ranch Foreman" is a thrilling Western. Plenty of action, and a good story.

Biograph

"A Change of Spirit" is a gentleman-burglar story of a peculiar type. It is excellent—splendidly played and splendidly produced. It shows how even in the heart of a criminal sometimes there is a good seed which gets its inspiration to grow from the awakening of love.

JAY HUNT LOSES FATHER

Jay Hunt, director with Thanhouser Company, mourns the death of his father, Henry J. Hunt, August 21, in New York City. The elder Hunt, while never engaged in the theatrical or film business, was known to many in those lines, through the long connection therein of his sons, Jay and Philip. The deceased attained the ripe old age of 79.

THE RANCHERS' LOTTERY
Eclair Release, September 12

HOW MOTION PICTURE MEN SAW MIMIC WAR

"Private" Gregory and "Major" Newburg's Experiences. Thanhouser Camera Men Were in the Thickest of the Battle in Connecticut Last Week and Had a Tough Though Amusing Time Immortalizing Troops in Action.

If anyone thinks the motion picture man's part in war is a vaudeville sketch as seen from the "house," let him ask "Private" Gregory and "Major" Newburg, of the Thanhouser forces.

Carl L. Gregory and Frank Newburg, two of the operators for the Thanhouser Company, went to the scene of the recent war manoeuvres in Connecticut to make pictures of the war scenes, consisting of the landing of troops, the troops on the march and going into battle, the charges of infantry and cavalry, and the artillery action. They wore uniforms of the regular army, with the red bands of the attacking army, and carried passes from General Bliss, chief of umpires, which were to take them anywhere within the lines they desired to go. Their equipment consisted of 250 pounds of camera, tripod, film and other accessories, so that they carried no rations with them. They made their headquarters at a hotel in Bridgeport.

The picture men travelled in a hired automobile with a chauffeur and did a great deal of high-speed work over the dusty Connecticut roads. Many pictures were made of the troops, engineer corps, and signal corps, of the wireless corps setting up their stations, and the aeroplane corps at work.

On the first day of hostilities the picture men were hurrying on in advance of the "Red" army when they were fired upon from ambush and captured by an outpost of the "Blue" army. Mr. Newburg wore the uniform of a major and Mr. Gregory that of a private, and as they wore the red badge, the "Blue" soldiers thought they had made an important capture. They believed Mr. Newburg to be a major of the regular army, and that Mr. Gregory was his orderly. The soldiers could not account for his big camera except that the two were spies seeking to make photographs of the "Blue" army's position.

"Major" Newburg and "Private" Gregory kept the camera going all the time and secured some good pictures of their own capture before they showed their passes, which allowed them to pass on to the main body of the "Blue."

They had taken their camera apart and were resting sometime afterward near the "Blue" outpost, when, suddenly a troop of "Red" cavalry appeared on a scouting excursion, opened fire on the "Blues" and retreated back to their main body. The picture men started to get their camera together in a hurry, and as the scouts retreated one horse fell, taking its rider to the ground. Words cannot express the thoughts of "Private" Gregory when he realized that he had missed a rare picture.

"Private" Gregory and "Major" Newburg went to the general stores and bought beans, potted ham, crackers, olives and ginger ale and ate two days' rations in one meal, while the chauffeur was putting a new shoe on the automobile. When they were ready to go on, and the chauffeur had packed up his tools, "Major" Newburg wiped the perspiration from his own brow, remarking, "Gee, that was hard work;" and the motion picture detail started off for "Red" headquarters to get the information for next day.

At headquarters "Major" Newburg went up with Lieutenant Milling in one of the army aeroplanes, leaving "Private" Gregory on earth making pictures of their flight. The work of the succeeding days was about the same until the day of the great battle of Walnut Tree Hill. There was a 4 o'clock call that morning, and the picture men started from their hotel in Bridgeport at 5 o'clock. They joined the Second Battery at breakfast and were invited by Sergeant Love to join him. They had one whole boiled spud each, with a piece of "Willie" bacon about the size of an aeroplane at 3,000 yards, and black coffee. But the coffee put fighting blood in them. "Major" Newburg relished the fare because he has had experience in the army. When breakfast was over "Private" Gregory asked for a napkin, and was told that that napkin had been used for padding for the pack mules.

When they were ready to take their cameras to the front they hit the rear of the column and were delayed several hours in the broiling sun and without a drop of water.

Artillery firing was heard and they left their automobile to climb a high hill where they expected to find the

SCENE FROM RECENT CONNECTICUT WAR MANŒUVRES
Filmed by Thanhouser Company

battery. But they found that they were on the wrong hill and the battery was on another five miles away. About that time an aeroplane came along, and while they were training their camera on it the thing whizzed by them in making a landing so close that both had to duck, and it missed the camera by an inch.

After carrying the 250-pound equipment half a mile up the steep hill, they had to lug it down again. The road was so narrow that the troops, marching in columns of fours, could not pass it, and the chauffeur was ordered to move on with the troops. The 250 pounds had to be carried on their backs five miles away to the battle field. All this time the battle was raging and their camera was idle, and there was not a drink of water to be had.

If it had not been for Captain Hennessey, with a big aeroplane automobile truck, who came along and picked them up, "Private" Gregory believes they would never have reached the scene of the action. They were taken into the thickest of the battle and obtained a better posi-

SCENE FROM "THE CAPTURE OF NEW YORK"

tion than if they had gone in their own car. The two picture men roamed at will through the firing lines and among batteries of artillery in action. They were in the midst of a "Blue" battery which was so intent upon the distant enemy that neither captain nor the men saw the two companies of "Red" infantry come out of the woods on their flank and charge them. They were surrounded and fire was opened upon them before they realized the presence of the enemy. The umpires came and ruled the battery off the field.

When the battle closed at noon with the recall, blown by the trumpets, "Private" Gregory and "Major" Newburg began to think of home and mother and her delicious pancakes and omelettes, and rare steaks and homemade pies. But they were in Newton, fifteen miles from their hotel, and their automobile was among the missing. They sat down under a tree, hoping their chauffeur would come their way looking for them. After waiting two hours some soldiers came alone and shared their field rations with them. Then "Private" Gregory smiled a little. They walked to the nearest railroad station, where they found two young women who had come to see the manoeuvres with them, and who had not been able to find them. But the ladies had had the time of their lives with an army officer who took them about in his automobile. They all returned to Bridgeport, and at 7 o'clock that night their automobile arrived at the hotel, covered with dust and the chauffeur ready to tell how he had been captured and held prisoner by the "Blues" during the battle.

"Private" Gregory says he saw many amusing sights and some sad ones. Among the latter, he says, he saw at least two dozen soldiers carried off the field, victims of heat stroke and sun stroke. He saw a soldier throw his canteen of water to another. The canteen slipped and cut a deep gash in the second soldier's forehead. Several motion picture machines were bowled over by cavalry when the operator did not get out of the way quickly enough, and one picture man fell down a hill, breaking a leg and smashing his expensive camera.—New Rochelle Standard, August 24.

TOM BUTLER

(Eclair Three-Reel Production)

It was not without considerable investigation into feature film merits that Eclair decided on the production of "Tom Butler." This feature is gripping and sensational—a most thrilling drama in three reels and forty-two scenes, of which Eclair has acquired the exclusive State rights for New York State. The story follows:

At the Island of Re, two convicts have just escaped. They are on a reef, when the alarm is given by the sentinel and one is shot. The other disappears into the sea. His body was never found.

Some months later, the celebrated actress, Miss Hampton, who, to her misfortune, was the wife of a condemned murderer, receives a threatening letter. The young woman is frightened but she must appear in the scene, and her work makes her forget the danger she feels around her. The day of her performance comes and she tells her friend Villars, a journalist, about the threat. The performance is over. Miss Hampton has scored a great success. Letters and bouquets are showered upon her.

Great excitement in the foyer! Miss Hampton has just been found lying among her flowers. She is seriously wounded, but still lives. She is carried to a hospital, where she slowly recovers. She still receives threats.

One night, on entering her room, she finds a bouquet on her table, with a threatening letter attached. This is too much for the convalescent, who half crazed with fright, sees terrible things before her in the dark. She believes she sees her tormentor. She goes to her window and jumps to the court below, where she is found by the police. Miss Hampton is carried to the nearest house, which belongs to a famous sculptor. There, lying on a couch in the sculptor's studio, she is nursed with care.

A stranger calls on the sculptor. He wants to buy his work. As soon as the former leaves the studio, the stranger, under pretense of going for his walking stick, which he left in the studio, looks over the place and finds Miss Hampton. Workmen are repairing the glass roof of the studio. Suddenly they fall through and lie motionless among the broken glass. Friends of the workmen carry their wounded companions away. When everybody has gone, the sculptor, fearing the noise has frightened Miss Hampton, goes to the couch and finds that the young woman has disappeared. They immediately notify Villars, who sends for the Chief of Police and a search is begun.

Finally, they find the actress tied to a tree. They free her, but she is unable to give them any information. Her memory is blank. Miss Hampton is carried to her apartment, where she is constantly visited by Villars. She recovers slowly. The journalist goes to a florist and asks him to send a bouquet to the convalescent. The messenger who is carrying the bouquet is thrown down by a beggar at Miss Hampton's door. A young Bohemian girl picks up the flowers and returns them to the boy, who then enters the house. The actress receives the bouquet and smells them with delight. But what power have these flowers? The young woman falls asleep. When the journalist comes back, the actress has disappeared once more. He questions the messenger, who tells of his experience and describes the beggar, who threw him down, and the gypsy. Villars noticed them also. Without a doubt, here is the key to the mystery. Miss Hampton's friend searches for the beggar. Finally he finds him and follows him. He has luck enough to discover where the bandits are located. Calling upon the Chief of Police, he secures a few policemen to take with him. Villars and the policemen enter the cave and arrive just at the moment when the wretch, who is holding Miss Hampton prisoner, is about to entomb her. He releases her, but escapes again. In order that the police will let him free, the innkeeper gives the necessary information for the arrest of Tom Butler (the escaped convict) and his whole band. The convict escapes arrest, but his accomplice, the gypsy, is arrested. It is impossible to make her speak. In trying to free her, Tom Butler is arrested. Confronted by the woman whom he has so cruelly treated, the bandit tells that she is his wife, whose accusations had put him in jail. He had done this for revenge. Before anyone can notice what he intends to do, he jumps through the window to his death. Justice is done.

WILLIAM LORD WRIGHT'S PAGE

EXHIBITORS from several states had gathered in the lobby of the LaSalle Hotel, Chicago, and the Gentleman-With-the-Large-Solitaire was speaking. We figured out the reason he wore diamonds when he said: "In connection with dramatic art there is no one element of more importance than the management or upkeep of the theatre where such art or such amusements are to be enjoyed. But I want to tell you that it is seldom that element is seriously considered even by those whose business it is to consider it."

The Gentleman fingered his diamond ring absently for a moment. Then he continued: "Is the theatre too warm or too cold, dusty, well or ill ventilated, fitted with comfortable seats, beset with unnecessary noises, provided with courteous or discourteous ushers? These questions may seem small in themselves, but they certainly loom large when we realize that they constitute conditions under which a great art must be seen and enjoyed."

* * * *

The Exhibitor-From-Illinois butted in: "It seems incredible, but it is true," said he, "that a picture show manager will often go to great expense and trouble in providing entertainment, engage expensive help and place before the public the best picture program obtainable and then, quite calmly allow the whole artistic effect to be ruined by a racket and clatter in the auditorium, which is also under his supervision—slamming doors, perhaps, or clanging steam pipes, or crying babies. Watch the little things and——"

* * * *

"Four years ago I started a picture show in an old frame building down in Kokomo, Indiana," interrupted the Nervous-Little-Man-With-The-Black-String-Tie. "Today I am proud to say——"

* * * *

"A woman who is a great lover of the moving pictures was explaining to me the other day why she seldom goes to the theatre," cut in the Portly Exhibitor. 'It seems to be an artificial life,' she said vaguely.

"'But it is not life; it is art,' I answered. 'You certainly don't complain because art is artificial.'

"'No; but we see it under such artificial conditions,' she explained; 'the sometimes late hours, the artificial lights, the close theatres.' I reminded her that not only moving pictures, but to a certain extent, all art forms have to be enjoyed under artificial conditions. Nevertheless, I think there was some wisdom in her remarks. Theatrical conditions are perhaps more artificial than those upon which other arts depend. The utmost pains should, therefore, be taken with them, in order that just the right delicate relation between the audience and the pictures can be established and maintained and the illusion be preserved without distracting noises."

* * * *

"A splendid place for a person to display a selfish disposition if he has one, is at the moving picture theatre," remarked the Exhibitor-With-the-Long-Stogie. "It simply must show there. The selfish person can no more help betraying himself at the theatre than he can help breathing. The pitfalls are too numerous. A man comes in late at my theatre to start with. Of course, he causes half a row of people to rise, and brushes carelessly against them, and he seldom takes the trouble to apologize because he is too busy thinking of getting into his own seat. Then once seated, he must discuss the picture, its subject, and the players with his companion, regardless of the fact that other people around him are trying to gather up the thread of the plot which they have lost while he has been taking his seat."

* * * *

"Four years ago I started a picture show in an old frame building in Kokomo, Indiana," interjected the Nervous-Little-Man-With-The-Black-String-Tie. "I am——"

The-Man-With-The-Diamond was interested in the statement made by the Exhibitor-With-The-Long-Stogie. "You're right on that selfish dope," said he. "I find that the selfish picture fan is more apt to be feminine," he continued. "Many women who visit my house unfortunately talk during the progress of the program, absolutely forgetful of the fact that their voices are clearly audible, more so to their immediate neighbors, and that no one has come to the theatre for the sake of hearing their comments on the plays, or their opinions of the picture players. They constitute a nuisance that I find it difficult to get away from, for significant glances or frowns mean little or nothing to people so self-absorbed. Then there is the selfish playgoer who kicks the seat in front of him, who monopolizes both arms of his chair, who goes out before the program is finished and who feels that he must be the first one out after the program is over, pushing aside everybody else and who—but one might go on forever—the chances for the display of selfishness are so unlimited in a theatre. I can also remark that the chances for unselfishness are just as great."

* * * *

"We are doing more for the tired business man than the musical comedy," said the Cincinnati Exhibitor. "One of the curious results of the investigation of our theatres by the Voluntary Commission was the number of adult men found in our audiences. They predominate in many theatres even during the afternoons. In spite of the general opinion, I believe the real support of our theatres comes from adults rather than from children. The ventilation of Cincinnati picture houses, on the whole, is first class. Of the hundred and one theatres recently visited by the Investigators, only fourteen were classed as badly ventilated, while thirty-five were marked good, and twenty-six as fair. That people both young and old will continue to frequent our theatres as long as they furnish amusement is a foregone conclusion, and that they should be sanitary as possible doesn't admit of argument."

"I'm giving strict attention to the demand for clean and educational pictures," stated the Exhibitor-From-Illinois, "and I'm dead against these dime novel dramatizations, prize-fight pictures and problem films. My theatre has too many possibilities for good to be permitted to become the show place for pictures which teach the lesson of man's brutality to man and to show scenes of crime that have stirred the nation. I want pictures which appeal to the humorously inclined, clean pictures of romance and scenes which bring the far places of the world to our doors. The fact that I will positively show no films of any other kind, and that I draw consistently full houses, is evidence that off-color pictures are not necessary for profit. I, for one, think that the exploitation of the moral character of youth in order that a few men may fill their pockets should be made illegal."

* * * *

"That's exactly the stand that won out for Mrs. Joe Clement of Boston," exclaimed the Massachusetts Exhibitor. "The Brookline social leader is in sole command of the Bijou Dream. Pictures are the chief source of entertainment and the admission price is ten cents. The performances given there are excellent and of educational value. There are five shows a day and only the highest class of pictures are shown. The theatre is fitted out as if it were a high-priced place and there is a ladies' retiring room and even writing desks and arm chairs in the lobby. The theatre is illuminated by a violet light which does not injure the clearness of the pictures. Musical selections are carefully selected and trained musicians are engaged. It pays," concluded the New England Exhibitor as he arose from his seat.

* * * *

"Let me tell you my experience," exclaimed the Little-Man-With-The-Black-String-Tie. "Four years ago down in good old Kokomo, I started a little picture show——" The others looked at the Little Man sadly for a moment and then they went away. When last seen he was still gesticulating and the black string tie was hanging limp.

NOTES OF THE WEEK

The following is a touching incident picked up by the Shamokin, Pa., News:

Overcome with emotion as he watched the moving picture film unroll familiar battle scenes, Harvey S. Geiger, 72 years old, a veteran of the Civil War, was carried from the Bijou Dream theatre at Milton and died a few minutes later. The veteran, who had complained earlier in the evening of not feeling well, went up to the theatre as he usually did, and sat down to watch the pictures. The last number on the bill was "Lincoln's Gettysburg Address."

The picture, which is a patriotic allegory, opens with a view of Lincoln delivering his famous speech at the field of Gettysburg. As the words are reproduced on the scroll, stirring scenes of battle are depicted. Mr. Geiger watched it all with interest. As the war scenes were flashed on the screen he leaned forward and intently followed the action of the mimic soldiers. As the words of Lincoln's address: "But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground," were succeeded by a reproduction of Pickett's charge, the old veteran could no longer bear it.

In this battle he himself was wounded and as the next scene showed the struggling mass of soldiers leaping forward through a cover of smoke, dodging the hissing ball and deadly schrapnel, the veteran was seen to fall forward with his head on the seat in front of him. A young woman who occupied the seat turned to see what was the matter. The veteran made an effort to resume his seat. At this moment his eyes turned to the picture. The charge had been repulsed and the union flag floated triumphantly over the field. With the death glaze fast filling his eyes, he sank forward again.

"You had better take the old man out," said a man in the seat behind to the veteran's companion, who had been too intent on the picture to note Mr. Geiger's condition. "He is sick." Scarcely had he spoken when the veteran pitched forward.

Four men then carried him out. He was taken next door to the theatre, and there died as he sat in a chair. A doctor arrived after he was dead.

* * * *

According to the Brooklyn Eagle, Germany's dramatic poets are tearing their hair. War has broken out between them and the great kinematograph business, for the fact is, the kinematograph business has reduced the dramatic poets to beggary, and the dramatic poets now want the state to interfere.

It is a complex economic problem. In Germany a man whose business is threatened by competition always expects the state to help him. If the state helps, it thereby injures somebody else, and in due time the somebody else asks the state for help. Nobody can suggest a compromise between the theatre and the "kientopp," and the only available solution is given by the comic journal "Ulk."

The beggared dramatic poets, says "Ulk," lately made a pilgrimage to the Shade of Goethe, and lamented:

"The theatre is ruined," they sobbed. "To-day, Germans go only to the kinematograph."

"Then you should compose pieces for the kinematograph," answered the Shade of Goethe. "In that case people will go there no longer."

* * * *

Motion picture targets, now being tested by the French government to habituate the soldiers to shoot at human forms in action, are said to be a success.

* * * *

"The giant wheel of human affairs," says the Terre Haute, Ind., Star, "has made another revolution, and the church once more will use the stage as a means toward attaining the ends of religion. At least that is the indication from the incorporation of a new society in New Jersey, which calls itself the 'In His Name Society,' whose object is the spreading of the gospel by means of moving pictures, dramas, lectures and dramatic-musical performances. The society disclaims any desire to make money, but has solely in view the moral uplift of men and women.

"The relationship between church and stage has been a peculiar one during the course of history. The two seem to have originated almost or quite simultaneously in prehistoric times, and perhaps as the same institution. Religious rites consisted in those days very largely of songs and dances, and as some were more expert than others in the performance of these rites, the less talented would interrupt their own devotions to admire their more talented brothers and sisters. A secular element was introduced later into these performances and church and stage came to a parting of the ways.

"But the church, which was the more powerful of the two, owing to the backing it had in the heavens, made use of the stage to further its own ends. The great majority of spectacles were religious. The Christian Church did not disdain to take over this custom from the 'heathen,' and in medieval times mystery and morality plays were encouraged and promoted by the church. In modern times the breach between church and stage has been a wide one, the church, in many instances, going even so far as to place a ban on the stage. But a reaction has set in. There is a liberal element in the church that sees no harm in a decent play, even though it be purely secular, and now this new society in New Jersey purposes to use the theatre much in the way it was used in the old morality days."

* * * *

The Brooklyn Citizen is our authority for the following:

The pictureplay writers of this vicinity will have a dinner at Henderson's, Coney Island, Saturday afternoon, September 7. It is possible an organization of such writers may be formed on this occasion. A few years ago the scenario writer was practically unknown. To-day it is estimated that there are at least 2,000 men and women writing pictureplays for the film companies, with more or less success, and at least 10,000 more are earnestly endeavoring to learn the trick.

Frank E. Woods and Epes W. Sargent are responsible for the dinner idea.

* * * *

Patent No. 1,032,172 to Ernesto Zollinger of Turin, Italy, discloses an improvement in producing and projecting moving pictures wherein he deforms the picture on the film by reducing one of its dimensions to a fraction thereof and then projects the deformed picture through a deformer to reconstruct the projection to its normal proportions. Thus he can shorten up the picture in producing it and when he comes to project the picture on the screen he can lengthen it by suitable means to bring it back into condition to properly represent the subject he seeks to produce.—Scientific American.

* * * *

According to the Los Angeles, Cal., Express, valuable acreage overlooking the San Fernando Valley, and situated near Lankershim, has been acquired by the Universal Film Company, a motion picture concern of this city. The tract which has been leased and purchased by representatives of the company embraces an aggregate of about 12,000 acres of land area. It is the intention of the company to increase its holdings in the future, and it has obtained an option of 8,000 acres of land adjoining the tract which it now controls.

"Agfa"
Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

HER ADOPTED FATHER

By VIRGINIA WEST

(Adapted from Essanay Release)

The children at the orphanage sat with shining faces and smooth hair, silently awaiting the visitors. Their faces shone with a brightness of the exterior only, for while the Sisters were kind to them, their hearts longed for the tenderness and love that is due to every child.

It was customary for visitors to come to the orphanage once a week, and it very frequently happened that there was one or more less at the home when the end of the day came. Many a time a childless couple or an old lady or an invalid or someone who needed a little girl for one of many reasons came and took a child away with them.

One visitor's day in the early spring the children sat stiffly waiting with folded hands. So well trained were they and so rigid was the system of the orphanage that it seemed as though the children scarcely breathed.

Mary Wilson was the most quiet and the most solemn looking of all the little ones against the wall of the big bare room, but she was also the most thoughtful. She looked around the room and silently counted. There were many less than there had been a month before.

Tears gathered in her big, wistful eyes. Why didn't any one ever choose her to be their little girl? It seemed to her that the other children didn't care so much about being adopted but she longed for parents and their love more than for all the world beside.

Often did the child lay awake at night thinking of the lady who might some day come to take her away. Oh, how she could love that lady! She would plan over and over the little things she would do for her in order that the lady might love her very much, too.

The clock ticked away the time on this spring morning and the visitors soon came. The grounds and building only were looked at by some, and others looked only at the children.

Sometimes a lady stopped in front of Mary and spoke to her, but the child's heart beat so hard she could scarcely find breath to answer.

This day the ladies passed by, and at the end of the day Mary was still at the orphanage with no prospects of leaving.

The next day the Mother Superior noticed the little girl's pale face and wistful eyes and told the child she might go with her to the city that day when she collected alms.

From place to place they went, sometimes receiving a small sum of money and sometimes nothing at all. At last they entered an immense office building and took the elevator to the top floor. Then they began to go from office to office.

Little Mary, wide-eyed, clung to the Mother's hand. No one noticed her until they reached the office of Richard Claiborne. His eyes were on the child while he talked to the nun. Mary noticed this and unconsciously she moved toward the man. He held out his hand and in a moment she was clasped in his strong arms.

"You are a dear little girl," he said, and continued his conversation with the mother.

The office boy brought a message and Mr. Claiborne left the room. The Mother Superior used the time of his absence to look over some notes she had made.

Softly Mary crossed the room to a desk where some paper and a pencil lay. As quickly as she could and very nervously she wrote the following note:

"Please let me come to your home and be your little girl. I want a papa and mamma so much.—Mary Wilson."

When Mary and the mother left Mr. Claiborne's office the child turned back for a moment and slipped under the door the note she had written.

At noon when Mr. Claiborne started out to his lunch he found the crumpled piece of paper. He read it and reentered his office. Then he locked the doors and gave himself up to thought.

He had always wanted children, but Mrs. Claiborne was a woman who had always been fond of society and was much sought after. Richard Claiborne felt that she did not care for children and so the subject was never touched upon between them.

But oh, how his heart yearned! Often in the parks he stopped and caressed the children and talked to them. But never had he been so drawn to a child as now. Little Mary Wilson affected him as no child had ever done. And he could do nothing for her—at least not the thing that she had asked.

So Richard Claiborne sat at his desk and wrote a note that nearly broke his heart.

The next morning, after a restless night, Mary anxiously awaited the mail. She had never received a letter in all her life, but she felt sure she would receive one that day. Sure enough there it was, addressed "Miss Mary Wilson." The child clutched it with trembling fingers as she went into the empty schoolroom to read it.

Slowly and anxiously she spelled out the words, and then her head dropped upon the table and a flood of tears poured upon the paper in her hand.

"What is it, child?" asked a kind voice at her side.

The little girl knew that the Mother Superior stood by her, but she could not speak. Without raising her head she handed the Mother the letter.

"Dear Little Mary," it ran, "I wish that I could tell you to come to my home and be my little girl. But I cannot do so. There is a beautiful lady in my home who would not like a little girl. You have made me very happy just by wanting to be my little girl. Your friend,

Richard Claiborne."

Tears came to the good Mother's eyes. "Did you write to him, my child?" she asked.

"Yes," replied the child. "When we left I put a note under his door. Oh, I want him for my papa. Why doesn't the beautiful lady like little girls?"

For a moment the Mother Superior thought. Then she held out her hand to the child. "Come," she said, "we will go to the lady and see what she will say."

That day was the most eventful of all Mary Wilson's life. She saw for the first time what a beautiful home looked like.

When she and the nun were taken to the room of Mrs. Claiborne the child stared in astonishment at everything around her. Tears came into her eyes when she saw the splendor of the beautiful lady, for she thought that she would never want a little girl from an orphanage. So she hung back a little behind the Mother while the good woman explained their presence.

"Many wealthy people have adopted our children," she said, "and this little girl is so anxious for parents."

The lady did not speak at once. She sat thinking.

"Come here, dear," she said after a few moments.

Shyly the child crept to her side.

"The gentleman who is my husband is very busy much of his time. When he comes home he likes everything to be just as he most wishes it. I am afraid a little girl in the house might disturb him sometimes and he would not like that."

"Isn't Mr. Claiborne your husband?" asked Mary.

"Yes."

The little girl looked in surprise at the Mother Superior, who, catching her expression, knew that the right moment had come. Very gently she put the note the child had received that morning into the hand of Mrs. Claiborne.

"When was this written?" she asked in a trembling voice, when she had read it.

"Yesterday, Mrs. Claiborne," answered the Mother, and waited quietly for the result that she knew would come.

For several minutes Mrs. Claiborne sat staring at the note in her hand as though to understand something that her mind could not grasp at once.

Then quickly she turned and gathered the child into her arms. "Yes, yes, you shall be my little girl," she cried; "I did not know, I did not know."

That evening when Richard Claiborne came into his wife's sitting room he found her sitting with her hand on the head of the little girl who sat at her feet.

"Richard," she cried, holding out her arms to him. "Oh, Richard, why didn't you tell me you wanted a child in the

house? The good mother brought me your note to little Mary Wilson. I did not know, dear. Why did you not tell me?"

"I thought you did not have time for children. I thought society took all your time," he said as he knelt by her side and gently smoothed Mary's cheek.

"Why, love, I thought you were too busy with your work for children and so I gave my time to society because I had nothing else to do with it."

"How foolish we have both been," said Claiborne, "to miss so much happiness for so long, just through not being perfectly frank with one another. We will always be now, won't we?"

"Yes, always. Will you be happy, Mary?"

They both looked at the child, but they did not need her answer. She was fast asleep with the hands of her new parents clasped tightly in hers.

WESTERN CORRESPONDENCE

Hot Springs, Ark., Aug. 28.—Without entering into a detailed discussion, I would be quite willing to wager "two bits" that the editor of the Moving Picture News has come to the conclusion that "The Man in the Baths" had taken one bath too many, for it is two weeks since I let a yell out of me. But say not so. I have been busy with the Moose—and, lest you should imagine that it was of the "Bull" variety, I want to assure you that politics had nothing whatever to do with it. This was the Loyal Order of Moose, and I have just returned from Kansas City, Mo., where the national convention was held. Furthermore, I want to state that I did not wander into this foreign clime alone, but that I was accompanied by a drum and bugle corp of thirty-five members and some ten equally loyal co-workers; that we went there for a purpose and returned home with more glory than the hall of fame could hold. We landed for Hot Springs a national sanitarium, and the drum and the bugle corp got first prize, and that is "going some," especially when one considers that the sanitarium is to cost one hundred and fifty thousand dollars. Whoops, my dear! Is it any wonder that I had to let this correspondence slide? I ask the pardon of the editor, and as I am back once more on the job I promise a letter brimful of news—next week. You see, I have to write this in a rush so as not to be late for this week's publication.

Just a word about the "movies" in Kansas City. I was somewhat surprised that there were not more pretentious theatres devoted to this industry in that city. Why, little old Hot Springs can give 'em cards and spades or three aces to start with and fill out better in the grand and final showdown. I also learned that there had been some pretty raw films seen in old "K. C." recently and that said pictures caused numbers of the juvenile population to give a startling and sad exemplification of Indian massacres, with the result that crepe has been hung on several doors, and the newspapers are not taking kindly to the "Uncensored film" In fact, the Kansas City Post, which is the W. R. Hearst type of paper, is raising merry Hades because some of the films have not the official O. K. of that illustrious Board of Censors.

I have only been back in Hot Springs a few hours and one of the first things I did was to rush for the typewriter and rattle this off. So no more until next week, when I'll have a big review of films, as well as detailing the latest news in the moving picture world here; and with three new theatres being erected, and one of them to open the middle of next month, believe me, it is some industry in this resort.

I noted that work the past two weeks has progressed very rapidly and that the houses will come up to the expectations of the management.

Mr. Editor, am I forgiven? Here's hoping, anyway.

THE MAN IN THE BATHS.

Brooklyn, N. Y.—The P. & G. Theatre Co. has been incorporated with a capital of $12,000. Directors, Bessie Fiegenbaum and Annie Price of Brooklyn, and James M. Gossman of New York City.

Philadelphia, Pa.—Plans have been completed by Anderson & Haupt for a moving picture place at Franklin and Clearfield streets for the Philadelphia Film Exchange.

BARBARA TENNANT
Playing Eclair Leads

THEATRES OPENING FOR SEASON WITH NEW MACHINES

Mr. J. H. Hallberg, "The Economizer Man," reports that the better class of moving picture theatres are throwing out their old machines and opening for the coming season with new up-to-date equipments. Among recent sales by Mr. Hallberg are one Powers No. 6A, complete with Hallberg Standard A. C. Economizer, to E. H. Haverly, Lewiston, Pa. A Powers No. 6 E. E. Jardine, Phoenix, N. Y., and many Hallberg economizers to all parts of the country.

MR. GREENLAND GOING TO CHICAGO

Mr. A. K. Greenland, of the Gaumont Company, has resigned his position with that company to assume command of the Chicago office of the Billboard. Mr. Greenland leaves with the best wishes of all of his friends in New York and with the hope that success will crown his efforts in his new field of labor. He was formerly in charge of the New York office of the Billboard, having been very successful as their New York manager.

Mr. George W. Stevenson, who was in the Chicago office for the past year, leaves to enter the editorial staff at the Cincinnati office.

New York, N. Y.—National Educational Film Co. incorporated with a capital of $200,000. Incorporators, B. Butler Boyle, 272 Lincoln road, Brooklyn; Thomas Chappell, 331 East 92d street, and Jos. W. Taylor, 404 East 17th street, New York City.

Montclair, N. J.—License has been granted to the United Realty and Amusement Co. to build a moving picture theatre.

Greensboro, N. C—The Piedmont Amusement Co. has been incorporated with a capital of $45,000.

THE SOUL OF THE VIOLIN
Solax Release Sept. 13tn.

THE SOUL OF THE VIOLIN

(Solax Release)

The longing for something that we haven't got is natural. More natural with poor people than with others. Particularly is this longing prevalent among young women of poor origin. They are satisfied with their surroundings until they are attracted by things better. Then they give up home ties and happiness for a taste of "what real life is." Very often the glamour of it all wears off and they return to their own people, better for the experience and satisfied that real happiness comes from the purity of heart and conscience. In this production the poor wife of a blind musician leaves her husband for the home of a wealthy bachelor and after a few lessons breaks away from artificial happiness to the real happiness in the arms of her helpless husband.

Tony and Dolores are happy together. Tony's blindness makes no difference. He earns money by playing on his old violin, an instrument very dear to him. Their happy existence is interrupted by a rich man, a Mr. Gilbert, who is interested in music. Tony and Dolores one day play before Mr. Gilbert's palatial home. The harmonious strains of the violin attract his attention.

The alluring beauty of Dolores fascinates Mr. Gilbert. He is very attentive and it occurs to him that he could be near her always if he arranged to take violin lessons from her blind husband. In this way an acquaintance develops. Mr. Gilbert is captivated by Dolores' Eastern seductiveness and takes advantage of every opportunity of being in her presence. He invites her to a masquerade ball and other functions. Her poor, blind husband is ignorant of the growing attachment and constant companionship of the two.

Events come to a climax when Dolores, temporarily overwhelmed by Gilbert's luxurious living, leaves her husband.

Tony, abandoned and helpless, is soon reduced to penury and is forced to sell his violin.

Later, after the novelty of living in luxury wears off, Dolores begins to think of her abandoned and helpless husband. Gilbert attempts to get familiar and she repulses him. Then her slumbering conscience is awakened.

That night she sees a vision of her blind husband in despair. The strains of his old violin vibrate in her ears. With determination she casts off her fine clothes which Gilbert in his expectant generosity had presented to her and then clothes herself in the rags in keeping with her station. She goes back to her husband full of remorse. He waits for her and takes her to his heart. The Soul of the Violin had done its work, and forever after they live in harmony and good cheer.

LYNCHBURG, VA.

The Trenton Theatre, Lynchburg's only vaudeville house, has adopted the summer policy of eliminating vaudeville during the warm period and is now being operated as a motion picture place. The management is using licensed films and is being accorded flattering patronage. Feature pictures draw well at the Trenton. Kalems "The Siege of Petersburg" was seen by thousands during the two days the film was shown in this city, and it is having a good run in other cities in Virginia.

Miss Gayda Newton, of Chicago, a talented soprano, is making a big hit at the Belvedere, where she has just opened an engagement, succeeding Mr. W. B. Ferrandou, formerly leading soloist with Lew Dockstader's minstrels. It is highly probable that the Belvedere will show the pictures taken of the opening of the island playground of the Young Men's Christian Association early in June. This picture, being made by the Edison Company, is awaited by Lynchburg people with great interest. It will prove a drawing card of unusual strength, as it is of local character.

TREVELYAN BABER.

GLOBE AMUSEMENT CO. HAS TAKEN OVER THE STARLAND THEATRE ON FRASER'S MILLION DOLLAR PIER, OCEAN PARK, CALIFORNIA

The Starland Theatre on Fraser's Million Dollar Pier, which has long been conceded to be the most elaborate, up-to-date, largest and best equipped motion picture and vaudeville theatre on the Pacific Coast, has been purchased by the Globe Amusement Company and in the future will be known as Globe Theatre No. 6.

Mr. J. M. Boland, the former owner, will still be retained as resident manager. In acquiring this theatre the Globe Amusement Company received a valuable asset.

In pursuance of their policy of rapid expansion the Globe Amusement Company are not only building fifteen high-class theatres with a large seating capacity, but are absorbing houses already in operation that have a large enough seating capacity and located in residential districts where they are surrounded by a sufficient population to pack them several times nightly.

The Globe Amusement Company has already acquired something over $300,000 worth of assets in the shape of splendid theatrical properties and has had many offers from the owners of smaller houses who are desirous to become affiliated with this circuit, so that there is very little doubt that by the first of the year this company will absolutely control the suburban theatre field of Los Angeles and vicinity. It is conservatively estimated by those who are in a position to know, that this company will have at least one hundred houses in the near future.

Mr. H. W. Nixon, president and general manager of the Globe Amusement Company, is one of the busiest men in town, getting things in shape for the opening of these houses. It is to his experience in the show business and intimate knowledge of local affairs, together with his business ability that has enabled him to build up this circuit to its present plane of efficiency in the last five months. His ability and integrity are so well known that he has had little or no difficulty in raising the enormous amount of money necessary to carry out his plans.

It is the purpose of the Globe Amusement Company to acquire through building or purchase something in the neighborhood of $700,000 in live theatrical properties in the next few months.

KINEMACOLOR HOLIDAY PROGRAMME

Mr. Charles Urban will throughout the holidays (English August holiday) present at the Scala two distinct "Kinemacolor" programmes daily, in the afternoon showing the complete itinerary of the King and Queen in India, including the Coronation Durbar and its many attendant ceremonies, and in the evening a curtailed edition of the Delhi splendors plus a wide range of important topical subjects which practically constitute an entirely new Bank Holiday bill. Several of the new films, beyond doubt, touch "Kinemacolor's" highest point —notably the series illustrating the maypole ride and musical manoeuvres of the 3rd Dragoon Guards, including tent-pegging, wrestling on horseback, etc. The grace and precision with which the chestnut and jet black chargers, bright in their new coats and spick and span as their riders' uniforms, go through the quadrille, simply compel admiration, the warmth and magic of the scenes being undeniable. "Living Whist" is a new subject of great beauty and charm; an allegory of human life enacted amongst sylvan surroundings and presented to an accompaniment of new and distinctive music. The reproduction of Henley Regatta remains in the programme by general request, while the wonderful views, taken at great risk, of the salving and subsequent dynamiting of the hull of the submerged "Oceana," should on no account be missed. Quivering with life and color and full of new forms, Mr. Urban's peerless entertainment has never been more admirably diversified than it is at the present moment.

New York, N. Y.—The Emilro Amusement Co. leased No. 2138 Third avenue for the purpose of a moving picture show.

NEW INVENTIONS

Reported especially for the Moving Picture News by H. B. Willson & Co., Patent Attorneys, Eighth and F Streets, N. W., Washington, D. C.—A Complete Copy of Any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on Receipt of Ten Cents. Persons Ordering Copies Must Give Number of Patent.

1,035,274. Photographic-Film Washer. R. F. Troxler, Evansville, Ind.

1,035,433. Apparatus for Coloring Kinematographic Films. Leon Gaumont, Paris, France. Assignor to Societe des Establissements Gaumont, Paris, France.

1,035,540. Washing Tank for Prints and Negatives. F. W. Creech, Fort William, Ont., Can.

1,035,762. Photographic Shutter. Andrew Wollensak, Rochester, N. Y. Assignor to Wollensak Optical Co., Rochester, N. Y.

E. W. Goodrich, Somerville, Mass. Slide-Carrier for Projection Apparatus. 1,035,872.

C. C. Lamb, Joliet, Ill. Assignor to W. M. McEwen, Chicago, Ill. Photographic Apparatus. 1,035,977.

Joseph Campeau, Montreal, Que., Can. Photo Printing Apparatus. 1,036,073.

Henry Mayer, New York, N. Y. Apparatus for Projecting Picture During Productions. 1,036,131.

A. J. Freemen, Petaluma, Cal. Automatic Photo Printing-Machine. 1,036,212.

Daniel Higham, E. Orange, N. J. Phonic Apparatus. 1,036,235.

E. S. Krantz and J. W. Knuteson, Minneapolis, Minn. Print-Drier. 1,036,268.

A. M. Vale, Sheridanville, Pa. Film Attachment for Cameras, 1,036,385.

Jacob Bottlander and John Paffrath, Ford City, Pa. Moving-Picture Apparatus. 1,036,429.

Jackson, Mich.—A new moving picture theatre has been just opened here.

Mesa, Ariz.—The Vance Auditorium has opened.

Alliance, Neb.—H. A. Dubuque and C. E. Calder of this city have purchased the Crystal Theatre here.

Philadelphia, Pa.—A new moving picture theatre will be erected here on the northwest corner of Kensington and Allegheny avenues.

Prairie du Sac, Wis.—Garrison & Booth, of Baraboo, have opened up a new moving picture theatre in the Tabor Opera House here.

Bay Ridge, N. Y.—Plans are being prepared by Thomas A. Lamb for the erection of a new theatre to be erected here at the southwest corner of Fourth avenue and 50th street.

MABEL'S BEAU
Majestic release of Sept. 3rd.

EDWARD WONN

MR. EDWARD WONN'S ALASKA-SIBERIAN PICTURES

We called in to see Mr. Wonn of the above who is lecturing on these films at the Palace Theatre. This was the seventh week of very good patronage. Chicago people evidently enjoy the educational advantages of these pictures. Mr. Wonn has been connected with the theatrical enterprises for twenty years, playing leading parts in almost every popular production (except grand opera). Under the best managers in the theatrical world, such as Messrs. Frohman, Brady, Kirk Laschells, Hoyt McKee, Wm. Harris and others. As a lecturer he is good. Mr. Wonn said he thought the picture was wonderful, very educational, and there is no limit to the scope of their influence and the bringing to those who cannot afford the expense the foreign countries to allow the audience to visit them from an opera chair.

GAUMONT HAND COLORING

The demand for hand colored subjects is so keenly felt by the exchangemen that in order to satisfy the needs of the exhibitor, they have almost to a man written to the Gaumont Company to place more of these colored films on the market. However, the process of making these cromatic productions is so tedious and expensive, that although this eminent concern wishes to please its patrons all it can, it nevertheless must limit itself to between four and six handcolored reels per month.

Quite a few are therefore slated to appear within the next thirty days, the first of which will be the "Story of Chopin," which makes its debut on Tuesday the 27th of August. This is followed on the 3d of September by the two reel hand-colored spectacle, "The Refugee's Casket." On Thursday, September 12th, the "Plague Stricken City," hand colored, one reel production will make its appearance, while the far-famed "Queen Elizabeth's Token," another hand-colored offering on one thousand feet will be released on Tuesday the 17th of September. The "Legend of Cogliostro, a two reel, hand-colored film which has made an enviable European reputation for itself, will be put out about the middle of October, probably on Thursday the 17th. Before this the first of a series of hand-colored comedies, entitled "A Domestic Treasure," will definitely appear on Thursday the 10th of October.

UNIQUE MANNER OF ENTERTAINING TRAVELING PUBLIC

In a recent issue of Popular Electricity the following interesting item appeared, which demonstrates the versatility of the moving picture as an entertainer:

The Pittsburgh, Harmony, Butler and Newcastle Electric Railway has put in service on its road a special car in which moving pictures are exhibited for the entertainment of its passengers during trips. Of the many schemes called into service for the entertainment of the traveling public this is certainly the most unique and marks the entrance of the moving picture into another field. The car in which the pictures are exhibited is not run regularly, but is used for the accommodation of special parties by whom it is chartered for a certain run. Being badly damaged in collision with another car, the superintendent in having it repaired installed in the rear platform a moving picture machine, with a small bench upon which the operator of the machine may stand. The machine draws its power for use in the arc light from the trolley, and although the power varies with the amount consumed by the car there is little or no flicker.

When the pictures are to be exhibited, the screen is first lowered just back of the motorman. This is opaque, so that no light penetrates it to interfere with the motorman in his cab. The electric lights in the car are turned out, window curtains drawn, and the car resembles a small moving picture theater.—Popular Electricity.

Courtland, N. Y.—The Gem Theatre has re-opened.

Charleston, S. C.—The Majestic is being remodelled.

Mount Carmel, Pa.—The extension to the Theatorium is nearly completed.

Carlinville, Ill.—The Union Miners of Staunton will build a new opera house in that city.

New Rockford, S. D.—A. P. Blonde, a former printer of Devil's Lake will establish a moving picture theatre here.

THE CHAPERON
Majestic release Sept. 1st.

For Those Who Worry O'er Plots and Plays

Eugene Walter's Method

EUGENE WALTER, author of "The Easiest Way," etc., answers the question of how he writes a play, in the following letter which will prove interesting to picture playwrights for writers of the spoken and silent drama have much in common. Walter writes:

> "I think that one first gets the idea of what one is going to do with a play or theme of a play, and then it takes form, the characterizations come into the mind, the story unfolds itself slowly, and finally structures are complete in their mental form. It is so hard to explain one's method without appearing grossly egotistical that I hesitate to say that before writing a play I have every situation in mind, every character a visual, living being, and practically all the technique worked out including all entrances, exits, and the like. The next step is to transcribe it. After the first draft the work of self-annihilation begins. You have overwritten everything, repeated situations and points that make your construction faulty and as you sit down before your work you place yourself in the impersonal attitude of an editor. Perhaps my experience as a reporter and copy reader on daily newspapers has given me a slight advantage over others who never enjoyed this privilege, because I had to learn the trick of putting in one stick the substance of a story that it had taken a column to write. Finally, inserts having been made, the work is again rewritten and again edited and this method continues until your manuscript is ready to be submitted."

Painstaking Work

The above hints given by one of the leading playwrights are invaluable to picture playwrights. If Eugene Walter can take such care in the preparation of his work, the pictureplaywright can certainly do likewise and not sit down and "just dash off something" and then roar when the script is returned. Visualize your action, put it on paper; try and imagine what you would do if this or that character. Get to the point; tell one story, not two or three and when your story ends, stop. Be your own editor. Read your work with as unprejudiced eye as possible. Revise and again revise. "Boil down." Let your script get cold and then edit it again. What is worth doing at all is worth doing well. Tear a leaf from the book of experience as written by Eugene Walter.

Must be Ultra-Good

Mr. W. K. Bradley, president and editor Bradley Film Mfg. Co., New York, wishes us to advise pictureplaywrights that the Bradley Film Mfg. Co., of New York, is not in the market for scripts at present, as they have a supply that will last them well into the next two or three years; but if the playwright has any he considers "ultra-good," to send them on.

Don't Believe It

A critic writing in a magazine of last month asserts that "one editor told me that he had stolen thirty ideas from writers." We don't believe any editor of reputation said any such stuff. We thought this scream about "plot stealing" had died away and now comes a so-called critic who revives the subject. Through the work of "Spectator," of the "Mirror," and other writers, the "plot-stealing" hoodoo was virtually vanquished and now only about ten such charges come to us weekly, when six months ago, they averaged about twenty-five. We repeat, once and for all: Editors with reputable concerns will not "steal your plots." They are honorable men; and when the pictureplaywright who emits most of the "plot stealing" yells submits the editor a plot swiped from the "Popular Magazine" of three years back, that editor is more charitable and just returns the script with a courteous rejection slip. Editors will not steal your plots. If you write original plots and not one of fifty-seven stand-bys, he will pay you for your work.

From Our President

Just as we finished the little dissertation per above on "plot stealing" we received a letter from President A. Van Buren Powell of the Order of Optimists. He writes:

> "Three weeks have I spent vacationing in the upstate wilds and now I am back on the job with rejuvenated nerves, reinforced optimism and a bunch of impressions and suggestions that I have to evolute into pictureplays before long. Have just been reading up on my papers and I find a big bunch of interesting matter in those articles from the editors in your "Plots and Plays." Keep it up until every county has been heard from, please. Let us rise and chant our Optimistic Order closing hymn—'Oh, where is my wandering script to-night!" and close the meeting."

We have, upon President Powell's order, forwarded an application membership blank to the man who ventured to start the "plot stealing" bugaboo.

At Cut Rates

A correspondent sends us a copy of a two-by-four leaflet issued by a Philadelphia "expert" and entitled "How to Write Photoplays." He charges five cents for the instruction. The price is unreasonable.

On the Bright Side

Look on the bright side of things. Too many scripts are being submitted these days, having a superabundance of hardware, knives, wife desertions, unhappy homes, etc. Try the bright side of life for a change. Several editors complain to us that the bright lively plots are being outnumbered by scripts delineating the dark side of life. Don't be too gloomy; liven up some!

Advance Money

Maybe the time is coming when the A No. 1 pictureplaywright will be able to ask for and receive advance money. "We have to grubstake half the men who write for us," declared a magazine editor recently. "Few of them make money enough to be independent. Even writers who have an established position come to us for advance money every time a story is ordered. Naturally enough, we pay writers of this sort less for their fiction than we do the independent author who holds out for his price." The discussion started over a remark made by Rex Beach. When he began to make a hit, a magazine editor went to Chicago to see him. He found Beach had a job selling firebrick. "That's right," said the editor. "Literature is all right as a side line—but brick will pay the rent." The advice holds good still, so far as the run-of-mine writer is concerned. Forget the idea that you can make enough money writing pictureplays to buy automobiles and diamonds. Of course, you've heard of the Free Lance who makes $2,500 a year writing pictureplays, but did you ever meet him? You did not.

Three Good Men

The Universal Script Bureau boasts of three good men. They are Joe Roach, C. B. Hoadley and George Hall. They are experienced script men and have lifted many an author from the Slough of Despond. All are called "assistants." It is a misnomer. Some one of the trio should be in complete charge. Hoadley came from Powers and Roach was formerly with Rex. George Hall came from the Imp. They read all manuscripts submitted to the various Universal companies, except the Victor, and it is the biggest script department in existence. These experienced men pass upon about two hundred scripts a day. The department must furnish about twenty-three stories a week, which is going some.

The Powers Contest

The Powers prize contest was a disappointment in a way. It did not bring out as much good stuff as Editor C. B. Hoadley expected. There were over 500 scripts submitted and there were selected four rattling good plots for the prize winners. The Universal department bought perhaps twenty others from the entire lot, which will be produced. As a whole there was a lack of originality in the stuff and the general run of the scripts was no better than those read from day to day and submitted at regular

rates. Fifty per cent. of the contributors did not deserve to win, for they sent in the same scripts that have been going the rounds of the studios, and made no special efforts to write prize winners. In the main the stories were sloppily constructed and were mediocre—scripts of the conventional sort treating of hackneyed themes. Los Angeles writers were in the majority, with New York second and St. Louis third. St. Louis bore off the palm in that two prize winners live there, one in New York and the other on the Pacific Coast. The Dr. Clemens who got inside the prize money is the husband of the lady who won first in the Imp prize contest held two years ago, which was then conducted by a St. Louis newspaper. The bulk of the stories purchased were written by Western authors. The offer failed to interest many newspaper writers, but probably a hundred hack writers who live in New York City made a try for the coin—and failed. By the terms of the conditions, all contestants paid return postage or sent self-addressed envelopes, and there were very few stories written in pen script. Ninety per cent. of the stories were dramas which shows that many writers have not yet awakened to the fact that the best market is for comedy, when it is well written. The contest was conducted fairly and squarely and all contestants were pleased with their treatment. Editor Hoadley selected about forty scripts for final consideration and they were read by Messrs. Hall and Roach, of the Universal. Hal Reid also read them. No one was favored, although the editors were approached by at least two writers with offers to "split" the money if they were favored. Needless to state that these writers were returned their work with curt notices that their script would not be considered by the Universal in the future. It pays to be sportsmanlike and honest whether in script writing or any other game, and that these would-be dishonest writers have been blacklisted by a large number of concerns proves that fact.

The experiences of the script readers in this contest should be interesting and, at the same time, highly instructive to the pictureplaywright.

WM. LORD WRIGHT.

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

THE PICTURES AND THEIR MUSIC

By Margaret I. MacDonald

It is perhaps not to be wondered at that the music of the moving picture theatre has been a secondary consideration. Who ever thought of coupling music with the pictures when they first made their appearance? It was just the marvellousness of the invention that attracted the crowds. Later on, and before the picture had attained its present popularity, the edges of the novelty having begun to rub off, it was necessary to call in the aid of some other attraction to keep the ball rolling, and that other attraction happened to be music. It happened that way because all humanity loves a tune. The more simple and suggestive it is of some emotion, some common object, act, or everyday thought, the more popular it is. The masses will "fall" for "Alexander's Band" or the old-time "After the Ball" when to them the symphony of Beethoven or the confusion music of Wagner would be as so much Greek. And not until within the past two or three years has it been a matter of serious consideration, just what to play in order to best fit the picture.

To-day is not as yesterday—never was, and never will be. Civilization is advancing, not deteriorating. A harmony between most things is the result of the careful study and action of philanthropists, educationists, scientists and all thinking people. It has therefore become a notable fact that the large and intelligent audiences now attending moving picture theatres are demanding in an ominous silence with a now and then fretful sigh, that the music of the theatre blend with the pieture on the screen. Soon from the silence will come an outburst of wrath, and born of the rebellion of the masses will evolve a condition that we know not of, but of which some of us already dream.

Only the other day I almost screamed aloud at an inconsistency perpetrated by the pianist of a theatre. The young lady in the picture sat down to play the piano, while a child listened, and listening, fell asleep. The silent player stopped, placed her finger on her lips to obtain silence from the other performers, but alas, the real flesh and blood musician, numb to the requirement of the picture, pounded away in ignorant bliss.

Another trying ordeal which shocks the nerves of the sensitive is the discontinuance of the music while the picture is at full swing. This frequently occurs at a climax. What could be more exasperating? All this goes to show how absolutely a part of the picture the music must be.

Interviews with several prominent publishers recently have revealed the fact that the publisher is ready to come in line on the requirements of the moving picture pianist, if the moving picture pianist will give him his support and make it worth while to arrange music adequately adapted to the pictures.

We must all agree, however, that even then the problem of properly applying the remedy is a large one, and that only common intelligence, a musical soul and an artistic temperament, with considerable forethought, can make proper application of any rule or rules set down.

UNIQUE BURIAL GIVEN ALEXANDER PHILBY OF AMERICAN CO.

Mr. Philby lived at 3523 North Clark street with his wife and three children. On Tuesday, August 6, while cantering slowly down the road, Philby's horse tripped, throwing him to the ground. Philby's injuries resulted in his death on Friday, August 16.

The boys of his company decided to give him a regulation cowboy funeral. The horse which threw him followed the hearse with saddle turned backward, his lariat and a piece of crepe dangling from it. Members of the regular company and all extras turned out in full force. Du Brock, from whom the American Film Mfg. Co. rents some of its horses, turned his entire stable over to their use with the result that sixty cowboys and girls, in everyday costumes, preceded the funeral down Clark street to Rosehill Cemetery.

As the casket was being lowered into the grave a company of cowboys under command of Producer Lee, fired a volley of three shots in honor of their dead companion.

Mr. Philby was one of the best liked men in the company and his loss will be grieved by all who knew him.

MANUFACTURERS' NOTES

American to Produce Andrew Jackson Story

Much interest has attached to the work of preparation in producing the battle of New Orleans by the company of "Flying A" players encamped at Starved Rock, Ill. The costumes are of the period of 1815 and no little expense and much hunting about has resulted from Producer Emerson's desire to make his costumes historically accurate.

For instance, he has called for twenty flint-locked revolvers which are obtainable only at Bannerman's Philadelphia establishment at the modest figure of $35.00 apiece. He is bringing an old cannon from the same supply house at a cost of $350.00. The Union Jack of England has been in use for over 114 years; so the women of the company have been kept busy making the "Betsy Ross" flag, at that time the national emblem of England among its troops encamped at New Orleans, although the Union Jack was then in use in other countries. Cutlasses of the period are almost impossible to get and as there is a reproduction of LaFitte's pirates in the picture it was necessary to dig them up one by one.

Geo. Kleine Releases

The two military semi-historical dramas which form part of the particularly interesting program scheduled for the week ending September 7th are set in the romantic days of long ago, when knights and warriors bold in shirts of mail and suits of glistening armor were ready at all times to do battle royal on the slightest provocation or fancied insult to the fair names of their lady loves.

In "A Tragedy of Long Ago," by Cines, Anthony Novelli splendidly portrays the character of Macaruffo, the faithful friend and adviser of Beatrice, the wife of Philip Viconti, Duke of Milano, to whom she is unhappily married. When Philip openly flaunts before Beatrice his love for Agnes, the Countess of Maino, she plots revenge with the aid of her faithful Macaruffo. The events which follow furnish an absorbing and thrilling story of intrigue, discovery, arrest and imprisonment, escape, pursuit, and a final chapter of such pathetic quality that the sympathies of all who follow the fortunes of the beautiful Beatrice in this interesting film story are sure to be aroused to the uttermost depths.

One of the tragedies incident to the brief reign of Pope Clement VII over the pontifical territory enclosed within the high and massive walls in the old city of Rome in the Sixteenth Century was the invasion by the army of the Duke of Bourbon on May 5, 1527, and the looting and burning of houses and the atrocities perpetrated on the defenseless inhabitants by his riotous followers. The Cines Company have attempted to portray in a notable film story entitled "The Sacking of Rome" some of the events incident to that historic occasion, and have interwoven a romance of heart interest and pathos. Another coming release of interest is the gorgeous Cines feature in two reels (2,000 fect) entitled "Rameses, King of Egypt." This is a marvelous film, telling in picture form of the love of a mighty monarch for a modest shepherdess of wondrous beauty.

WHAT SELIG IS DOING

The demand for Selig pictures has grown so within the last year that the Selig Polyscope Co. has found it necessary to announce the release of a fifth full reel subject in their weekly program. The new release will come on Wednesday of each week and the first of the series will be released on Wednesday, Sept. 25th. The Selig Company have been making extensive preparations for the adequate handling of the enlarged output for some time past and several negatives have already been completed and set aside for this Wednesday release. Recently the Chicago plant of the Selig Company was doubled in capacity in order to take care of the extra developing and printing work in connection with the new release, and the Selig Company have made very sure that the quality of their film shall not suffer in any particular by the increase in output.

* * * *

One of the recent additions to the Selig producing staff is Mr. Henry McRae. Mr. McRae is a well-known producer in the legitimate field and has had a long and successful career as a producing manager. For the last few years he has been identified with theatrical affairs on the Pacific Coast. Mr. McRae will be connected with the Chicago studio production forces for the present. His first pictures have been submitted to the Selig officials and are pronounced to be O. K. Mr. McRae has been a keen student of motion picture production for some time and the Selig Company feel that they have secured a producer that will be often heard from in the future.

* * * *

A big shipment of animals has been consigned to the Selig Polyscope Co.'s wild animal farm near Eastlake Park in Los Angeles. This is the most recent of three large shipments of animals that have reached the Selig farm since the first of the year. They will be used in the production of the famous Selig jungle pictures which have proved deservedly popular to photoplay fans.

* * * *

In the Selig release of September 6th entitled "Circumstantial Evidence" Warden Thomas Tynen, of the Colorado State Penitentiary, plays a prominent part. Warden Tynen is the man who instituted the now-famous honor system among the convicts in his charge. The picture in question is exceptionally interesting in that it shows many scenes which were taken in and around the penitentiary grounds.

* * * *

For the last two and a half weeks the Selig Polyscope Co.'s Chicago studio grounds have borne the appearance of an embryo Indian reservation. Over one hundred Winnebago redmen from the government quarter at Black River Falls, Wisconsin, have been camped on the Selig grounds while that company have been producing their big three-reel "Fort Dearborn Massacre Picture." The picture is being made from the story or historical novel by Randall Parish entitled "When Wilderness Was King."

RELIANCE RELEASES

A reel of exceptional interest will be released by the Reliance Company on September 4th, under title of "The Heart of a Cossack." It will be a costume production of magnitude not only in the matter of cast, but in the matter of its extraordinary Russian costumes. These costumes were supplied by the author, who also plays the leading role, and are the only ones of their kind in America. This gentleman, D. Makarenke, has been seen in the leading vaudeville theatres of America, where his offering, a troupe of Russian dramatic dancers, has caused a great sensation for the past few years. The story is one of Russian intrigue, where love plays the principal part and of course triumphs over evil.

The public at large will be glad to note that the Reliance two-reel release of September 18th will be "Caleb West, Master Diver." This famous book of F. Hopkinson Smith's is too well known to need any detailed description, but we are assured that the Reliance Company has, under the direction of Oscar Apfel, given it the best possible attention. A large cast has been employed and great trouble and expense have been gone to in an effort to reproduce the unique lighthouse scenes, both in the matter of construction and after completion. The under the sea scenes where the diver is at work, the explosion of the sloop and the hundred and one other tense dramatic features have all been graphically filmed.

ECLAIR RELEASES

Eclair's "The Haunted Bachelor" ought to go as far in banishing the fear and belief in ghosts as Bob Ingersoll did in tearing down many old superstitions.

Briefly, this pictureplay presents a striking example of what ghosts are made of and that is this: they are simply the delusion of the believer's imagination. Ghosts are and are not, as this play proves.

* * * *

"The Ranchers' Lottery," to be released by Eclair, September 12th, features several members of their stock company in a delightful bit of hearty, unconventional acting. The whole story seems to have gone into their soul and blood, judging by the absolute abandon they exhibit in their working up and then out of a very good situation. It ought to please any sort of audience.

In addition to the one at Whitestone, L. I., the Kinemacolor Company of America is establishing a studio at Los Angeles. David Miles, the director, will shortly take the company to the new California studio, where a series of comedies and dramas will be Kinemacolored; that is to say, produced in all the tints and shades of nature.

* * * *

Mr. E. L. Barker, advertising manager of the Kinemacolor Company of America, is on an extended trip through the West, to further the interest in Kinemacolor pictures.

* * * *

Mr. A. H. Sawyer, of the Kinemacolor Company of America, has recently returned from an extended trip to Boston and New England, where he has been arousing an interest in the Kinemacolor pictures.

ANOTHER GAUMONT RELEASE

No firm has probably met with a more enthusiastic reception from the Independent exhibitors than the Gaumont Company, since they flaunted the Independent banner. At first, it will be recalled, this concern very modestly released but two productions per week. Toward the end of February the demand for three reels was felt and this took place in the Gaumont Weekly, which has since become the standard and most recognized film in the Independent fold.

Now, the continued appreciative patronage on the part of the exchange men and exhibitors has made the Gaumont Company realize that a third regular release, in reality a fourth per week, is demanded and they have consequently arranged to introduce their third regular release on Saturdays, commencing with Saturday, September 21st. This marks the largest number of releases of any of the manufacturers in the Independent faction and gives convincing evidence of the enterprise with which this French concern is pursuing its business in the United States.

This new Saturday release will invariably be a split reel consisting of two subjects, both innovations in their line. The first and major portion of the reel will be devoted to some great and important topical event of the week, much larger in scope and dimension than any of the subjects treated in the Gaumont Weekly, and will carry with it as a tail-piece some scientific, industrial, educational or scenic subject. This arrangement of material for the Saturday releases will meet the long-felt need that the exhibitors have felt so urgently. They are assured of a film of extreme timeliness, coupled with scientific, educational or industrial subjects that will do much to place the motion picture business on a scholastic plane. They cannot but help to elevate, not only the industry, but the class of patronage that supports every motion picture playhouse at this day.

It will be impossible to announce the first important topical event which will be placed in the initial release, but the Gaumont Company assures its patrons that this release will at all times concern itself with some event of the week in which the reel is issued. It is for this reason that it is being put out on the last day of the week. Among various subjects which offer themselves for selection in the way of tail-pieces, the Gaumont Company has already a large supply on hand, the chief of which are the Cotton Industry, the Industries of the Caucasian Mountains in Russia, Zoological Specimens of Pond Life, the Complete Life of the Blue Bottle Fly from the formation of the first cell to its full maturity, the Evils of Child Gluttony, Travels in Bruges, the Venice of the North, and Travels in the Basque Company, the Evolution of the Tadpole to Frog, the Life of a Mosquito, the Germ Bacillus, the Rock Formation of Lower France, the Soil Composition of Dover, England, the Silk Worm, the Hook Worm and many others of similar scientific magnitude. In fact, the exhibitor will at once realize the superiority of this Saturday release over any other film being put out on Saturdays. It is hoped that inasmuch as the Gaumont Company is capable of, and has arranged to advance the standing of the motion picture house by films of such merit that every exhibitor will be loud and long in his cries for the new Gaumont release.

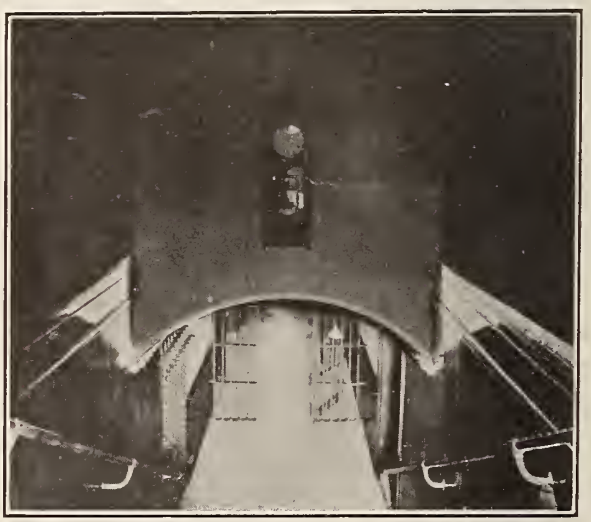
A REMARKABLE FEATURE

Life in Sing Sing Prison is the title of an intensely interesting subject being offered to showmen by A. J. Clapham, the Pioneer Manufacturer of Features. At an enormous expense Mr. Clapham secured 45 excellent photographs of this famous prison showing convicts at work, the various departments, cells, and death chairs, etc.

THE WAGON SHOP

Where all the street cleaning wagons in New York City are made.

These scenes have never been previously published, and every picture is stamped with genuineness. Mr. Clapham's advertising, shown in this issue, explains fully what he has to offer. An attractive line of lithographs has been prepared and every requisite for the proper exhibition of this subject has been carefully attended to; advance slides, two styles, one sheets, three sheets, electrotypes and a very dramatic lecture and lobby display go to make it complete. The subject is a strong one and will undoubtedly be in great demand. It treats of the prison matters in an educational as well as sensational manner. The slides are perfect in photographic quality, and some idea can be had of the value of the subject from the fact that Mr. Kellmann, of the Kellmann Feature Film Co.,



ENTRANCE TO THE DEATH HOUSE

Just inside of this door is the inscription, "He who enters here leave all hope behind." At the present time there are 21 prisoners awaiting electrocution behind these doors.

Boston, Mass., purchased the New England rights from Mr. Clapham for the sum of $500. This is probably the first time in moving picture history that State rights have been sold on slides. Mr. Clapham, however, does not intend to sell State rights in other parts of the United States, but will offer the subject to anyone who wants it.

Manufacturers' Synopses of Films

GAUMONT

QUEEN ELIZABETH'S TOKEN (Sept. 17).—The Virgin Queen of England, during whose reign England reached its climactic status of culture, was not without traces of the moral weakness of her father, the uxorcidal Henry the VIII. Her infatuations were extremely numerous, as the sudden deaths of many of her statesmen and chief advisers substantiate. None, however, approached closer to her real life than did the Earl of Essex, more familiarly known as Sir Walter Raleigh.

This gallant courtier first ingratiated himself in the regard of his queen by placing his robe across a puddle which lay in the path of Elizabeth and which would necessarily have soiled her garments. For his consideration Elizabeth rewarded him with a liberal amount of attention at the court ball held shortly thereafter, much to the chagrin and discomfort of Admiral Howard. This statesman could not conceal his jealousy and bore from the first a deep-seated fatal grudge against the Earl. As a mark of her special favor, the Queen gives to Essex her costliest ring, which was to bear with it an absolute acquittal for all injuries against herself or state, and this oath she solemnized with the Bible.

As time went on the gallant Earl was sent to quell the Irish, who were rising in revolt across the border line. However, his attempts were baffled by these soldiers and he was compelled to return to London humiliated and downcast. The intriguing Howard incites the Queen to refuse the defeated Earl entrance to the royal apartments, which fact so preys upon the mind of the disappointed nobleman that he makes himself a party to a conspiracy then on foot against the Virgin Queen. The plot is discovered. Essex is identified as one of its chief instigators, is captured and condemned to death. The Queen, mindful of her solemn promise, selects Lady Howard to go as messenger to her former lover, the luckless Earl, and bear the news that the Queen is ready to pardon him for his treason if he but return her ring. The humiliated Essex at first prefers to die than win the grace of his monarch, because of past favors, but is finally persuaded to deliver the trinket to Lady Howard, who proceeds at once to the royal apartments to hand it to the Queen. On her way she intercepts her husband. The scheming admiral, realizing the cudgel he almost has in his hands, plans to revenge himself by wresting the ring from his wife.

In the meantime the Queen is told that her former lover refuses to return the trinket and in her ire she orders the execution of Essex to proceed at once. Slowly he mounts the guillotine to his fated end, where the Queen bears witness to his courageous approach to death.

Even though her lover is lost, she cannot forget him and casts the castle in an atmosphere of deepest mourning, which almost interferes with her transaction of state affairs. Finally the truth comes out. It is discovered that Lady Howard has escaped and that the admiral possesses the ring. In her fury the Queen rises to give orders to capture this dastardly couple, but the revelation is too big a shock to her. She swoons as the figure of Essex on the execution platform rises as a mist before her and from this swoon she never revives.

KINGS IN EXILE (Sept. 19).—The Queen of Messina and her son, Prince Charles, are living in Paris in exile with a few loyal subjects, who have clung to them since the Revolution responsible for their overthrow. The gay, fascinating Parisian life appeals to the young Prince, who becomes infatuated with the favorite Parisian actress, Denise Marvel. Many is the clandestine stroll they take through the city's parks, and many the afternoon ride they take through the spacious Parisian boulevards.

One morning Denise learns that the matinee in which she was to take part has been postponed and in her eagerness to be with the one she loves she writes Prince Charles that she will be very pleased to take a walk through the park with him, in so much as the matinee has been postponed. The letter reaches its consignee at a most unpsychological moment, for the missive is delivered to him while in session with his mother, the Queen, the faithful General Dimitriki and several of the exiled royal cabinet. They are greatly distressed at their royal pupil's conduct, as they readily suspect that he is trying to keep something from them. The French newspapers also get hold of the infatuation and come out with an article to the effect that Prince Charles is about to marry Paris' theatrical favorite, Denise Marvel. This works up the anger of the Queen to fever heat and they decide that the Prince must be separated from the stage beauty at all costs. Just at this point Denise refuses a flattering engagement to tour one of the large theatrical circuits in the United States. She declines it only because she is confident that the Prince will make her his wife within the next month. However, the loyal subjects of His Royal Highness, who fled with the exiled party to Paris, prevail upon the Prince to devote more of his time to the interests of the State and less to the actress. They point to the humiliation cast upon them by the rumors in the daily press and persuasion finally leads to a letter from Prince Charles to the comely Denise explaining that they have been too happy in each other's company and must now cease to see each other forever. Only the interest of the State can be responsible for such a sacrifice and he assures her that whatever happens, he never shall be able to forget her and will finally make her his wife. The letter together with the result upon Denise throws the Prince into an unconsolable state. A few weeks later the young Prince is shocked at an article he comes across in a newspaper. It is a large flash, important item, pertaining to the wreck of the Acquitaine, one of the Mediterranean monsters, which had gone down off Madeira with almost all its passengers. Amongst those who had not been accounted for were a troupe of French artists, chief amongst whom was the Parisian favorite, Denise Marvel. This intelligence has the most disastrous effect upon Prince Charles, who is seized at once with violent brain fever and suffers so continually that the doctor opines him slowly going to madness. He is ordered to a private sanatorium, which only proves to aggravate his mental affliction, because of the fact that this institution overlooks the ocean which entombed his love. While confined in the walls of this resort, the Prince is not allowed to read any of the papers, a fact which enables the Queen and her staff of advisers to keep from telling him that a pinnace of the ill-fated steamship had been found by fishermen off the American coast, with twelve persons alive, clinging to it, amongst which number Miss Denise Marvel, her maid, and several other distinguished persons were found.

It is the plan of the mother and General Dimitriki to keep the Prince in complete ignorance of this fact, but love is ever able to overcome deception.

Denise is responsible for this, for as soon as she returns to Paris and learns that the Prince has been removed most mysteriously to a sanatorium, the location of which no one seems to be able to find out, she engages the services of the famous detective, Arville, to locate her love for her. He starts out at once and with his customary promptness, determines the resting place of Prince Charles. He finds him to be at Biarritz and after a considerable amount of cunning, leads the little actress into the confines of this large building. They take their hiding place in the funeral chamber for the detective has learned that it is here that Prince Charles comes at least once a day to mourn his beloved one. Needless to state the detective and the actress await the psychological moment and reveal themselves to the Prince as he pours forth a dirge on the keys of the organ.

The sight of his loved one cures the Prince at once and everything seems ended. All except for the fact that the Queen and her staff of advisers are very much chagrined and unable to reconcile themselves to the infatuation. Prince Charles, however, now that he has his loved one in his grasp once more, determines never again to leave her, and pens a manuscript of abdication from the throne in favor of his mother, the Queen, and the younger branches of his house. This relieves the situation and the Queen herself, now won over by the charms of the dainty Denise, acquiesces and consents to the marriage.

COMET

A WAIF OF THE MOUNTAINS (Sept. 7).—There are few lulls in this interesting picture play. The action is spirited and the situations are many and varied. Through the death of Captain Bertram Green, a retired sea captain, his nephew, Theodore Green, inherits his entire fortune. At the opening of our tale we find Theodore, or Teddy, as he is familiarly known, an inmate of the village almshouse. Teddy's identity is unknown, although search has been instituted all over the world for his whereabouts. In some way or other Caleb Scraggs, an illiterate and uncouth mountaineer, learns who Teddy really is and through the influence of Ike Harvey, the village constable, an unscrupulous man, has the boy turned over to him. Caleb has a wife who is a hag. She is as despicable a character as her husband, and from the time the boy enters the household she learns to hate him. Teddy is made to work very hard. One day, after failing to split wood in accordance with Mrs. Scraggs' idea of speed and finesse, the lad is severely thrashed by Caleb. He is unable to stand the treatment any longer and decides to run away. In the middle of the night he leaves the place and after waiting till morning continues on his journey. Arriving at a schoolhouse miles away, he tells his story to Florence Wheeler, the teacher, and she promises to protect him no matter what prevails. When Teddy's flight is discovered the Scraggs and Harvey follow in hot pursuit. They locate the boy at the schoolhouse and try to get him. Florence refuses to give him up, although threatened with arrest. Then Florence enters the school and with the aid of a pair of horses rides off with the boy. Her destination is the Connecticut State line. Once there she realizes that the lad is at least safe. The Scraggs and Harvey then get into a buggy and follow Teddy and Florence and reach them just as they cross the line. The school teacher and the lad are now out of the jurisdiction of Harvey and the Scraggs and although the constable displays his badge and shows legal papers to the effect that Teddy is the property of Caleb and his wife, he cannot arrest them. They then depart in disgust admitting that the game is up. Florence embraces the boy just as Philip Downs, overseer at the almshouse, arrives and gives the boy some papers which reveals who he is.

A FRONTIER SOLDIER OF FORTUNE (Sept. 14).—Tiring of his wild life and determined to atone for an unsavory past, Jack Gordon, an ex-gambler and cowboy, purchases a general store and settles down in a small frontier town in the Golden West. He seems to be getting along famously until he meets Alice Drake, a pretty girl. Alice has come to Platte Ridge to reside with her uncle, James Thompson, a banker. It is a case of love at first sight between the pair and Jack is anxious to make Alice his wife. The banker does not look on with favor on the match and forbids his niece to have anything further to do with Jack. Alice rebels at this and says that she loves Jack, too. He insists that Alice accompany his wife to Southern California, where Mrs. Thompson has been ordered to take an overland trip for her health. The girl reluctantly obeys, but before she starts she vows her undying affection for Gordon. Jack apparently has no desire to be alone. The sweet face of his dear one haunts him night and day and he concludes to return to his old life and in this way believes that he can entirely forget her. He sells out his business, moves to civilization where he figures in numerous

THE HAUNTED BACHELOR
Eclair Release Sept. 10th.

adventures. On his way he encounters a wagon train. It is chased across the plains by a band of Indians. The rear wagon is captured by the red men and left in charge of several braves. At this juncture Jack appears upon the scene. Among the captives are Alice and her aunt. There is a hand-to-hand fight between the gallant young man and the Indians. The aborigines are adroitly routed and Alice and her aunt are saved. As a reward Jack wins a blushing bride and the everlasting gratitude of her aunt and uncle.

EDISON

THE TRIANGLE (Sept. 3).—After having lost his job in a sweat shop on account of dull times, a poor workman living from hand to mouth, with a family to support, is nearly driven to distraction by his inability to secure employment.

One day the poor workman meets a Mr. Goodfellow. He, being rich and philantbropically inclined, has his sympathies aroused by the workman's pitiful story of distress. Mr. Goodfellow, feeling the presence of a problem, decides to investigate the cause and lend his aid in solving it. Accordingly he goes to the manufacturer, where be is informed that the former operators of the idle machines in the shop were discharged because of the fact that he was making more goods than he could sell.

Mr. Goodfellow suggests that if the employees work slower and fewer hours it would afford work for the unemployed, but this ingenious suggestion is not received with enthusiasm. Mr. Goodfellow next visits the retailer to ascertain why he does not replenish his stock more frequently and is informed that trade is poor and it is not feasible to buy more goods than can be sold to his customers.

Mr. Goodfellow then goes home more perplexed than ever, realizing that the question has resolved itself into a triangle which almost baffles him. He finally argues thus; supply the workman with a little money and he will patronize the retailer who in time will replenish his stock and thus compel the manufacturer to employ more workmen to enable him to meet the demand. The following day he puts his idea into practical use by distributing money among the idle workmen. This has the desired effect and he thus works out the problem that philosophers of the world have attempted to solve ever since the struggle of life began. Played mostly in comedy vein the film is a distinct novelty.

ALADDIN UP-TO-DATE (Sept. 4).—Three bad boys come into possession of the famous Aladdin lamp and without realizing its marvelous power cast it away at the lakeside as a valueless article, where it is found by poor penniless Tim, the gardener, who is about to commit suicide because farmer Jenkins objects to him as a son-in-law. He picks up the lamp and examines it curiously.

In trying to remove the sand and dirt he rubs it vigorously when to his astonishment a slave of the lamp suddenly appears, coming from nowhere and informs Tim the slaves of the lamp are at his service and by simply rubbing it his every wish will be granted, then he disappears as mysteriously as he came.

Overjoyed with his good luck he goes home at once to try the power of the lamp; again he rubs it and a slave appears, to whom he expresses his desire to have fine clothes and good things to eat. Instantly his wish is granted by other slaves, popping from nowhere, depositing the wished for articles and then disappearing in a flash. Tim now determines to win his sweetheart and overcome the objections of her parents by the aid of the wonderful lamp. In all this he succeeds in a most mysterious manner. First an elopement, after which the slaves supply him with an up-to-date automobile and present him with a magnificent mansion where they are to live happily ever after.

But one day, during Tim's absence, a walking delegate blows a whistle and the servants of the house strike and walk out. Being suddenly left without servants Tim's wife, with the aid of the lamp, compels the slaves to do her housework which they do reluctantly. They rebel at this unusual work, but are forced to obey until the chief slave finds the lamp and after a short conference they write the following note: "For four thousand years we have been slaves of the lamp, but we bave never done housework and we won't do it now. We have swiped the lamp. Good-by, Ex-slaves." And they disappear for the last time.

This is a delightfully unusual comedy full of trick work which is wonderfully well done.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS (Sept. 6).—All lovers must hold dear in their memory and secret within their hearts the name of Thomas Moore, for perhaps no other singer of sweet songs has played more upon the tender chords in the lovers' litany than the Irish bard, Tom Moore. And of all the songs "Believe Me, If All Those Endearing Young Charms" is the sweetest that has been sung. In setting this beautiful melody to the canvas the Edison Company has handled it in a distinctly modern style, yet they retain all the poetical atmosphere of its theme.

A famous artist is in search of a model to pose for a picture entitled, "In Love," and he finally engages a sweet-faced young girl whose beauty and simplicity capture his heart.

One night after a reception at his studio, where the simple model learns of the artist's love for her, a society lady, whose imagination had led her to believe that she would soon become his wife, wakes up to the fact that she has a rival. We are introduced to the lines of this beautiful poem, and the manner in which the Edison Company has carried out its theme is brought about by an accident to the model which bids fair to disfigure her for life. Still having faith in her artist lover she awaits his coming in the hour of her misfortune, but by a ruse of the society lady the model is prevented from knowing that her lover is hastening to her with a famous specialist, and she, poor girl, believes that the loss of her beauty is the cause of his loss of affection, so she flees from her rooms, leaving no traces behind ber to tell where she is going.

After months of weary searching the artist gives up hope of ever finding her again. She returns thoroughly restored to health and beauty and on entering his studio she finds him asleep in his chair. Not knowing whether he entertains any further affection for her, she leaves a note upon his table. But fate decides it is never to be read and he burns it up not

LOVE KNOWS NO LAWS
Reliance release Sept. 11th.

knowing that it contains the one knowledge he most longs for.

Months afterward they are brought together and "the heart that has truly loved, never forgets, but as truly loves on to the close."

A beautiful love story well acted and staged.

THANHOUSER

DON'T PINCH MY PUP (Sept. 8).—The boy's parents were poor, and he helped out the family income by selling newspapers. He was a lonesome little chap and had no pals among the other chaps, and although he never admitted it openly, he longed for someone who would love him and "be a chum."

While at work one day the youngster met a dog, seemingly homeless, and most certainly hungry. The boy divided his scanty noonday meal with the dog, and was delightfully happy when the dog refused to go away, insisting upon accompanying the child home.

The newsboy found that his joy was not shared by other members of his family. They regarded the animal as an unnecessary luxury, but finally consented to take him in. Then for a few days the child was happy, for he had something to lavish his affection upon.

Anxiety came to him, however, when his father told him that a crusade against unlicensed dogs was to be instituted, and that all animals without tags would promptly be captured and destroyed. The amount of the license fee was trifling, but it was far beyond the financial ability of the boy. After vainly trying to borrow money from his mother, the youngster spent his spare time doing odd jobs, and slowly but surely his secret hoard mounted.

The trouble was, however, that there was a time limit. The day before it expired the boy counted over his money and found he was twenty-one cents short of the necessary sum. He had learned by patient inquiry that the law would not permit of partial payment and his little heart was filled with bitterness. He had done all he could, there was nothing left now but to defy the authorities.

Accordingly he wrote "a warning" to the police. In it he informed the police that he had labored hard and faithfully, had been unable to amass the sum necessary for a dog license. Then he went on to say that he "was not a Black-hander," but he'd kill the cop who pinched his pup.

A great big policeman saw the child shove this threatening message under the station house door. He read it, then called his companions, and they also perused the document.

Perhaps they were afraid, perhaps their hearts were touched. Anyhow very shortly afterwards they marched around to the boy's house and made him happy for a year by presenting him with a collar and a license good for one good dog that a little newsboy loved.

A STAR REBORN (Sept. 10).—"Nothing for you to-day," was what the girl heard in each theatrical office and agency where she applied for an engagement. Weary and despairing, she at last called at a theatre where a Shakespearian star was rehearsing. The doorkeeper rudely rebuffed her, but fortunately the star's attention was attracted, and he went up and talked to her.

"I must have something to do," she pleaded, "and really, sir, I can act if you will give me a chance."

The actor was a goodhearted chap, and his sympathy was aroused. He "tried her out," and as she made good, a regular position was given her. And the girl admired and revered the star, praying that some day she might be able to repay the debt she owed him.

She did not become his leading lady, because she did not have the ability. As an actress she was just ordinary, but she was sweet and pretty, and won the heart of a most presentable young millionaire, who was extremely happy when she consented to become his bride.

Some years later, on her return from a long trip abroad, the former actress was shocked to learn that the star was in financial difficulties. The public no longer cared for Shakespeare, and, his fortune gone, the star was out of an engagement, for he was too old to learn to dance the turkey trot.

The woman called on her onetime employer and found him starving in a garret, although he tried to conceal the fact from her. She was not deceived. Knowing him so well, she realized he would not accept charity, but something had to be done, and she vigorously told her husband so.

"The dear old man is going to star again," she said, "and you are to be the angel, my angel."

The husband had plenty of money, and was willing to indulge his wife. They sent for a theatrical manager, and asked him to send the star out in Shakespearian productions. He was willing when they were agreed to be given on the grounds of a country club. The onetime star appeared as Malvolio, made a great hit, and happily signed a contract.

He never knew to whom he owed his fortune. Actorlike, he honestly believed that his merit had finally been discovered. Arm in arm with his new manager, the shabby little man strutted off, explaining just what should be done and how. Husband and wife watched them, the man laughing. The woman looked up and patted him on the arm.

"We must not forget, dear," she said, "that he gave me a job when I needed it badly. I am always his debtor."

"Don't worry, old girl," the man replied, "he will have big audiences wherever he goes, if we have to shanghai them, and will be the proudest star on the road. We are in for a classical revival."

Then they smiled up at the reborn star, who by this time was nearly out of sight.

THE BIRTH OF THE LOTUS BLOSSOM (Sept. 13).—One of the prettiest legends of old Japan concerns the birth of the lotus blossom. It tells how many years ago, a brave warrior fell under the displeasure of the Mikado, and a troop of soldiers were sent to capture him. He fought them off, single-handed, and made his escape, although badly wounded. Realizing that his end was near, he painfully made his way to the shrine of Hachiman, the God of War, to die there. Upon his arrival the temple was deserted except for one of the priestesses, who bound up his wounds, hid him when the soldiers appeared, and told him she would aid him to escape. When he feebly started away, she decided she could not let him go alone. Kneeling before the shrine, she humbly prayed the god that he would not be angry with her, for her heart had gone out to the brave man, and she could not desert him. Then the warrior and the priestess departed.

The God of War was naturally the patron saint of soldiers, and in this time of peril he aided them. Knowing that the absence of the priestess would be noted, and a search follow that would be fatal to the fugitive, Hachiman descended from his shrine and took the place of the priestess at the altar.

The brave soldier reached a place of safety, but soon expired of his wounds. The broken-hearted priestess returned to her temple, in fear and trembling, to pay homage to the god. When she reached the door and looked inside she was stricken with awe, for she saw herself, in her garb of a priestess, kneeling at the altar.

The god, for the god it was, smiled upon her, and beckoned her to enter. Reverently she did so. As she walked forward the god retreated and entered the shrine. Then the girl fell fainting on the steps of the altar.

The priest and a number of worshipers entered in time to see a miracle. On the altar steps fainting was lying the beloved priestess. The image of the God of War was alive. It stretched forth its hands and slowly resolved back into stone. As it did so, the body of the priestess disappeared, and a lotus blossom appeared in the place where she had been. For the god, knowing that life would be a misery to her without her soldier lover, had taken her to join him in the land where there is no sorrow.

Another Winner!
"CALEB WEST"
In 2 reels. Released Sept. 18th. From the famous book of F. Hopkinson Smith's. Wonderful lighthouse and under the sea scenes. Special 3 and 1 sheet posters.

RELIANCE

Advance releases:—"THE HEART OF A COSSACK," Wed., Sept. 4th; "THE BULLY AND THE SHRIMP," Sat., Sept. 7th; "LOVE KNOWS NO LAWS," Wed., Sept. 11th; "FOR LOVE OF HER," Sat., Sept. 14th.

ECLAIR

A MARRIAGE OF CONVENIENCE (Sept. 15).—Gavroche lives by his wits, so when he reads an ad which tells that a rich American girl will marry the man who can cause her to experience the greatest thrill or sensation, he puts his mental ingenuity to working. And he conceives a plan to win.

He calls at her address and sees two suitors try and fail. He then goes to a menagerie, where he buys two lions. With these he returns and enters the office where the contract is to be signed if one should prove the victor.

All flee before Gavroche and his lions, all but the heiress who flies into his arms begging protection. Thus it is that he caused her the greatest emotion or thrill, and she gladly names him victor and husband to be. On the same reel

AROUND CONSTANTINOPLE.—An animated panorama of those picturesque and antiquated views that abound around the Turkish capital.

THE MARSHAL'S HONEYMOON (Sept. 10.)—John Calhoun, marshal of Green Briar, is on his way to church to marry Lillian Carter, the village belle. He passes the railroad yards and duty halts him. "Peregrinating Pete," a traveling worthy of the road, must needs be arrested and put in the calaboose. This accomplished, he returns to his wedding and soon he and his bride are off on their honeymoon.

The villagers release the hobo and leave a human skeleton in his stead. The Marshal and his bride return and he goes at once to see his prisoner. He sees the skeleton and thinks poor Mr. Vagrant has starved to death. Until he is told there is fun galore.

On the same film:

THE HAUNTED BACHELOR.—John Morgan, a rich bachelor, has a negro valet called Sambo. In a fit of rage he strikes the darky and, thinking he has killed him, he puts his body in a trunk and plans to bury it. But Sambo revives and hides through fright.

Morgan waits till night and then takes the trunk to bury it, and at every turn comes face to face with Sambo, whom he takes to be a haunting ghost. The movements of the doubly scared pair attract the police and both land in the station house. You'll laugh until it all gets straightened out.

THE RANCHERS' LOTTERY (Sept. 12).—Jim Gardner, a quick-tempered, well-to-do rancher, has invited two of his neighboring ranchers, both bachelors, too, over to dinner. His Chinese cook commits a blunder and is discharged. Jim tries to finish preparing dinner and thinks he has done well till all three sit down to eat it. Briefly, it was impossible to eat. All three determine they ought to be married, anyway. So they all advertise for a wife.

Three Eastern girls who are going West for their vacation see the ad. and plan to have fun through it. Ida Carstairs, the prettiest of the three, gets herself up as a bewizened old maid. All three ranchers meet the three girls. They decide that two of them will do, but each one balks at Ida in her disguise. So they decide to draw straws; the thortest straw means Ida. Jim gets it and turns and runs away, while Ida gives chase and catches him. The other two are twitting him about his luck when lo! Ida removes her disguise and Jim laughs last.

VITAGRAPH

TOMMY'S SISTER (Sept. 2).—Left with two small children, Mrs. Morgan finds it difficult to make both ends meet. Polly, her daughter, does the housework. Tommy is looking for a situation to help his mother. He applies for one in the office of Hervey & Porter, real estate, loans, etc. Porter refuses him because he has had but litle experience, but Jack Hervey, touched by the boy's earnestness and hard story, takes him on. His mother and sister are jubilant. A week after he has a place he falls ill, and the doctor says he must stay in bed. In this dilemma, Polly suggests that she dress in Tommy's clothes, pass herself off as his brother and get them to let her fill the place till he gets well. The scheme works. Jack Hervey and Porter are both in love with Estelle, to whom Jack is engaged. Porter tries to make love to Estelle and is indignantly repulsed. Porter resolves to ruin Jack and give away a big land deal, on which he hopes to make a fortune, to a rival real estate man. Polly becomes suspicious and, hiding herself in a cupboard, overhears what they have to say. She warns Jack, who closes his deal quickly and outwits his enemies. Polly then confesses her sex, and the deception is willingly forgiven for what she has done. Jack and Estelle, who are about to be married, resolve to take a special interest in Mrs. Morgan and her family and help them in every possible way

CORONETS AND HEARTS (Sept. 3).—Leaving England in search of an American wife, young Cyril, son of the Earl of Creston, on reaching America meets Lilly Penn, and immediately lays siege to her heart and her fortune when he learns that she is an heiress. The Earl of Creston has advised his son that if he marries an American woman he must marry money. Lilly, who is a trusting, perfectly natural girl, is urged by Cyril to marry him, quoting his family standing in England, and as an inducement, says he will bestow upon her a coronet which he will bring her the following night.

The next day he goes to the safety deposit vaults to get the jeweled crown, and while in the vault he drops a letter which he has recently received from bis father, reminding bim again that if he marries he must marry a fortune. Just after Cyril has left, Lilly has occasion to go to the vault to deposit some jewels and finds the letter which Cyril dropped. She is distressed to learn that he is a fortune hunter, scorns his proffered coronet, and rejects him. Cyril realizes that true worth is found in women, not in their fortunes, and he must prove his worth. He sends the coronet back to his father and relinquishes all claim to his title. He goes West and becomes a rancher. A couple of years later, Mr. Penn, after a siege of sickness, takes a trip West with his daughter Lilly and his doctor. A party of desperadoes try to wreck the train and rob the passengers. Cyril discovers them at their work and drives them away, signals the train and saves it. In the scrimmage he is shot and wounded. The trainmen carry him back to his cabin and he is attended to by Mr. Penn's doctor. Lilly and her father visit Cyril. He is surprised to see Lillian and they are both glad to meet again. He tells her the hardships through which he has passed, preferring to depend on his own efforts than on a title. He points to her head and says that he has no coronet to place there now. She reaches through the window, plucks a branch of vine, twines it into a wreath and places it upon her head. Her father and the doctor withdraw and the two lovers agree that hearts of love are better than all the coronets of jewels.

CAPTAIN BARNACLE'S LEGACY (Sept. 4).—Captain Barnacle receives a letter telling him that Mr. Markham, a South African gentleman whose life he saved some years ago, has died, leaving him a legacy in money and some property and jewels in South Africa. The will stipulates that he shall visit the property in person. The Captain is glad of this legacy, as it will enable him to provide for his adopted daughter, Ruth. He leaves her in charge of Mrs. Lawrence and, with his friend Bunce, starts for South Africa. They are met by Krako, the overseer of the property, who has come to drive them to it in his wagon. Bunce mistrusts him, but there is nothing left to do but follow him. He takes them to the property, where Barnacle discovers that Markham has left an African wife and seven children, who want to adopt him as their father. He gets some very valuable diamonds from a safe in the house, and these excite the cupidity of Krako. He works on the jealousy of the wife and they plot with some other natives to kill the sailors as they sleep. Barnacle and Bunce, however, let themselves down out of a window with their possessions, take two horses which they are forced to ride barebacked and fly the place. After many difficulties they reach their native land, and Barnacle, happy in his legacy, hangs some of the diamonds on Ruth's neck.

PATHES

BEATRIX D'ESTE (Sept. 3).—Beatrix D'Este, a beautiful Italian widow, is loved by Orlando, an Italian nobleman, and also by the powerful Duke of Milan. She refuses the Duke, who plots to prove to her that her lover is false. The plot succeeds and she gives her consent to the Duke. Orlando, hear-of this, seeks to die, and the young widow is informed that he has killed himself for love of her. She rushes to him in her bridal robes and learns from his own lips that she is the victim of treachery.

LOCKED OUT OF WEDLOCK (Sept. 4).—Saying farewell to his bachelor friends keeps Dudley Brown out of bed until the cold, gray dawn of his wedding morning. He tells his landlady to wake him at ten and tries to get some sleep, but is disturbed by boys playing beneath his window. Dressing hurriedly (and scantily) he goes to the yard and sets the watchdog loose. This stops the noise of the boys but not their miscbief. Brown dozes off in the shade of the old apple tree. The boys return, lock the dog's collar about Brown's neck and leave him there. Ten o'clock arrives, and after a search the landlady finally discovers Brown. She tells him the time and he rushes to keep his appointment. But pshaw! he is chained to the dog-house. To get away he takes a piece of the kennel with him. He starts on a wild run to meet his bride, but a policeman suspects he has broken his chain and escaped from some asylum. His explanations sound preposterous, and after a struggle he is locked up for safe keeping. However, the key is secured, the bride acquainted with her lover's mishap, and she marries him in spite of it.

THE PENALTY PAID (Sept. 5).—Black Hawk and Red Fox, members of two neighboring tribes, dispute the ownership of a carcass, and in the struggle which follows Red Fox is killed. Black Hawk informs the Chief, bis father-in-law, of the act, and is condemned to wander the plains with the body of Red Fox tied to his back. Black Hawk is discovered, exhausted, by two braves, members of a warring band, who relieve him of his burden. Their chief accepts him as one of his warriors. An expedition against Black Hawk's former tribe results in the capture of the Chief's daughter, Black Hawk's squaw. The outcast proves his love for her by helping her to escape and return to her own people, and for this her father welcomes Black Hawk back to his old stamping ground.

WIFFLES AND THE MAGIC WAND (Sept. 6).—Wiffles, the noted comedian, is married to a shrew, who proves more than his match in their many conflicts. A discolored eye is the last straw, and Wiffles decides to tame his wife's aggressiveness. He buys tbe magic wand of Professor Jinks and marcbes bravely home. He arrives late for dinner and his wife aims a blow at him. He touches her with the magic wand, but, alas, with the wrong end, producing two wives instead of making one disappear. The wives combine forces, take the magic wand away and pound the unfortunate Wiffles until he apologizes.

On the same reel:

THE BUD, THE LEAF AND THE FLOWER.—One of the wonders of nature. the growth of a flower, reproduced in color.

GEE! MY PANTS (Sept. 7).—The call of duty and his love for his new hat place Dr. Gibbs in an embarrassing predicament. While he is hurrying to attend to a patient his hat blows into a pond. Seeing no one near, the physician divests himself of his trousers and wades into the stream. A tramp makes off with the clothing and leaves Gibbs looking very much like an acrobat. The doctor manages to secure the blanket from his carriage, however, and thus continues his journey. Reaching the patient's house, a watch-dog flirts with the loose end of the improvised trousers. The doctor's screams acquaint the family with the situation, and they provide him with a pair of real trousers, four sizes too large. The medicine man is almost happy on the return trip. He meets his sweetheart, whose automobile is stalled in a sea of mud, and offers to transfer her to his carriage if she will promise to marry him. She accepts the offer, but her weight in his arms, the mud, and the clumsy attire are too much for his equilibrium and he slips. To say what happens after this would be spoiling a good story.

RELIANCE

CALEB WEST (Sept. 18).—Reel 1.—Henry Sanford, a civil engineer, has a contract to build a lighthouse at the ledge at Keyport. He employs the service of Captain Joe Bell and his well-trained sailors, and of Caleb West, the master diver. Caleb has a young wife who, left alone while Caleb is at sea, finds her life monotonous and lonesome. Bill Lacey, a handsome young seaman at work on the ledge, has his eyes on Betty, and constantly makes overtures to her, which at first she repulses. An accident to the boiler of the sloop employed in the work cripples several of the men, and Lacey is badly wounded. Betty, with the other women in the port, is summoned as nurse, and Lacey becomes her charge. Lacey makes the best of his opportunity and plays upon her sympathy. Pity for the suffering man and the unaccustomed position of responsibility awakens new feeling in Betty, and when Lacey is again well she finds her old position in the humble cabin intolerable. A note from Caleb saying that the work at the lighthouse would keep him away from home some time longer decides her and she goes away with Lacey. Caleb, returning from his work, finds her gone, and in complete dismay reads her note of explanation.

Reel 2.—Betty, in her innocence, has grasped at the idea of elopement with Lacey as a means to get away from her lonesome life at the ledge and had not realized what was required of her. Arrived in the city, she becomes frightened at Lacey's ardent lovemaking and when in his madness he uses force she rushes away from him. She goes to Sanford as her only refuge. Sanford, at first bitter against her, softens as he hears her story and he takes her to the home of a friend of his, Kate Leroy, who gives her refuge for the night. Kate is kind and sympathetic and in a general way points out to Betty the error of her flight and gets her consent to going back. A telegram brings Captain Joe on the scene, and he gladly forgives Betty and takes her home.

Caleb, in the nobility of his soul, forgives his wife, but thinking that she will never be happy with him, refuses to take her back. He is lonesome without her, and she, equally unhappy, lives her own life at Captain Joe's. She takes a position in a store so as not to be dependent on Captain Joe. She is returning home from work one evening at dusk and is accosted and insulted by Lacey. In her terror she screams and Caleb, who has made it a habit to follow her, himself unseen, rushes up and falls upon her assailant while she runs safely home. Caleb begins to feel that Betty really needs him, and decides to take her back. He goes to Captain Joe and tells him that he has come for Betty. The Captain, overjoyed, brings the penitent young wife in to her forgiving husband and leaves them in the happiness of their reunion.

THE REDEMPTION (Sept. 21).—Ellen receives a letter from her brother Bob, who is in prison for assault while under the influence of liquor, telling her he will be free in a week and asking her to meet him. She does so and prevails upon him to go home with her. He refuses to meet her husband, desiring to defer it until he has "made good," so the husband is kept in ignorance of the fact that his wife has a brother. Ellen's little girl takes a great fancy to Bob and the clandestine meetings are happy times for all three. The husband blows cigar smoke rings around the child's head, and the brother follows suit, using a cigarette. It is a half burnt cigarette found by the husband that first gives rise to suspicions of his wife's unfaithfulness. These suspicions are latter confirmed by the child's prattle about liking the other man's smoke rings better than his. He finds a note from the brother telling her the clothes she gave him proved a good fit and that he would be there the next day to bid her good-bye. He returns from his office in time to find his wife in her brother's arms, and many tense dramatic moments follow before the situation is cleared up and husband and brother are reconciled.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

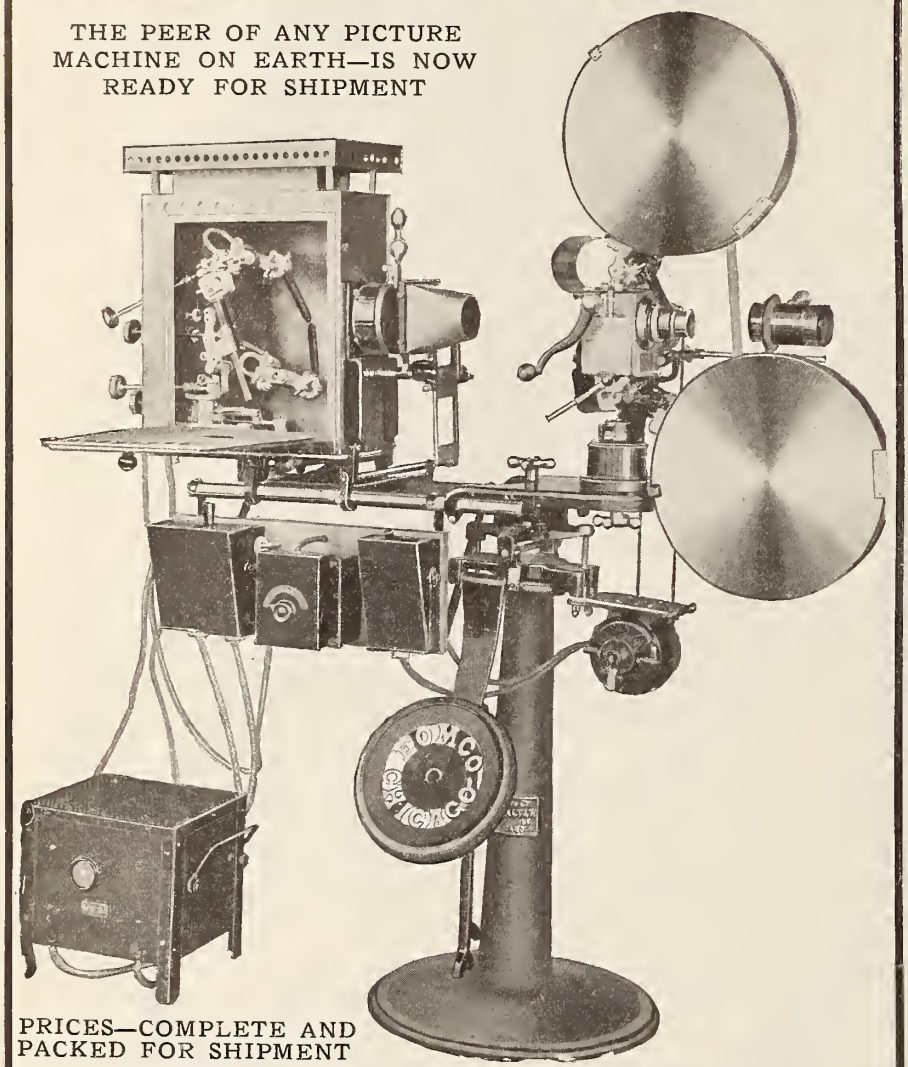
The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

LUBIN

A SUBSTITUTION (Sept. 2).—Harry Lawn, at home from college, has fallen in love with Dorothy Somers, a summer boarder at his father's farm. Lem Durpee, the "hired man," also falls victim to Dorothy's charms, while Miss Priscilla Vane, a maiden lady "on the shady side of forty," becomes smitten with Harry. The attentions of Lem and Priscilla wearying the two lovers, they plan to elope. They are overheard by Lem, by Priscilla, and by Dorothy's father, who decides to stop the elopement. Priscilla resolves to take Dorothy's place and marry Harry herself. At dinner Priscilla drops a sleeping powder into Dorothy's coffee. The powder takes effect and Dorothy goes to her room and drops to sleep. Priscilla dresses in Dorothy's clothes, putting on a heavy veil. Lem goes to the barn to chloroform a cat. It gives him an inspiration, which is to take Harry's place and elope with Dorothy himself. Harry comes into the barn; presently Lem "puts him out of business" and dons Harry's auto togs, which with the goggles effectually disguise him. A whistle at Dorothy's window and the elopement is on, Priscilla and Lem starting off with a horse and wagon, as Lem has not mastered the mysteries of an automobile. Dorothy's father, waiting in his room, falls in a doze, and awakes just too late to stop the elopement. In his haste to overtake the lovers he falls down stairs, arousing the household. A number of the boarders in the Somers car give chase. The car breaks down. A match, lit to ascertain the trouble, causes an explosion, which spoils the car for immediate use. The pursuers then have to "foot it." Lem and Priscilla, unconscious of each other's identity, arrive at the minister's. The pursuing party, well nigh breathless, arrive at the parsonage and hurry in just as the minister is pronouncing Lem and Priscilla man and wife. Somers berates Priscilla soundly, believing her, of course, to be his daughter. Priscilla removes her veil and Lem looks decidedly foolish. He takes off his cap and goggles and Priscilla learns the worst. Congratulations seem to be in order and Lem accepts them sheepishly, while Priscilla, deciding that Lem is better

THE 1913 MODEL MOTIOGRAPH

THE PEER OF ANY PICTURE MACHINE ON EARTH—IS NOW READY FOR SHIPMENT



PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.
THE PRICE HAS GONE UP FOR THREE REASONS:
1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete.

OUR GUARANTEE

FREE UPKEEP FOR ONE YEAR COVERING PARTS of the 1913 model Motiograph mechanism, THAT MAY BECOME WORN OUT IN SERVICE, or WHICH MAY SHOW DEFECT IN MATERIAL OR WORKMANSHIP, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
564-572 W. Randolph Street CHICAGO, ILL.
For Sale by Live Dealers Everywhere

than no man at all, concludes to make the best of things.

THE BANK CASHIER (Sept. 4).—George Graham and James Fairbanks are two young men employed in the bank at Carson City, of which John Davis is the president. Davis has a pretty daughter, Helen, and both young men have surrendered their hearts to her, but she prefers only George and plainly shows her preference by deliberately snubbing James. His jealousy is aroused and he can scarcely conceal his feelings of enmity toward George, who only pities him. Mr. Davis is suddenly called away to look at a prospective purchase of land and leaves the bank in George's care. James also leaves the office before his regular quitting hour and goes to a gambling place near the bank and loses heavily, giving the winning gambler an I. O. U. for a large sum. The gambler, knowing James is an employee of the bank, also that his salary is not large enough to ever make good the I. O. U., induces him to rob the bank. This James finally agrees to do, so they wait the time, when they will be sure of no interruption. Helen, who has made a social call on George, playfully closes the vault door on bim while he is putting away the day's cash and, finding that she cannot open the door again, rushes out to get her father, who is now miles away from town. Frantic with fear, she drives her pony at its topmost speed and soon reaches her father and both ride to the rescue of the imprisoned cashier, who is slowly suffocating in the vault. In the meantime James and the gambler have entered the bank, opened the vault and are about to leave with the money when George recovers sufficiently to realize that a robbery is taking place and shoots at James, wounding his hand severely. The gambler quickly closes the vault door, leaving George to his fate. On the arrival of Helen and her father they find the vault still locked and, upon opening it, find the cashier with still a spark of life left and begin the work of resuscitation. He regains his strength long enough to tell of the robbery and again swoons. Helen telephones for a doctor, who has been busy dressing the wounded hand of the thief—but quickly binding it, he starts for the bank to answer Helen's call. The two thieves, fearing capture, compel him at the point of a revolver to drive them to a railroad station. The banker jumps into his auto and pursues them, finally bringing them to bay. On his return to the bank he finds Helen, who has used her knowledge of "first aid to the injured" to good advantage, and George, both wishing they were one. The banker, believing George is worthy of his only child, gives bis consent.

CINES—George Kleine

A TRAGEDY OF LONG AGO (Sept. 3).—With great pomp and ceremony the marriage of Beatrice and Philip Viconti is solemnized. But the latter does not long remain true to his nuptial vows, for soon afterwards, while out hunting, he meets Agnes, of Maino, and falls madly in love with her.

Beatrice learns of her husband's perfidy and, with the help of her faithful friend and adviser, Macaruffo, plots revenge. But, unfortunately, a traitor informs Philip of the plan and the latter, with several of his men, surprise the pair and imprison them in the tower.

During the night Macaruffo gains Beatrice's consent to escape with him. Suspending a rope from their lofty prison window he makes a perilous descent, hand under hand, with his intrepid comrade clinging to his shoulders. But lo! when they are about twenty feet from the water of the lake surrounding the tower the rope breaks, precipitating them into the water. With a few powerful strokes, however, the brave fellow succeeds in reaching the opposite shore, with his almost lifeless burden.

They escape to the hills, but soon are pursued by Philip, who overtakes them with his soldiers. Macaruffo dies nobly, defending Beatrice, but the latter is captured and heartlessly sent to the block.

ECLIPSE—George Kleine

AN ECCENTRIC SPORTSMAN (Sept. 4).—When the clock strikes four in the morning Jack leaves his bed with a yawn and proceeds to dress and breakfast, in preparation for a good day's fishing. He accomplishes everything with the least possible exertion; he sweeps his clothes with a broom, jumps cleanly into his boots, makes a tablecloth out of the counterpane, drinks his tea from the pot, and swallows his eggs and other viands whole.

He then takes his fishing tackle down from the wall and, calling his faithful dog, "Sport," makes his way towards the river. There he meets with all sorts of adventures, and does most everything but catch any fish. At nightfall he returns triumphant with great stories of his luck and prowess, but no fish.

On the same reel:

FROM LAUTERBRUNNEN TO MURREN (Switzerland).—A delightful journey across the Bernese Alps, by Funicular Railway, at an altitude of 7,000 feet. The Alpine scenery is simply superb; the snow-capped mountains, the deep, narrow gorges, and the quaint little villages perched upon the mountain slopes offer a fascinating sight.

On the same reel:

SMALL GAME AT THE ZOO.—An instructive as well as interesting subject, introducing many of the smaller inhabitants of the zoological gardens.

BIOGRAPH

MR. GROUCH AT THE SEASHORE (Aug. 26).—This ill-tempered gentleman accompanies his wife to the seashore, but being so insanely jealous of her makes the stay there rather unpleasant. First of all, he refuses to go bathing in the surf with her, and she, despite his command not to, goes in alone. Towering with rage at his wife's defiance, he gets himself into several embarrassing positions. In fact, be makes a fool of himself generally.

On the same reel:

THROUGH DUMB LUCK.—A sneak thief snatches a jewel bag from a woman in the park and gets away with it. His act is seen by another crook, who follows him and wants a share of the loot. The affair is reported to the police and a couple of detectives are put on the case. The boob cop of the force begs to be allowed to work, but is denied, the other policemen giving him the laugh for his presumption. Well, he turns the laugh on them by catching the thief and restoring the jewels. although it was by accident.

A PUEBLO LEGEND (Aug. 29).—This production, which comprises two reels, was made in the old Pueblo of Isleta, New Mexico, where the incidents of the story were supposed to have occurred. The costume plates, shields, weapons and accessories were kindly loaned by the Museum of Indian Antiques at Albuquerque, New Mexico. The opening scene occurs on a feast-day in early times before the coming of the Spanish to that country. During the Spring Dance of the Green Boughs, the sun priest tells the story of the turquoise stone that fell from the sky centuries before and was imbedded in the earth, the recovery of which would mean light, happiness and prosperity to the people of Isleta. The Great Brother, the exemplar of the tribe, is chosen as the one most worthy to be sent on the holy mission. The dangers and hardships which he endures during his long quest go to make a most beautiful portrayal of early Indian symbolism.

KINEMACOLOR

THE GREAT WATER BEETLE (Sept. 2).—A subject of intense interest in which the small water beetles of a brownish color, about two inches long, are shown destroying venomous snakes. These ferocious little beetles attack the snake under the surface of the water and attach themselves to the body, their object to get to the head and throat. The snake endeavors to hide itself in the moss and seaweed to protect itself from the beetles, but is finally driven from its refuge and the battle begins, with all its agonies and bloodshed. The attack is renewed again and again until one beetle attaches itself upon the back of the snake's head. Then the battle rages in earnest. The snake, writhing and twisting and lashing itself in every conceivable kind of a knot, makes the water boil with action. This continues while the little beetle gradually works itself around the head of the snake, which is trying in every way possible to rid itself of its tormentors. At last the efforts of the snake gradually cease, and the water takes on a pinkish hue tinged by the blood shed in this death combat. The fact that this picture is taken below the surface of the water gives a novel sensation, to say nothing of the terrible carnage depicted in every tint and hue of the deep.

THE PRICE OF SUCCESS (Sept. 2).—In a small village on the coast of Italy under the cool, sheltering branches of green foliage, a crude altar is erected by the peasants for the marriage of a young artist to a beautiful peasant girl. The Italian breakfast is served in the garden where the friends "Toast to the bride," after which the priest accompanies his flock to the shore to bless the bride and groom on their journey to America.

Arriving in New York, they are directed by a flower vender, a countryman, to modest lodgings. In a poorly furnished garret studio, the young artist works day after day over his canvas until at last, poverty-stricken, his wife finds work in a nearby laundry, that they may have bread.

A child is soon born and the artist strikes upon the idea of posing his wife and baby as "Madonna and Child." This he does, but poverty presses them hard and his wife falls ill, so he tries to sell his works. While in the street he is run down by an automobile. The gentleman whose machine strikes him takes him to his home where they discover that he is not badly hurt, and look at the picture. He is offered a princely sum for his work, which he accepts. Rushing home he finds his wife leaning over the child, apparently asleep. He places the money beside her carefully, so as not to awaken her, hoping to give her a pleasant surprise, only to discover her dead.

Success is his, but death the price.

THE NOTE AND THE SHIRT (Sept. 2).—Helen, a delightfully pretty girl employed in a shirt factory, becomes tired of the life of a factory girl, and while in the mood places a note in one of the shirts, offering to marry the man who chances to buy it, trusting to the guiding hand of Cupid.

The shirt is delivered to an outpost store in the far West, where the owner discovers the note. After reading it, he decides to arrange an auction of the shirt, which, after much bartering, is secured by a typical Westerner, though much desired by a younger fellow. The possessor of the note immediately sends for the girl, but when she receives the note and money she is doubtful, at the same time pleased. One of her friends working with her has an idea. She suggests that Helen should disguise as a colored woman, that she might first view her future husband. This is agreed upon and she soon arrives at the Western town where her intended and his friends await her arrival. However, when they discover that she is apparently a colored woman, they make a quick get-away and decide to play a joke on the fellow who had been disappointed at not being able to buy the shirt. They offered to sell him the shirt, describing the girl as a beauty, and he readily agrees, losing no time in going to the station, only to find that his friends have put one over on him. As he starts to leave, the girl realizes that the joke has been carried too far and seeks relief in tears, which wash away some of the burned cork, revealing her pink cheeks. The surprised cowboy rushes her off, marrying her, and presents her to his much-astonished friends, thus turning the joke on them.

SOLAX

THE SOUL OF THE VIOLIN (Sept. 13).—Tony and Dolores are happy together. Tony's blindness makes no difference. He earns money by playing on his old violin, an instrument very dear to him. His happy existence is interrupted by a rich man, a Mr. Gilbert, who is interested in music. Tony and Dolores one day play before Mr. Gilbert's palatial home. The harmonious strains of the violin attract his attention.

The alluring beauty of Dolores fascinates Mr. Gilbert. He is very attentive and it occurs to him that he could be near her always if be arranged to take violin lessons from her blind husband. In this way an acquaintanceship develops. Mr. Gilbert is captivated by Dolores' Eastern seductiveness and takes advantage of every opportunity of being in her presence. He invites her to a masquerade ball and other functions. Her poor, blind husband is ignorant of the growing attachment and constant companionship of the two.

Events come to a climax when Dolores, temporarily overwhelmed by Gilbert's luxurious living, leaves her husband.

Tony, abandoned and helpless, is soon reduced to penury and is forced to sell his violin.

Later, after the novelty of living in luxury wears off, Delores begins to think of her abandoned and helpless husband. Gilbert's attempts at this time to get familiar and she repulses him. Then her slumbering conscience is awakened.

That night she sees a vision of her blind husband in despair. The strains of his old violin vibrate in her ears. With determination she casts off her fine clothes, which Gilbert, in his generosity, had presented to her, and then clothes herself in the rags in keeping with her station. She goes back to her husband, full of remorse. He waits for her and he takes her to his heart. The soul of the violin has done its work, and forever after they live in harmony and good cheer.

TREASURES ON THE WING (Sept. 11)—Dr. Brown is called out of town on an emergency case. Mrs. Brown, a woman who loves her husband, is very attentive to him and sees to the doctor's wants most diligently. When the doctor is about to leave, Mrs. Brown notices the large, awkward health shoes which her husband wears and immediately she protests that if he went out of town in those shoes he would be the laughing stock of all. She induces him to take them off and wear his "city shoes." Before the usual leave-taking the doctor gives his wife a roll of bills with the request that she deposit it in the bank for him.

The doctor gone, the wife places the money in a purse and locks it in a bureau drawer for temporary safe keeping. Mrs. Brown's little daughter knows all this and as she looks on the calendar and sees that it is April 1st she waits until her mother puts her to bed and then, when all is quiet, she stealthily walks down stairs, removes the money from the drawer and places it flat under the inner sole of her father's big shoes. She substitutes for the money in the purse the note—"April Fool —Go to School—Tell your mother you're a fool." Then she steals up to bed.

In the dead of night a burglar enters the house and among other things steals the purse! When he arrives in his den he discovers the note and is much amused at the joke on him.

Mrs. Brown the next morning sees her husband's shoes and decides to get rid of them forever, so she gives them to a passing tramp, who finds that the shoes are too good for him and pawns them.

In the meantime Dr. Brown comes home, and when he asks about the money, the robbery is discovered. The child leaves the rumpus and goes for the shoes and discovers they are gone. She tells her story and then Dr. Brown makes a wild dash to recover the shoes and the money. His adventures are ludicrous.

The shoes turn up unexpectedly from the pawnbroker's via the butler and the poor fellow is innocently involved in a complicated case out of which he finds it difficult to extricate himself.

FOR SALE CHEAP

Prevost Film Perforating Machine. Perfect order, like new. Large model wtih motor. Cost $450.00—$165.00 cash takes it.

ACME FILM CO., Inc.
130 W. 37th St. New York

NIAGARA SLIDES

Means to you the best on the market. Just now six announcements for $1.00. Now don't think because they're cheap that they're not first-class. They are, and we're bound to please you in large quantitiesn bound to please you or refund your money. We buy stock in large quantities, we pay no big city rent; we're in the business to show you what a good slide means. Send for catalog, and let us tell you of our advertising and novelty slides.

NIAGARA SLIDE COMPANY,
Lockport, N. Y.

FILMS FOR SALE

From $2.50 per reel up. Send for list.

ACME FILM CO.
130 W. 37th St. New York

FILM PROJECTORS
FOR SALE

One new Newman & Sinclair latest model; never used; one rotary wheel perforator, in good condition. Can be seen at this office. Apply ALFRED H. SAUNDERS, 30 W. 13th St., New York.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 22—The Maniac	
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 17—The Airman	
July 17—The Legend of the Chrysanthemum	

AMERICAN

Aug. 8—The Girl and the Gun	
Aug. 12—The Battle Ground (2 reels)	
Aug. 14—The Bad Man and the Ranger	
Aug. 15—The Outlaw Colony	
Aug. 19—The Land of Death (Dr.)	
Aug. 21—The Wooing of Wathena	
Aug. 22—The Bandit of Point Loma	
Aug. 26—The Jealous Rage	
Aug. 28—Lonesome Trail Pioneers	
Aug. 29—The Will of James Waldron (Dr.)	1000
Sept. 2—The Greaser and the Weakling (Dr.)	1000
Sept. 4—The Masked Gun (Dr.)	1000

NEW YORK MOTION PICTURE CO.
"101 Bison"

July 30—The Desert	
Aug. 2—The Gambler and the Girl	
Aug. 6—The Reformed Outlaw	
Aug. 9—The Garrison Triangle	
Aug. 13—The Bugle Call	
Aug. 16—The Other Girl	
Aug. 20—The Buffalo Hunt	
Aug. 23—The Reckoning	
Aug. 27—The Bandit's Gratitude	
Aug. 30—The White Lie	
Sept. 3—The Honor of the Trihe	
Sept. 6—An Old Tune	

BISON (UNIVERSAL)

Aug. 3—His Partner's Share (Dr.)	
Aug. 6—A Western Girl's Dream (Drama)	
Aug. 10—Her First Choice (Drama)	
Aug. 13—The Widow's Claim (Drama)	
Aug. 17—The Shot that Failed (Drama)	
Aug. 20—How He Made Good (Com.)	
Aug. 27—For Love, Life and Riches (Dr.)	
Aug. 31—A Shot in the Dark (Dr.)	
Sept. 10—A White Indian	

BRONCHO

Sept. 18—Sundered Ties	
Sept. 25—His Better Self	

CHAMPION

July 29—The Poisoners	
Aug. 5—What a Woman Will Do (Rr.)	
Aug. 12—For His Child (Dr.)	
Aug. 19—The Bum and the Bomb (Com.)	
Aug. 26—The Foundling	
Sept. 2—The Maid and the Rocks	
Sept. 9—The Trysting Tree (Dr.)	

COMET

July 29—Reconciled at Reno (Com.)	1000
Aug. 3—The Sheriff Outwitted (W. Dr.)	1000
Aug. 5—A Bachelor's Romance (Dr.)	1000
Aug. 10—Holdup in Buckeye Canyon (W. Dr.)	1000
Aug. 12—Two Women and One Man (Dr.)	1000
Aug. 17—Western Chivalry (W. Dr.)	1000
Aug. 19—House of "No Children" (Com.)	1000
Aug. 24—The Deputy's Duty (W. Dr.)	
Aug. 26—A Divided House	
Aug. 31—The Moonshiner's Task (Dr.)	
Sept. 2—The Dentist's Dilemma	
Sept. 7—A Waif of the Mountains	
Sept. 9—The Romantic Suicide	
Sept. 14—A Frontier Soldier of Fortune	

ECLAIR

Aug. 11—The Foster Sister	
Aug. 11—Carlsbad	
Aug. 13—Daddy (Com.)	
Aug. 15—Aunt Hetty's Gold Fish (Com. Dr.)	
Aug. 18—A Child to the Rescue (Dr.)	
Aug. 18—Egyptian Ruins	
Aug. 20—Wanted: A Wife in a Hurry (Com.)	
Aug. 22—Robin Hood (Dr.)	
Aug. 25—The Will (Dr.)	
Aug. 25—A Moslem Lady's Day	
Aug. 27—Dolls	
Aug. 29—The Passing Parade	
Sept. 1—Two Brave Little Hearts	
Sept. 3—The Actress Pulls the Strings	
Sept. 5—The Guest at the Parsonage	
Sept. 8—The Kind Old Man	
Sept. 10—The Marshal's Honeymoon (Com.)	
Sept. 10—The Haunted Bachelor (Com.)	
Sept. 12—The Rancher's Lottery (Com. Dr.)	
Sept. 16—A Marriage of Convenience (Com.)	
Sept. 16—Around Constantinople (Travel)	

GREAT NORTHERN

	Feet
July 20—Uncle Reuben Goes to Town (Com.)	332
July 27—Don't Go on the Spree (Com.)	876
Aug. 3—The King's Power (2 reels) (Dr.)	2000
Aug. 10—Thou Shalt Not Kill (Dr.)	
Aug. 10—When the Cat's Away (Com.)	
Aug. 17—The Prodigal's Return (Dr.)	
Aug. 24—For Her Sister's Sake (Dr.)	944
Aug. 31—Love is Blind (Dr.)	943
Sept. 7—The Afflicted Governor (Com.)	496
Sept. 7—The Spring Lock (Com.)	457
Sept. 14—Aunt Jane's Will (Com. Dr.)	1000

GAUMONT

Aug. 15—Their Lives for Gold	
Aug. 20—Her Supreme Sacrifice	
Aug. 20—Her Supreme Sacrifice	
Aug. 22—Androclus and the Lion	
Aug. 27—The Story of Chopin	
Aug. 29—Marriage on the Run	
Sept. 3—Refugee's Casket (2 reels)	
Sept. 5—A Midnight Encounter and The Launching of the Imperator	
Sept. 10—Love's Serenade	
Sept. 12—The Plague-Stricken City	
Sept. 17—Queen Elizabeth's Token	
Sept. 19—Kings in Exile (2 Reels)	
Sept. 24—The Heart of a Redman	
Sept. 26—The Stolen Cub	
Oct. 1—The Convict's Band	

GEM

July 23—Bread Cast Upon the Waters	
July 30—Back to Her Own	
Aug. 6—'Neath the Homespun	
Aug. 13—Bahette (Dr.)	
Aug. 20—White Dove's Sacrifice (Dr.)	
Aug. 27—Bahy Fingers	
Sept. 3—The Celebrated Case (2 Reels)	
Sept. 10—A Turn of Fate	

IMP

Aug. 17—In and Around Charleston, S. C. (Scenic)	
Aug. 19—Padrone's Daughter (Dr.)	
Aug. 22—The Castaway (Dr.)	
Aug. 24—Chappie, the Chaperon	
Aug. 24—The Great Geysers of Yellowstone Park	
Aug. 26—Making Good	
Aug. 29—A Happy Family	
Aug. 31—A Case of Smallpox	
Aug. 31—Her Burglar	
Sept. 2—The Love Test	
Sept. 5—Tears of the Weak	
Sept. 7—Lem's Hot Chocolate	
Sept. 7—Queenie and the Cannihal	
Sept. 9—The Intrigue (Dr.)	
Sept. 12—Human Hearts (Dr.) (2 reels)	
Sept. 14—Dalhy the Tomhoy and Dick's Predicament	

ITALA

Feh. 17—Making a Cinematograph Scene	
June 29—The Great Bank Failure (2 reels)	
July 6—A Woman's Duplicity (Dr.)	
July 20—Magical Hat	
July 20—An Eventful Day	

KEYSTONE

Sept. 23—Cohen Collects a Deht	
Sept. 23—The Water Nymph	
Sept. 30—Riley and Schultze	
Sept. 30—The New Neighbor	

LUX
By Prieur.

	Feet
July 26—Mr. X and the Unfortunate Heiress (Dr.)	967
Aug. 2—The Mysterious Flowers (Dr.)	983
Aug. 9—A Race for Liherty (W. Dr.)	580
Aug. 9—The Postman's Escapade (Com.)	272
Aug. 16—Tommy Saves His Little Sister (Dr.)	
Aug. 23—Uncle's Favorite Pudding (Com.)	744
Aug. 23—Views of the Livran (Sc.)	239
Aug. 30—The Modern Child (Dr.)	990
Sept. 6—A Cripple's Folly (Dr.)	990

MAJESTIC

Aug. 4—Farmer Allen's Daughter (Dr.)	
Aug. 6—The Higher Thought (Com.)	
Aug. 11—The Matrimonial Substitute	
Aug. 11—The Striped Parasol	
Aug. 13—A Summer Idyl	
Aug. 18—Toodles	
Aug. 20—The New Butler	
Aug. 25—A Corner in Kisses	
Aug. 27—The Disputed Claim	
Sept. 1—The Chaperon	
Sept. 3—Mahel's Beau	
Sept. 8—Willie's Dog and The Pleasures of Camping	
Sept. 10—Lola's Sacrifice	

MILANO

	Feet
Aug. 10—Playthings of Fate	
Aug. 17—Their Guardian Angel	
Aug. 24—The Courage of Fear	
Aug. 31—A Circus Romance	
Sept. 7—Victims of Ingratitude (2 Reel)	
Sept. 14—The Wedding Gift	

NESTOR FILM COMPANY

July 31—The Ohligation	
Aug. 2—Young Wild West Washing Out Gold	
Aug. 7—Fatty of E. Z. Ranch (W. Com.)	
Aug. 9—A Mexican Mix-up (Dr.)	
Aug. 12—A Tale of the Foothills (Dr.)	
Aug. 14—How Steve Made Good (Com. Dr.)	
Aug. 16—The Miner's Widow (Dr.)	
Aug. 19—When the Heart Calls (Dr.)	
Aug. 21—The Alihi (Dr.)	
Aug. 23—A Stuhhorn Cupid	
Aug. 26—The Story of a Wallet	
Aug. 28—Uncle Bill	
Aug. 30—The Girls and the Chaperon	
Sept. 2—On the Border Line	
Sept. 4—The Evidence	
Sept. 6—The Girls and the Chaperon	
Sept. 9—In the San Fernando Valley (Dr.)	
Sept. 11—The Men Within (Dr.)	
Sept. 13—Those Lovesick Cowhoys	

POWERS' PICTURE PLAYS

Aug. 14—Wanted, a Practice (Com.)	
Aug. 16—The Golden Rule (Dr.)	
Aug. 21—Her Diary (Dr.)	
Aug. 23—Life's Lesson (Dr.)	
Aug. 28—An Exciting Outing	
Sept. 4—Love Will Find a Way	
Sept. 6—His Weakness	
Sept. 11—His First and Last Appearance (Com.)	
Sept. 13—The Supreme Power	

RELIANCE

Aug. 21—One Against One	
Aug. 24—North of 53	
Aug. 28—Secret Service Man	
Aug. 31—Thelma (2 reels)	
Sept 4—The Heart of a Cossack	
Sept. 7—The Bully and the Shrimp	
Sept. 11—Love Knows No Laws	
Sept. 14—For Love of Her	
Sept. 18—Caleb West (Dr.) (2 reels)	
Sept. 21—The Redemption	

REPUBLIC

Aug. 5—The Octoroon's Sacrifice	
Aug. 12—The Borrowing Simp	
Aug. 19—The Curse of Drink (Dr.)	
Aug. 26—The Pickaninnies and the Watermelons	

REX

Aug. 15—The Greater Christian (Dr.)	
Aug. 18—Thus Many Souls (Dr.)	
Aug. 22—An Old Fashioned Girl (Dr.)	
Aug. 25—The Leader of the Band (Dr.)	
Aug. 29—A Japanese Idyl	
Sept. 1—In Honor Bound	
Sept. 5—From the Wilds	
Sept. 8—The Ghost of a Bargain	
Sept. 12—The Squatter's Rights (Dr.)	
Sept. 15—Lost, a Husband (Com.)	

SOLAX

Aug. 21—His Douhle	
Aug. 23—The Equine Spy (2 reels)	
Aug. 28—Phantom Paradise	
Aug. 30—Playing Trumps	
Sept. 4—The Fight in the Dark	
Sept. 6—Open to Proposals	
Sept. 11—Treasures on the Wing	
Sept. 12—Fra Diavolo (3 reels), States Rights Feature	
Sept. 13—The Soul of the Violin	
Sept. 25—Duhlin Dan (3 reels)	

THANHOUSER COMPANY.

Aug. 18—Warner's Waxworks	
Aug. 20—The Darkest Hour	
Aug. 23—Conductor *786	
Aug. 25—When a Count Counted	
Aug. 27—Lucile (Part 1 and 2)	
Aug. 30—Lucile (Part 3)	
Sept. 1—The Capture of New York	
Sept. 3—The Voice of Conscience	
Sept. 6—His Father's Son	
Sept. 8—Don't Pinch My Pup	
Sept. 10—A Star Rehorn	
Sept. 13—The Birth of the Lotus Blossom	

VICTOR

Aug. 23—Her Cousin Fred	
Aug. 30—The Winning Punch	
Sept. 6—After All	
Sept. 13—All for Love	

THE THANHOUSER THREE-A-WEEK

RELEASED SUNDAY, SEPT. 8

"Don't Pinch My Pup"

This was the ultimatum that a little newsie issued to the police department. He had learned that they would "pinch" his pup under the new dog license laws, and he sent them his defiance. They laughed at it—but made him glad that he sent it.

RELEASED TUESDAY, SEPT. 10

A Star Reborn

A great Shakespearean actor gives a stage-struck girl a chance, when all had rebuffed her. She "makes good" and is finally won from the stage by a young millionaire. Years after, she discovers that Shakespearean plays are passé and the actor who had befriended her is penniless. She and her husband, backed by their wealth, rescue him from his plight and soon he is starring again.

RELEASED FRIDAY, SEPT. 13.

The Birth of the Lotus Blossom

FIRST OF THE JAPANESE STORIES

A "Japanese Craze" is on in Broadway—from which the rest of the country gets its theatrical tastes. Three New York playhouses are opening with dramas laid in Japan. This series will enable the small theatre TO BOOK "JAP" PLAYS BEFORE THE LARGE THEATRE CAN GET THEM. Beat the "Big houses" to it.

Thanhouser Co., New Rochelle, N. Y.
Send me FREE August Feature-frame. I am / I am not getting "The Thanhouser News."
Name .....
Address .....
Exchange .....

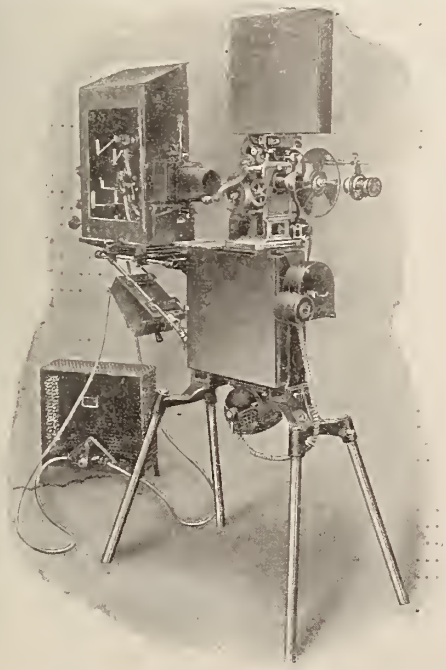
Coming! "UNDINE" After the Famous Riverside Classic In 2 Reels

TUESDAY, SEPT. 24

THANHOUSER COMPANY
NEW ROCHELLE, NEW YORK
Film Supply Company Agents for U. S. and Canada

GETTING 3 T 3 A WEEK?

ADVERTISERS GET RESULTS
FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry



POWER'S CAMERAGRAPH No. 6A

THE MODERN MOTION PICTURE MACHINE.

POWER'S CAMERAGRAPH has maintained its supremacy since the inception of the moving picture business, through sheer force of merit. In it are to be found more good points than can be discovered elsewhere, and it approaches closer to absolute perfection than any other machine.

PROJECTION—POWER'S has developed this to the highest point of efficiency—pictures absolutely without flicker, clear and steady.

PARTS—Interchangeable, easy of access and constructed of the best material that money can buy and all made by us, bearing our name and guarantee.

OPERATION—So delicately adjusted that a child may run it, though it always does a man's work—and without noise.

NO MORE DARK SCREENS, NO MORE INTERRUPTED PICTURES.

Our New No. 6 A is equipped with our patented loop setter device, which will re-set the lower loop automatically without stopping the machine.

These are but a few points, which make for POWER'S supremacy. It partially explains why we have made over 6500 installations of the No. 6 and 6 A in every corner of the world.

Do you want the best? Write for catalogue D explaining in full detail POWER'S CAMERAGRAPH, THE MODERN MOTION PICTURE MACHINE.

NICHOLAS POWER COMPANY
90 Gold Street, New York City

For fifteen years the leading makers of motion picture machines.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

July 29—Black Sheep (Dr.).....
Aug. 1—The Narrow Road (Dr.).....
Aug. 5—The Tourist (Com.).....
Aug. 5—What the Doctor Ordered (Com.)..
Aug. 8—A Child's Remorse (Dr.).....
Aug. 12—Rameses, King of Egypt (2 reels) (Dr.) .....
Aug. 12—The Inner Circle (Dr.).....
Aug. 15—An Interrupted Elopement (Com.)
Aug. 15—The Tragedy of a Dress Suit (Com.)
Aug. 19—With the Enemy's Help (Dr.).....1000
Aug. 22—A Change of Spirit (Dr.).....1000
Aug. 26—Mr. Grouch at the Seashore (Com.)
Aug. 26—Through Dumb Luck (Com.).....
Aug. 29—A Pueblo Legend.....
Sept. 2—In the North Woods (Dr.).....
Sept. 5—Getting Rid of Trouble (Com.)..
Sept. 5—He Must Have a Wife (Com.).....

CINES

C. Kleine

Aug. 6—The Little Orphan (Dr.)..... 903
Aug. 10—The Danger Line (Dr.).....1067
Aug. 13—Mona Lisa in Disguise (Com.).... 600
Aug. 13—Vicovaro, Italy (Sc.)..... 400
Aug. 17—A Convict's Gratitude (Dr.).....1025
Aug. 20—A Matter of Pride (Dr.)..... 963
Aug. 24—Jenkins, the Watchman (Com.)... 235
Aug. 24—Modern Naples (Sc.)..... 290
Aug. 24—A Picture C. O. D. (Com.)..... 450
Aug. 27—The Bridge of Lammermoor (Dr.)..1000
Sept. 3—A Tragedy of Long Ago (Dr.)....1000
Sept. 7—The Sacking of Rome (Dr.)..... 770
Sept. 7—Picturesque Sardinia, Italy (Sc.).. 230
Sept. 10—Scenes Along Salerno Coast, Italy (Sc.) 140
Sept. 10—The Conspiracy of Catiline (Dr.).. 885
Sept. 14—Honors Divided (Dr.).....1075
Sept. 17—Amalfi, Italy (Scenic); and A Gun Factory (Ind.); and Traditional Customs in Southern Italy (Top.) 1005
Sept. 21—Betrayed for Love (Hist.-Dr.)....1000

EDISON

July 17—Revenge is Sweet (Com.)..... 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.) 400
July 19—The Necklace of Crushed Rose Leaves 1000
July 20—The Little Artist of the Market (Dr.) 1000
July 23—The Sketch with the Thumb Print (Dr.) 1000
July 24—The Grouch (Com. Dr.) 985
July 26—The Escape from Bondage (Dr.)....1000
July 27—The Relief of Lucknow (Hist. Dr.).1000
July 30—More Precious Than Gold (Dr.)....1000
July 31—When She Was About Sixteen (Com.) 1000
Aug. 2—The Lord and the Peasant (Dr.)...1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 17, 1912 700
Aug. 3—Mary Had a Little Lamb (Com.)... 300
Aug. 7—Marjorie's Diamond Ring (Com.)..1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 14—Holding the Fort (Com.).....1000
Aug. 16—The Harbinger of Peace (Dr.).....1000
Aug. 17—Spring Log Driving, Maine.....1000
Aug. 20—The Street Beautiful (Edu.).....1000
Aug. 21—Mr. Pickwick's Predicament (Com.) 1000
Aug. 23—The Cub Reporter (Dr.).....1000
Aug. 24—The War on the Mosquito (Edu.) 1000
Aug. 27—Alone in New York (Dr.)..... 1000
Aug. 28—Helping John (Com. Dr.).....1000
Aug. 30—The Boy and the Girl (Dr.).....1000
Aug. 31—Simla (Sc.) 1000
Sept. 3—The Triangle (Com.-Dr.).....1000
Sept. 4—Aladdin Up to Date (Com.).....1000
Sept. 6—Believe Me, If All Those Endearing Young Charms (Dr.).....1000
Sept. 7—Bridget's Sudden Wealth (Com.)..1000
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912.. 400
Sept. 10—The Manufacture of Paper, Maine (Ind.) 1000
Sept. 11—The Stranger and the Taxicab (Com.) 1000
Sept. 13—The Dam Builder (Dr.) 100
Sept. 14—The Rescue, Care and Education of Blind Babies 1000

ESSANAY FILM CO.

July 26—Twins .....
July 27—A Moonshiner's Heart.....
July 30—Broncho Billy's Pal (Dr.).....1000
Aug. 1—Her Hour of Triumph (Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.).1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....
Aug. 8—The Old Wedding Dress.....
Aug. 9—The Tale of a Cat (Com.).....
Aug. 10—The Little Sheriff.....
Aug. 13—Broncho Billy's Last Hold-up (Dr.) 1000
Aug. 15—An Adamless Eden (Com.).....1000
Aug. 16—The Magic Wand (Juvenile).....1000
Aug. 23—Work in a U. S. Arsenal (Edu.)..
Aug. 23—A Water Fight (Com.).....
Aug. 24—The Government Test (Dr.).....
Aug. 17—On the Moonlight Trail (Dr.)....1000
Aug. 20—The Return of Becky (Dr.).....
Aug. 22—A Corner in Whiskers (Com.).....
Aug. 23—Her Adopted Father (Dr.).....
Aug. 24—Broncho Billy's Escapade (Dr.)....
Aug. 27—Alkali Ike Plays the Devil (W. Com.) 1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.)....1000
Sept. 3—Back to the Old Farm (Dr.).....1000
Sept. 5—The Wildman (Com.).....1000
Sept. 6—Twilight (Dr.) 1000

LUBIN

Aug. 28—The Burnt Cork (Com.).....
Aug. 29—For the Love of a Girl (Dr.).....
Aug. 30—Pinned (Com.).....
Aug. 30—The Overworked Bookkeeper (Com.)
Aug. 31—The Sheriff's Prisoner (Dr.).....
Aug. 28—The Caretaker (Com.).....
Sept. 2—A Substitution (Com.).....
Sept. 4—The Bank Cashier (Dr.).....
Sept. 5—The Smuggler (Com.).....
Sept. 6—A Romance of the Coast (Dr.)..
Sept. 7—Little Family Affair (Com. Dr.)..
Sept. 9—The Halfbreed's Sacrifice (Dr.)...
Sept. 11—A Redhot Courtship (Com.).....
Sept. 12—Betty and the Roses (Dr.).....
Sept. 13—Never Again (Com.).....
Sept. 13—Buster and the Pirates.....
Sept. 14—A Trustee of the Law.....
Sept. 16—The Sleeper .....
Sept. 18—When Father Had His Way.....
Sept. 20—Turpentine Industry.....
Sept. 20—No Trespasssing.....
Sept. 21—His Pair of Pants.....
Sept. 23—A Gay Time in Quebec.....
Sept. 25—The Renegades .....
Sept. 26—Swimming and Life Saving.....
Sept. 26—Buster and the Gypsies.....
Sept. 27—Glued .....
Sept. 27—The Water Wagon.....
Sept. 28—The Doctor's Debt.....

G. MELIES

July 18—A Cowboy's Proposal (Com.).....
July 25—A String of Beads (Dr.).....1000
Aug. 1—The Will of Destiny.....
Aug. 8—The Ranger's Girls.....
Aug. 15—Romance at Catalina.....
Aug. 22—The Moth and the Flame (Dr.)...1000
Aug. 29—His Partner's Share (Dr.).....1000
Sept. 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Dr.).....1000

PATHE FRERES

Aug. 9—The Burglar's Weird Reception (Com.) .....
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa..
Aug. 10—Here and There in Oregon (Travel)
Aug. 10—Kittens .....
Aug. 12—Pathe's Weekly No. 35.....
Aug. 13—The Tyrolean Doll (Com.).....
Aug. 14—Silver Wing's Two Suitors (Dr.)
Aug. 15—Cupid's Stolen Arrows (Com.)....
Aug. 15—Some Inhabitants of Stagnant Water
Aug. 16—A Love Story of Old Japan (Dr.)
Aug. 17—The Cactus County Lawyer (W. Dr.)
Aug. 19—Pathe's Weekly No. 34.....
Aug. 20—His Windmill (Dr.).....
Aug. 20—The Sedge Warbler and the Cuckoo (Edu.) .....
Aug. 21—Jealousy on the Ranch (W. Dr.)...
Aug. 22—The Hand of Destiny (Dr.).....
Aug. 23—The Queen's Pity (Hist. Dr.).....
Aug. 24—The $2,500 Bride (Com.).....
Aug. 26—Pathe's Weekly No. 35.....
Aug. 26—Fire at Sea (Dr.).....
Aug. 27—A Prince of Israel (Bib.).....
Aug. 28—The Live Wire (Dr.).....
Aug. 29—The Detective's Desperate Chance (W. Dr.) .....
Aug. 29—The Armless Wonder.....
Aug. 30—The Musketeer's Love (Hist. Dr.).
Aug. 31—An Aeroplane Love Affair (Com.).
Sept. 2—Pathe's Weekly No. 36.....
Sept. 3—Beat rix d'Este (Dr.).....
Sept. 4—Locked Out of Wedlock (Com.)
Sept. 5—The Penalty Paid (Dr.).....
Sept. 6—Whiffles and the Magic Wand (Com.); and The Bud, the Leaf and the Flower (Sci.).....
Sept. 7—Gee! My Pants! (Com.).....
Sept. 9—Pathe's Weekly No. 37.....
Sept. 9—The Blighted Son (Dr.).....
Sept. 10—Love's Progress (Dr. Com.).....
Sept. 10—A Little Journey in Tunis (Custom)
Sept. 11—Black Beauty (Dr.).....
Sept. 12—Anguished Hours (Dr.).....
Sept. 13—Ford Her Lord (Dr.).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel.....
Sept. 14—Saved at the Altar (Dr.).....

KALEM CO.

Feet

Aug. 12—The Little Keeper of the Light (Dr.) 1000
Aug. 14—Kentucky Girl (Dr.).....1000
Aug. 16—The Prison Ship (Dr.).....1000
Aug. 19—The Daughter of the Sheriff (Dr.).1000
Aug. 21—The Frenzy of Firewater (Dr.)....1000
Aug. 23—The Beauty Parlor of Stone Gulch (Com.) 1000
Aug. 24—Rube Marquard Wins (Dr.).....1323
Aug. 26—The Little Wanderer (Dr.).....1000
Aug. 28—The Woman Hater (Com.).....
Aug. 28—Palestine (Ed.) .....
Aug. 30—Jim Bludso (Dr.).....1000
Aug. 31—Saved from Courtmartial (Dr.)....1000
Sept. 2—The Hoodo Hat (Com.).....
Sept. 2—From Jerusalem to Dead Sea (Sc.)
Sept. 4—Down Through the Ages (Dr.)...1000
Sept. 6—The Loneliness of the Hills (Dr.).1000
Sept. 7—The Darling of the C. S. A.....1000

SELIG

Aug. 6—The Man from Dragon Land (Dr.).1000
Aug. 8—The Girl at the Cupola (Dr.).....1000
Aug. 9—The Boob (Com., Dr.).....1000
Aug. 12—A Messenger to Kearney (Dr.)....1000
Aug. 13—The Wayfarer (Dr.).....1000
Aug. 15—In the Tents of the Asra (Dr.)...1000
Aug. 16—Two Gay Dogs (Com.).....1000
Aug. 19—The Box Car Baby (Dr.).....1000
Aug. 20—The Cowboy's Mother (Dr.).....
Aug. 22—Betty Fools Dear Old Dad (Com.).1000
Aug. 23—Land Sharks vs. Sea Dogs (Com. Dr.) .....
Aug. 23—From Forest to Mills (Edu.).....
Aug. 26—The Laird's Daughter (Dr.).....1000
Aug. 27—The Whiskey Runners (Dr.).....1000
Aug. 29—The Little Indian Martyr (Dr.) ..1000
Aug. 30—Just His Luck (Farce-Comedy).....
Aug. 30—Frenzied Finance (W. Com.).....
Sept. 2—As the Fates Decree (Dr.).....1000
Sept. 3—An Equine Hero (Dr.).....1000
Sept. 5—Serg. Byrne of the N. W. M. P. (Dr.) 1000
Sept. 6—Circumstantial Evidence (Dr.)....1000

URBAN ECLIPSE

G. Kleine

Aug. 7—A Quiet Boarding House (Com.).. 390
Aug. 14—The Rivals (Dr.).....1000
Aug. 21—Microscopical Curiosities 300
Aug. 21—Pulp Mills in the Province of Quebec (Ind.) 275
Aug. 21—A Day in the German Navy (Top.). 400
Aug. 28—The Golden Curl (Dr.).....1020
Sept. 4—An Eccentric Sportsman (Com.).. 455
Sept. 4—Small Game at the Zoo (Sc.)..... 165
Sept. 4—From Lauterbrunnen to Murren, Switzerland (Sc.) 380
Sept. 11—Glimpses of St. Petersburg (Sc.) 360
Sept. 11—And Chemical Action (Ed.)..... 180
Sept. 11—And Winter Sports in Moritz.... (Topical) 485
Sept. 18—New Plymouth (Scenic); and A Country Holiday (Com.)..... 980

VITAGRAPH

Aug. 12—Ingenuity 700
Aug. 13—The Heart of Esmeralda.....1000
Aug. 14—Vultures and Doves.....1000
Aug. 16—A Bogus Napoleon.....1000
Aug. 17—Two Battles 1000
Aug. 19—Her Grandchild 1050
Aug. 20—Lovesick Maidens of Cuddleton....1000
Aug. 21—The Ancient Bow.....1000
Aug. 23—Saving an Audience.....1000
Aug. 24—On Board Kaiser Wilhelm II..... 388
Aug. 24—The Party Dress 614
Aug. 27—Flirt or Heroine.....1000
Aug. 28—Two Cinders 555
Aug. 28—Bumps 477
Aug. 30—Written in the Sand.....1000
Aug. 31—The Bond of Music.....1000
Aug. 26—A Double Danger.....
Sept. 2—Tommy's Sister .....
Sept. 3—Coronets and Hearts.....
Sept. 4—Capt. Barnacle's Legacy.....
Sept. 6—Bunny's Suicide .....
Sept. 6—She Wanted a Boarder.....
Sept. 7—A Wasted Sacrifice .....
Sept. 9—Patio Days .....
Sept. 10—The Higher Mercy.....
Sept. 11—The Hindoo Curse.....
Sept. 13—The Loyalty of Sylvia.....
Sept. 14—Popular Betty.....
Sept. 14—Fortunes in a Teacup.....
Sept. 16—Capt. Barnacle's Waif.....
Sept. 17—The Troubled Trail.....
Sept. 18—A Vitagraph Romance.....
Sept. 20—The Indian Mutiny .....
Sept. 21—Adventure of the Italian Model..
Sept. 23—Bobby's Father .....
Sept. 24—His Lordship, the Valet .....
Sept. 25—Bill Wilson's Gal.....
Sept. 26—The Signal Fires.....
Sept. 27—The Counts; and Weary Starts Things in Pumpkinville.....
Sept. 28—Irony of Fate .....
Sept. 30—Her Choice .....

ECLAIR

TUESDAY, SEPTEMBER 10th
Split-reel

"THE HAUNTED BACHELOR" and "THE MARSHAL'S HONEYMOON"

A long laugh in two parts.
The first will surely prove a haunting comedy and the other is funnier still.

THURSDAY, SEPTEMBER 12th

"THE RANCHERS' LOTTERY"

Everything, almost, is a gamble. But there's no lottery speculation over the success of this comedy drama. Like rent day, it is a sure thing.

SUNDAY, SEPTEMBER 15th

"A MARRIAGE OF CONVENIENCE"

Two genuine lions assist in making this a great big sensational laugh. On the same reel

"AROUND CONSTANTINOPLE"

A beautiful and instructive Film Journey.

ECLAIR FILM CO., 225 W. 42nd St., New York City, N.Y.

ESTABLISHED

Firmly in Legitimate Channels of the Trade, by *Trimless Methods*,

FILM SUPPLY CO. of AMERICA

And Its Recognized Program Has Made an Enduring Impression on the Thoughtful Exhibitor who Appreciates Fair Dealing along with Quality Films.

YOU NEED THIS OFFERING

MONDAY—AMERICAN, COMET, ALL STAR
TUESDAY—THANHOUSER, MAJESTIC, GAUMONT
WEDNESDAY—RELIANCE, SOLAX, GAUMONT WEEKLY, AMERICAN
THURSDAY—AMERICAN, ALL STAR, GAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NORTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

FILM SUPPLY CO. OF AMERICA

Address all communications **133-135 West 44th St., New York**

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

ONE OF OUR BIG MONEY MAKERS
NEW YORK'S BIG POLICE SCANDAL
ROSENTHAL CASE
20 slides plain $5.00. 40 slides plain $10.00
20 slides colored $10.00. 40 slides colored $20.00.
Lecture and colored sheets free with each set. Look before you buy. We ship anywhere in the U. S. with privilege of inspection.
ACME FILM CO., Inc., 130 W. 37th St., NEW YORK

PATENTS
promptly obtained OR NO FEE. Trade-Marks, Caveats, Copyrights and Labels registered. TWENTY YEARS' PRACTICE. Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. HAND-BOOK FREE. Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*
H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

NEW MACHINES FOR OLD
YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST
The Cleveland Leader
Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL
A 3000-Foot Drama. Six styles lithographs, photos and heralds.
Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

PIANISTS WANTED
to send name and address of theatre where playing for big collection of
FREE MUSIC
all New York's latest hits—free for a postal. Most remarkable offer ever made.
S. & B. PUB. CO.,
124 W. 45th St., New York City.

LOCAL MOTION PICTURES MADE FOR
10 CENTS
PER FOOT.
SPECIAL EVENT FILM MFRS. CO., Inc.,
248 WEST 35TH ST.,
NEW YORK.

HARD MAPLE
FOLDING CHAIRS
$6.00 per doz. Quick Delivery
Finished Natural with Waterproof Varnish. Wood Framed Slatted Seat which cannot warp. Built for Hard usage. Folds compactly

SMITH MFG. CO.
309 Broadway, NEW YORK

LIFE IN SING SING PRISON
The most startling and sensational feature ever offered, produced from genuine views of the famous prison inside and out. Photography is perfect. The original views cost us a small fortune. They are exclusive and copyrighted.
Stunning three sheets and two styles one sheets in colors. An intensely dramatic lecture written specially, three different style electrotypes, 5 x 7 photographs for lobby.
25 Slides colored, 1 Three sheet, 5 One sheet, 1 Electrotype, 6 5 x 7 Photos, 1 Lecture } $20.00
45 Slides colored, 2 Three sheets, 10 One sheets, 3 Electrotypes, 12 5 x 7 Photos, 1 Lecture } $40.00
Rush your order to
A. J. CLAPHAM, Mfr. of Features
130 WEST 37TH STREET, NEW YORK.
The Originator of Sensational Lectures.
Exclusive New England Rights sold to Kellman Feature Film Co., Boston, Mass.
NOTICE!—This subject has been copyrighted by us and we hereby warn infringers that we will prosecute to the full extent of the Law.

BRONCHO FILMS

Produced upon the largest scale ever attempted in motion pictures. Stirring themes—tremendous casts—perfect photography.

FIRST RELEASE

WEDNESDAY, SEPTEMBER 18

"Sundered Ties"

The Biggest One-Reel Feature Ever Made

The North against the South—Father against Son—in wonderful and thrilling battles, booming cannon, hand to hand conflicts, sensational cavalry charges. Through it all runs a heart-gripping story, splendidly acted.

A BRONCHO EVERY WEDNESDAY

THE BEST FILM IN THE WORLD

SECOND RELEASE

"His Better Self"

1 REEL Wednesday, Sept. 25 1 REEL

In the hot desert, beneath the blistering rays of the sun, the rivals battle for the canteen of water—and life. As one falls wounded the hand of his conqueror is stayed in a death thrust by the picture of the woman they both love, and he carries his erstwhile opponent to shelter.

EXHIBITORS: Place your order with your exchange at once for booking. The demand will be tremendous.

BRONCHO MOTION PICTURE CO.

Mutual Film Corporation, 60 Wall St., N. Y. City, Sole Agents for U. S. and Canada

Gaumont

ONE REEL

TUESDAY
SEPT. 17
HAND COLORED

Queen Elizabeth's Token

Why pay that bonus for a state right picture when you can get the same thing as an ordinary release? The same story as advertised elsewhere. Beware of imitations.

ONE REEL

TUESDAY
OCT. 1

The Convict's Brand

A black and white sensation. See the branding of the refugee, the convict's escape, the bark atoss on the briny deep. Every inch a stirrer supreme.

ALL
OUR FILMS
ARE PROTECTED
BY COPYRIGHT

TUESDAY
SEPT 3rd

The REFUGEE'S CASKET

(2 Reels)
Hand-Colored

THURSDAY
SEPT. 5

A MIDNIGHT ENCOUNTER

TUESDAY, SEPT. 10—LOVE'S SERENADE

THURSDAY, SEPT. 12—THE PLAGUE STRICKEN CITY
(Hand Colored)

TUESDAY, SEPT. 24—THE HEART OF THE REDMAN

THURSDAY, SEPT. 26—THE STOLEN CUB

THURSDAY, OCT. 3—ZIGOTO TO THE RESCUE

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, Sole Distributors.

GAUMONT WEEKLY

TWO REELS—THURSDAY, SEPT. 19

Kings in Exile

A master film dealing with the stirring events of Messina during the stormy period following the insular revolution. A serious, dignified monarchy shaker. Not anarchistic, but treated rather from the angle of love and princely sorrow. The everlasting evil of title marry title.

P 19 1912

MOVING PICTURE NEWS

VOLUME VI
No. 10

SEPTEMBER 7
1912

PRICE
TEN
CENTS

A FRONTIER CHILD
101 Bison Two Reel Feature
Release of September 13

Gaumont

Gaumont

A REAL NOVELTY

In the motion picture industry is being inaugurated by the GAUMONT CO. in their new Saturday release. Just what the exhibitors have been crying for.

A SPLIT REEL

WITH AN EDUCATIONAL AT ONE END AND A SENSATIONAL EVENT AS THE OLYMPIC GAMES OR THE FUNERAL OF GENERAL BOOTH ON THE OTHER. Think a little and then ask the exhibitor what he thinks of this idea. Then fire in your order for the

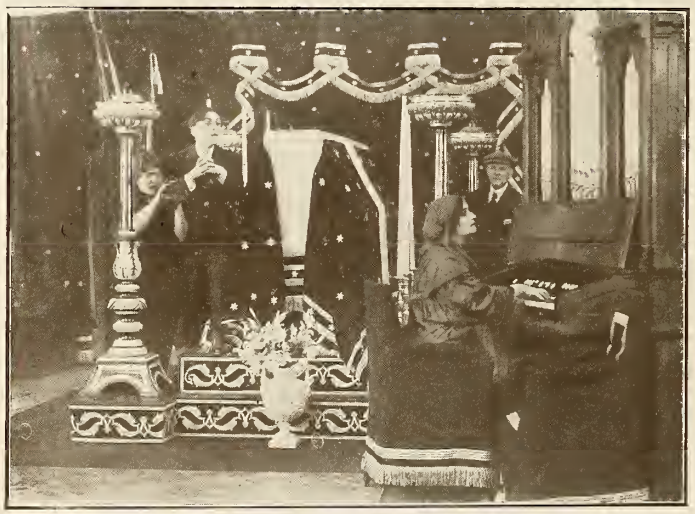
FIRST RELEASE, SATURDAY, SEPT. 21st

The Funeral of General Booth

AND

The Eclipse of the Sun

Tuesday, September 24—THE HEART OF A RED MAN
Thursday, September 26—THE STOLEN CUB
Saturday, September 28—LIFE IN CAUCASIA
Tuesday, October 1—THE CONVICT'S BRAND
Thursday, October 3—ZIGOTO TO THE RESCUE
Friday, October 5—ZIGOTO DRIVES A LOCOMOTIVE



Kings in Exile

TWO REEL SUBJECT. RELEASED THURSDAY, SEPTEMBER 19th

A film that deals with events of great empires. A serious, dignified monarchy exposure. Not anarchistic, but treated rather from the angle of love and princely sorrow. The everlasting evil of "title marry title."

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, Sole Distributors.

Gaumont

Gaumont

THE MOST WONDERFUL FILM
OF THE YEAR

In the Land of the Lions

The most remarkable picture of a remarkable series that every exhibitor knows to be a money maker.

STATE RIGHTS NOW SELLING

on a basis of 15 cents per foot.

HAND COLORED
1, 3 and 4 SHEET POSTERS

Gaumont

A WONDERFUL STORY OF THE ESCAPE OF A FAMILY FROM DEATH IN THE CLAWS OF THE KING OF BEASTS

GAUMONT CO., Flushing, New York

KEYSTONE FILMS

A QUARTET OF POPULAR FUN MAKERS

MACK SENNETT
MABEL NORMAND
FRED MACE
FORD STERLING

SUPPORTED BY AN
ALL STAR COMPANY
IN SPLIT REEL COMEDIES

MABEL NORMAND

A KEYSTONE EVERY MONDAY

FIRST RELEASE SEPTEMBER 23

"Cohen Collects a Debt" and "The Water Nymph"

Featuring MABEL NORMAND, the beautiful Diving Venus

MONDAY, SEPTEMBER 30

"Riley and Schultze" and "The New Neighbor"

Amusing subjects, cleverly acted by world-famous actors

KEYSTONE FILM COMPANY

Mutual Film Corporation, 60 Wall St., New York City, Sole Agents for U. S. and Canada

BRONCHO FILMS

Produced upon the largest scale ever attempted in motion pictures. Stirring themes—tremendous casts—perfect photography.

FIRST RELEASE

WEDNESDAY, SEPTEMBER 18

"Sundered Ties"

The Biggest One-Reel Feature Ever Made

The North against the South—Father against Son—in wonderful and thrilling battles, booming cannon, hand to hand conflicts, sensational cavalry charges. Through it all runs a heart-gripping story, splendidly acted.

A BRONCHO EVERY WEDNESDAY

THE BEST FILM IN THE WORLD

SECOND RELEASE

"His Better Self"

1 REEL Wednesday, Sept. 25 1 REEL

In the hot desert, beneath the blistering rays of the sun, the rivals battle for the canteen of water—and life. As one falls wounded the hand of his conqueror is stayed in a death thrust by the picture of the woman they both love, and he carries his erstwhile opponent to shelter.

EXHIBITORS: Place your order with your exchange at once for booking. The demand will be tremendous.

BRONCHO MOTION PICTURE CO.

Mutual Film Corporation, 60 Wall St., N. Y. City, Sole Agents for U. S. and Canada

"Custer's Last Fight"

THREE REELS

Released Friday October 4

GENUINE "101" BISON

THE MOST SENSATIONAL AND THRILLING MILITARY HISTORICAL SUBJECT EVER PRODUCED IN THE HISTORY OF MOTION PICTURES.

1000 Soldiers — ENGAGED IN DEADLY CONFLICT — 1000 Indians
EXHIBITORS—ARRANGE YOUR BOOKING AT ONCE!

ONE REEL **"THE PENALTY"** ONE REEL

RELEASED TUESDAY, SEPT. 17

An Indian scout is caught stealing and is punished. He conspires with other Indians in the government employ and with his tribe and a wagon train is captured. Attired in the uniforms of the dead soldiers the Indians try to gain admittance to the fort. The plan is frustrated and the redskins are met with an unlooked-for resistance which practically wipes them out. The battle scenes are presented by tremendously large casts.

ONE REEL FRI., SEPT. 20 **"THE DOCTOR'S DOUBLE"** **ONE REEL**

The doctor's double causes him no end of trouble and finally lands him in jail. His wife untangles the mass of circumstantial evidence wound about him and secures his freedom. This is one of the cleverest photographic subjects ever seen, both men being shown facing each other in the same scene.

IMPORTANT NOTICE: Notwithstanding false and misleading statements to the contrary, genuine 101 Bison films are produced only by the New York Motion Picture Co., which is in complete legal possession of all its properties in New York and California, and retains in its employ the real Bison and "101" companies. Exhibitors should beware of imitations.

NEW YORK MOTION PICTURE CO., NEW YORK CITY 150 E. 14th ST.

Mutual Film Corporation, 60 Wall St., N. Y. City. Sole Agents for U. S. and Canada

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **September 7, 1912** **Number 10**

AN OPEN MARKET

YES, sir, I said an open market. I fully believe that the time is very, very near to us, when an open market for the cinematograph art will be an accomplished fact. The tendencies of the day show that it is more than possible, and I have full and complete knowledge that some of the manufacturers are already making preparations for this time. Do I believe it will be for the best of the industry, did you say? I hardly know how to answer this. It depends upon what is considered the best. The above is the gist of the conversation I had this past week with a prominent manufacturer, who is turning out some of the best film manufactured in this country, and whose products are received with open arms all over the world. He expressed a kind, as he explained it, of a lurking fear that it might be detrimental to the industry at large. I do not for one moment think that an open market would be detrimental to the interests of the industry. In fact it will be the other way about, and in my former writings I have said much towards this, and taking the conversation with this friend and also the expression of opinion from a man who thoroughly understands the position here and in England and who will shortly be in this country with a very large proposition, I think I can use his opinion in expressing the sentiment here and abroad. He says, to quote a portion of his letter:

"Well, Saunders, I see some big things have happened since I left New York, namely, the split in the Independent ranks. The sooner the free-for-all-market the better, and then for a survival of the fittest, and the best make win. I guess you have heard of the invasion of England by the American makers? Edison have Furniss producing at Ealing. I believe they are using Will Barker's studio.

"You know of Bunny & Co. being here, and rumor says Bunny intends to stay in England. I hear also that Lubin Co. intend to visit England, and also Selig.

"Well, it is time something woke up the English maker. I don't think they can put the stuff on the market like their cousins across the pond. It does not look as though they can to me, but the programs prove the American film is the leading make, and I think this is the end that talks, namely, the show and its patrons. Anyhow, I must not say what I think of English films. It would take too long and I might get myself in disfavor with you, so the least said the soonest mended.

"I learn that two of the leading companies running several high class picture theatres are starting to make film for their own shows and that their intention is to make two and three reel exclusive English productions, and by so doing, ensure an absolute exclusive program. In fact one large concern has already started, and is at present producing its own films, which, of course, pays them, as they have 25 to 30 theatres, and more are building, while another firm controlling a large number of shows are about to start manufacturing, and I hear are co-operating with a member of the Licensed Association, to come to England to produce for them or manage the manufacturing end for them. This I have on very good authority, but as it was given me confidentially I cannot divulge the names at present but will probably tell you more of this in a week or so. Anyhow, the present demand is for English stories and English films, so makers cannot go wrong to play to this end if they want to have big sales here. I will tell you more when I reach America of some of the great doings, but can fully say that the open market is looming up pretty big."

It is often said "a straw shows which way the wind blows," and in conversation with many in the industry I am firmly of the opinion that every manufacturer is preparing for the inevitable. What does an open market mean? Does it mean that the trade will be flooded with the medicore, blase, illogical subjects, cheap and shoddy, of four or five years ago? No, indeed, the public and the exhibitors are too wide-awake to allow any such backward tendency. It means an upward, a forward, an advanced movement for quality, good photography, and the best that can be produced. It means that the larger theatrical producers who own a large circuit of theatres will manufacture their own exclusive films. It means

that companies owning a circuit of moving picture shows will either arrange with one of the large manufacturers, or manufacture for themselves, feature products of their own conception. It means that men who are only in the business for the money they can make out of poor productions will pass away. It means that companies who are trying to get widows, innocent lady teachers, etc., to invest their stock in capital in this business while living from hand to mouth, not being able to pay their bills, even to their own employees, and who are anxiously trying to interest other capitalists in their venture, will have to get responsible persons at the back of the firms or lie down. I have in mind three companies who are doing this and whom I have warned friends against investing in; such companies as these are only a detriment and a drag on the industry.

Again, an open market means a mutual gentleman's agreement, whereby only the best companies will be amalgamated for mutual protection, and the upholding of the price and high class production, leaving each individual company free to work out their own ends. The cheapening of scenario writing, the cheapening of production, and the placing in the hands of irresponsible played-out directors will be a thing of the past. New blood, new life, new vigor, new interests, new capital will be required for the carrying out of this open market. It is a well-known fact in the trade, that some who are manufacturing pictures to-day ought to go back to their old trades and professions and forget they ever tried to produce pictures. Men with money who have held aloof, owing to the calibre of pictures being turned out, will take a firm hand in the production of the educational film of the future, and this educational film must be of such a nature that it will be truly educational and instructive. In the letter I quote from the above, English manufacturers must get a move upon them so that they will be able to compete with the American product in their own country. The same condition of affairs does not exist here. The audiences like to see and delight in seeing American subjects, and while they do not object to foreign pictures they must be of the same high class as America is now producing ere they can compete with the American manufacturer.

I must confess it is hard for me to take my correspondent's letter and read that English films made by English manufacturers do not please English taste. Where is the fault? I well recollect the time when America could not produce a film, when all its manufacturers had to dupe the product emanating from the Urban Studios, Melies, Lumiere, Gaumont, and several other good makes. I have in my possession catalogs listing these subjects and it was hard to see a picture here that was not a dupe. Now there is no necessity whatever for dupes. The Americans prove in spite of themselves that they had to make films. They got into the stream and it was too strong for them. It was not by any device of their own that they made the money out of film manufacturing. The stream simply swept along, swept them off their feet and landed them into an El Dorado which dazzled their sight, so that they simply had to take what the gods gave them.

In conversation with some of these men they expressed to me their utmost astonishment at the progress they have made, and this progress is only just in its infancy, and when the open market is here, when the beautiful art of cinematography is free, then we can indeed expect the full and complete advancement of the highest and the best that money, brains, and workers can produce.

Alfred H. Saunders.

MOVING PICTURE EXHIBITORS LEAGUE NOTES

Since the close of the national convention, which was held at Chicago, the president of the Motion Picture Exhibitors' League of America has been very busy in arranging to organize new states. The South is enthusiastic and ready to organize. Mr. Neff is arranging to make a trip through the states of Tennessee, Mississippi, Louisiana, Alabama, Georgia, Florida, North and South Carolina and Virginia, starting the latter part of November. A meeting has been called for the motion picture exhibitors of the state of Texas to meet in Dallas on the 15th and 16th of October. A meeting will be called for the state of Oklahoma to meet and organize some time near the 18th and 19th of October. Kansas and Arkansas are getting ready to organize and the dates of their meetings will soon be known; there are a few details to perfect before the national president calls these conventions.

The national president and the national secretary were both invited to attend the Minnesota convention, which met in St. Paul, Minn., at the St. Paul Hotel on the 4th and 5th of September. Owing to the national matters of importance which have recently developed in the East, it was impossible for Mr. Neff to leave his office, as he is directing movements of vital interest to the whole country. Mr. C. M. Christenson attended the convention and assisted Minnesota in perfecting a permanent, thorough organization. We now have twenty-two states belonging to the national organization, Canada having been taken into the League. North and South Carolina, Mississippi and Virginia are knocking at the door.

Mr. Neff contemplates a visit to the East in the near future, as he expects to attend the big ball which will be given by Local Branch No. 1 of Greater New York on the 14th of November. He would be pleased to get in touch with all the Eastern exhibitors who have no state organization that a state organization may be formed, especially the states of Massachusetts, Maine, Rhode Island, New Hampshire, Connecticut, Vermont and Maryland. It is time the Eastern states were organized. Many years ago the thirteen states joined together and formed a Union which has become the greatest power in the world. The patriotic sentiment of unjust taxation appealed to the sense of the forefathers of New England in the past, and we believe that the exhibitors of New England are not unmindful of the acts of their forefathers and that they, too, object to the unjust taxation and commercial interference. It is only through an organization that the motion picture exhibitors of New England can secure their commercial rights and a fair and square deal for all.

The state of Ohio has organized two new locals through the efforts of the state president, Piqua Local No. 6 and Sandusky Local No. 7. These locals were both organized on Thursday, September 5, 1912. Mr. Neff anticipated four or five days' vacation at Cedar Point, O., but on his arrival at Sandusky, O., he found conditions that needed attention. He immediately called the exhibitors together and they all decided to run two reels and organize a local. Mr. Max Stearn, of the Exhibit Theatre, Columbus, who was former treasurer of the Ohio State League and who has interest in Sandusky, was present at the local meeting and assisted in perfecting a thorough, strong working local.

Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors' League of America held a meeting at the Sinton Hotel, Parlor F, at 2 p.m., Tuesday, September 3d. They endorsed the new motion picture ordinance for the city of Cincinnati. Arrangements are being made to hold a big picnic in the near future. The Cincinnati local is now thoroughly organized and most all of the leading exhibitors of Cincinnati belong to the League.

Vancouver, Wash.—Pantage's Theatre has reopened.

Evansville, Ind.—J. R. Brannen Amusement Co., capital $10,000.

Ames, Ia.—The Scenic Theatre sold to Mr. H. L. Coulson of Valisca.

Dunlap, Ia.—W. C. Wilkins has leased the moving picture theatre here.

Galveston, Tex.—Mr. Campbell has purchased a moving picture theatre near here.

STREYCKMANS APPOINTED ON MUTUAL CO.'S STAFF.

The Mutual Film Corporation has added to its staff H. J. Streyckmans, who has resigned from the New York Motion Picture Co. to accept the position. Mr. Streyckmans has been with Messrs. Baumann and Kessel for more than two years, and is one of the few men in the moving picture business who couples a thorough knowledge of the business in all its branches with literary ability.

In choosing Streyckmans the Mutual Film Corporation is following its policy of engaging none but the highest class men for its executive staff. The board of directors of the Mutual is composed of successful business men, occupying high positions in the commercial and banking world, and the progress of the company has been built upon solid foundations.

Streyckmans is noted for his aggressiveness and quick wit, and in the recent trouble between the Universal and the New York Motion Picture Co. it was the daring work of Streyckmans and "Doc" Willat which saved the plant when the doors were broken in and an attempt made to eject them. The New York Motion Picture Co. is still in possession of the plant.

When Chas. O. Baumann learned that Wm. H. Swanson had left for California to endeavor to take the Bison Pacific Coast studios, Streyckmans was hurriedly sent after him, and by quick work made connections with fast trains which landed him a few hours behind Swanson, though the latter had a forty-eight hours' start. The plants were fortified with armed men, and Streyckmans directed the legal proceedings which resulted in the Bison

H. J. STREYCKMANS

properties remaining with Messrs. Baumann and Kessel.

Mr. Streyckmans was formerly editor and manager of The Show World, a Chicago theatrical publication, and the organizer of the International Projecting and Producing Co. The independent field was practically extinct at that time, and Streyckmans made a sensational tour of the country, holding meetings of exhibitors and establishing agencies.

When Messrs. Baumann and Kessel organized the Reliance Co., Streyckmans was engaged to exploit the new product as well as Bison, Itala and Ambrosio films. It is said that the Reliance Co. broke all records in securing standing orders for its first release. In handling these interests Streyckmans published a house organ called "Film Fancies," a booklet which attracted considerable attention.

The departure of Streyckmans breaks up the combination of Willat and Streyckmans, who have been warm personal friends since Mr. Willat assumed the superintendency of the New York Motion Picture Co., and "Doc" Willat will miss the loss of his faithful lieutenant. To a representative of the M. P. News Mr. Streyckmans paid

"DOC" WILLAT

a high tribute to Willat, and stated that his chief regret in severing his connection with the New York Motion Picture Co. was the fact that it meant the parting of business ways with Willat, whose keen judgment and ability have made "101" Bison films famous throughout the world.

BRONCHO RELEASES SENSATIONAL FILM.

Spectacular Military Subject Is the First Release of the New Company Through the Mutual Film Corporation.

Broncho films make their introduction to the trade with a stirring military subject for release on September 18, entitled "Sundered Ties," dealing with the Civil War.

The plot is laid in the Spring of 1861, when the whole country was momentarily expecting the secession of the South. John Stevens, a Southerner, is a lieutenant in the army, and his father writes asking him to resign and come home. John obtains a furlough and after a stormy scene with his father decides to remain in the U. S. Army. His sweetheart, Irene, breaks her engagement because of his refusal to join the Confederacy, and John goes back with a heavy heart.

As the struggle between the North and South becomes more bitter, and the ranks of each are decimated, the older men are drawn into the fray, and old Col. Stevens takes up active service.

Several years later the vicinity of the Stevens home is the battle-ground of a terrific conflict in which father and son are arrayed with the opposing forces. Splendid scenes are shown of inspiring cavalry charges, cannonading, and war in all its realism.

A detachment of Union soldiers take up a position close to the Stevens house. John's little brother, stirred by the scenes of carnage and with the intense patriotism fired in his youthful heart, climbs up a tree with a rifle and begins picking off the officers. A squad is sent to silence the hidden sharpshooter, who locate the tree and fire a volley into the concealing foliage. The boy drops to the ground mortally wounded. Filled with pity, one of the soldiers carries the lad back, and John is horror-stricken when he recognized his brother.

The war ends. Col. Stevens is destitute and his home in ruins, and he is forced to accept the hospitality of Irene's father—a sad situation for the proud old man and his loyal wife. Irene's folks are in dire financial straits themselves, having hardly anything left but the roof over their heads. It is Irene's birthday and the faithful negro determines to provide a real meal. Making his way to a neighboring hen-coop he takes the largest fowl and hurries back. The owner of the chickens discovers him, however, and starts after him, and soon a mob is hard on the poor old negro's heels.

John returns home and goes to the old homestead. Tears spring into his eyes as he gazes at the ruins, and he slowly turns away. Suddenly a howling mob breaks upon him, and the old darkey throws himself at John's feet, begging for protection. John holds the crowd off and adjusts matters by paying liberally for the stolen fowl.

From the darkey he learns of the straightened circumstances of his loved ones and decides to give them a real feast. The grocery store is visited and they emerge laden with bundles, which are carried to Irene's home.

The negro whispers to Irene that John is outside and she joyfully greets him. As the family sit down at the table all are surprised at the repast which awaits them, and while the servant is endeavoring to explain John walks into the room. With a glad cry his mother throws her arms about him. John kisses her tenderly and walks slowly over to his father and holds out his hands. The old man gazes at his son for a few moments, speechless with emotion and impulsively clasps his son to him.

The final scene shows the reunited family, with radiant faces, sitting around the table, while the delighted servants watch them from the kitchen.

GENERAL FILM PUBLICITY AND SALES COMPANY CONTRACT FOR ROOSEVELT FILMS.

There is but one way to scale the dizzy heights of success, and that is to keep on going and never look back. A steady head, a steady hand, and a grip that never quavers is an absolute necessity for the man who does not intend to slip back one inch for every two he gains.

The General Film Publicity and Sales Company, with energetic young blood at the helm in the persons of Spanuth and Strouse, have held on from the start with a grip that never relaxes—the grip that makes them win and hold. Yesterday it was the filming of our greatest character actor, Nat C. Goodwin, and to-day it is the filming of no less a personage than Col. Theodore Roosevelt.

A signed contract was shown the writer a few days ago which entitles the General Film Publicity and Sales Company to the right to film Roosevelt, the greatest and most talked of man in America to-day, in his private car, out of his private car, at social functions and political meetings all over the country.

This is a tremendous inning for any film company to obtain it must be admitted, and we congratulate the General Film Publicity and Sales Company on their success in persuading the great ex-President of the United States to submit to the ordeal of being constantly within the focus of the motion picture camera.

A special point about these films will be that the speeches of Roosevelt will be flashed upon the screen in conjunction with the pictures. This is the first time that anything of the kind has been attempted, and only goes to demonstrate the unparalleled usefulness of the motion picture film.

The Roosevelt films will be brought out on a regular release date, probably near the end of September, and will be sold at so reasonable a price that the exhibitor, the exchange man, or anyone wishing to procure them can do so without financial inconvenience.

The fact that a man is a "Bull Mooser," a Republican, or a Democrat, should make no difference with regard to the purchase of patronage of these films; he should look at it from the standpoint of the man, remembering that something of value not alone to the present generation, but to posterity, is being done, in the filming of the personality and the oratory of one of the greatest of America's men.

The General Film Publicity & Sales Company have also secured the exclusive American rights to the only two existing brands of Japanese films in the world for which Japanese men, women and children have posed, and which portray the life and customs of the Japanese people as they actually are. These are the Mikado and the Y. O.

More will be heard regarding these interesting films in the near future.

KLEINE'S CINES AND ECLIPSE FEATURES

For Tuesday, September 10th, Kleine offers a magnificent Cines production entitled "The Conspiracy of Cataline." It deals with the attempt of Cataline to overthrow the Roman government. Anthony Novelli does ample justice to the role of Cataline in the Cines production of the tragical story of this noted conspirator's ambition to become a consul of Rome.

A short but highly interesting and beautifully tinted travelogue has been added to complete the reel, and to view the scenes along the Salerno coast of Italy, as photographed by the Cines experts with their naturally artistic ideas of picturesqueness, is almost as satisfying as to visit in person the sections depicted.

In the Eclipse film to be released Wednesday, September 11th, this company have pictured winter sports at St. Moritz, Switzerland, one of the finest and most picturesque spots in the winter time to be found in the world.

On the same reel "Chemical Action" will be found a very interesting exposition of the effect of various acids and alkalis on different substances as viewed under a powerful microscope.

THE PLEASURES OF CAMPING
Majestic release September 8th.

THE MUTUAL RELEASES TWO-REEL "101" BISON.

Spectacular Frontier Picture Produced by the New York Motion Picture Co.

The New York Motion Picture Co. is realizing another of its popular two-reel subjects on September 13, through the Mutual Film Corporation, which has the sole agency for the United States and Canada for the original Bison pictures. The title of the picture is "A Frontier Child."

The original Bison and "101" company are seen in this film, which is directed by Thomas Ince. It is a story of typical pioneer days, presenting an enormous cast, spectacular battle scenes and sensational incidents. A feature of the film is the wonderful acting of the little girl who enacts the title role.

The Story.

John Adams is a pioneer, living in a log cabin with his wife and baby girl, earning his livng as a trapper. He digs a bear pit which is covered over with branches and bait placed in the middle. A big, black bear attempting to reach the tempting morsel falls crashing into the pit. An Indian comes upon the captured animal and shoots it, and descending into the pit secures the skin.

Adams meets him with the bear-skin on his arm and

attempts to take the hide away. The Indian draws a knife, and a fierce encounter takes place, in which Adams lands a crushing blow on the Indian's jaw, knocking him down. As Adams walks away the Indian regains his feet, and fires at the trapper. As the report rings out and the bullet sings past his head, Adams drops to the ground and feigns death. The Indian runs up and leans over him and is clutched by the throat by Adams, who leaps to his feet. The Indian is badly wounded and Adams departs.

The redskin happens to be the chief's son, and when he is found by his tribe their rage is unbounded. A war dance is held, and they decide to retaliate by an attack upon the whites.

Mrs. Brown, a neighbor, is taken ill, and her husband drives over and gets Mrs. Adams to minister to her. She leaves baby Dot alone, who amuses herself in various ways awaiting her mother's return.

The Indians are then seen starting on their mission of death and destruction, leaving a trail of outrage and conflagration in their wake They finally reach the Adams cabin, and little Dot sees them coming in the distance. Terror-stricken the little tot looks frantically about for a hiding place, and then leaps into the huge bucket at the well and descends to the bottom.

The Indians sack the cabin and are about to depart when they spy Adams coming home. Quickly hiding, they await his approach, and, leaping upon him he is overpowered and carried away, a prisoner. The cabin is set on fire, and with exultant whoops they move on.

Dot comes from her hiding place, and with water from the well manages to extinguish the blaze. She then barricades the door, and tremblingly awaits—she knows not what.

Coming home in Brown's rig, Mrs. Adams sees the Indians galloping toward her from the vicinity of her home. Brown wheels the horse around, but her mother instinct is aroused to the highest pitch and she refuses to go on. Brown then resolves upon a desperate measure, and secreting Mrs. Adams in the bushes he drives out into the open and plies the whip to his horse, drawing the pursuit of the Indians.

Mrs. Adams races home and hammers at the door. Dot, thinking it is the Indian, lifts a heavy gun across the back of a chair and is about to pull the trigger when her heart fails her, and she turns away and hides in the fireplace. Mrs. Adams calls to her, and at the sound of her voice the little girl springs to the door with a glad cry and unlatches it.

In the meantime, Adams has been securely bound and placed in a tepee to await torture, with a guard in front. Straining at his bonds he finds he cannot undo them, and shaking himself forward he manages to drop a few matches out of his shirt pocket. Working with his hands behind him he gathers up twigs and leaves, and scratching the match with his mouth he sets the mass on fire. He turns over and holds his hands into this fire, burning off the cords, and is free.

Hundreds of emigrants and settlers seek the protection of the fort. The gates are scarcely closed behind them when the Indians attack. A sensational and thrilling battle takes place in which the soldiers and emigrants are being defeated when they resolve upon a desperate course: A huge bomb is made of a keg of powder, and as the Indians gather to rush upon the weakened gate it is thrown into their midst, blowing them to atoms. With a wild rush the whites rush from the stockade and attack the bewildered Indians, and the few surviving redskins are killed or driven off.

Adams throttles his guard and escapes He is rent with conflicting emotions, but entertains a forlorn hope that his family may have escaped. Running to the door he calls to his wife, and his heart leaps with joy when she replies, and with Dot rushes into his arms.

Star Theatre, Kingston, N. Y., Re-opened

Mr. L. H. Sheppard, formerly of Oneonta, N. Y., has reopened the Star Theatre at Kingston, N. Y., purchasing a complete new equipment from J. H. Hallberg "The Economizer Man," including a Powers No. 6 with Double Dissolver, with Hallberg A. C. Economizer, and full line of supplies.

WILLIE'S DOG
Majestic release Sept. 8th.

WILLIAM LORD WRIGHT'S PAGE

At the picture show, the other evening, the features being shown upon the screen were not the only ones that were painfully working. There were some drawn features in the audience.

* * * *

Why not picture the old-fashioned man who used to begin on Tuesday to wish that it was Saturday night and supper on the table?

* * * *

Anyhow, a salary of $12 a week will keep a family of seven in picture show tickets.

* * * *

We have our moments of extreme mental depression when it seems as if everyone who dropped into the office of this old palladium of liberty, on our busiest day, had a strikingly original pictureplay script and insisted on reading it to us in a loud, clear voice.

* * * *

One man declares he makes $5,000 a year by writing poetry. We place him in the same class with the man who declared he made $2,500 a year writing pictureplays.

* * * *

Some mechanical genius could make a fortune and win the gratitude of the audiences if he would invent a machine to drown out the conversation of the picture fan who insists in telling his companion what is coming next on the moving picture screen.

* * * *

It was with pleasure, mingled with feelings of admiration for someone's versatility, that we witnessed one of our two-year-old pictureplays worked over and presented as something new at the Idle Hour Theatre the other evening.

* * * *

"Laughter is youthful," says Lillian, "sometimes to the point of idiocy." A giggle, it may be added, is the irresponsible result of a partially suppressed risibility often occasioned by a picture comedy.

* * * *

"One of the long-felt wants of our politics," says the Hartford Courant, "is a ducking school for common scolds." We are broadminded enough not to construe this as a slam at The Moving Picture News.

* * * *

No, Lucinda, you are slightly confused. A moving picture house organ is not one of those frescoed instruments that stand in a corner of the parlor.

* * * *

About twenty-six million people have the right to vote in the United States this year, and the majority of them would be perfectly satisfied to vote for M. A. Neff for another presidency.

* * * *

Before the start of Dickens Centenary we advocated the filming of "Pickwick Papers." Now Edison and Vitagraph are doing it, and doing it well. There is enough material in "Pickwick" to make a score of good clean comedies. And now we repeat our suggestion that some first-class concern put "Ten Thousand a Year" on the screen. It's another great work and would attract a new class to the moving picture theatre, namely, the legal fraternity. Come on, Mr. Plimpton!

* * * *

The season of housecleaning is invariably a moving occasion, but you wouldn't class the good housewife as a "movie." There are scenes in the picture theatre that move you to laughter or tears, and there is the man-who-eats-onions who moves you to another seat. You move, perhaps, but you and the theatre should not be classed as "movies." "Movies" is a misnomer for the Moving Picture theatre. Swat the term!

* * * *

Someone rises to remark that films depicting the current history of this country should be preserved and a place made for them by Congress. It's a good idea. However, the films showing scenes at the Bull Moose convention would probably be barred by the present Republican Administration.

* * * *

Some exhibitors wish to know how to get theatrical news items in the daily press. Either pay for them or hand in newsy and brief items, typewritten, and give the editor a pass. A good idea is to gather up all the single column cuts you can. Ask the exchanges to provide them. Many a country editor will use a cut four inches long when he would be horrified to give that much space to reading matter.

* * * *

Mr. E. Arnaud, director for Eclair, works often without a scenario. An engraving in a New York store furnished him inspiration for one appealing pictureplay. We hear of another scribe who wrote a photoplay on his cuff —a laundry script. However, these are exceptions. The every-day pictureplaywright often has neither engravings nor cuffs, but he can get there just the same with the proper use of a typewriter.

* * * *

Our hearts go out in Christian love to the hardworking gentlemen who, in the moving picture magazines, conduct the Questions and Answers Departments. They are long suffering. "Constant Reader" asked the Photoplay Magazine if it is true that most of the actors and actresses in the films are deaf and dumb! "Fair Subscriber" naively wishes the Motion Picture Story Magazine man to tell her if he is married. But he never took that copy home! Of course, it is flattering to the Thespians to know that their work arouses admiration and interest, but it seems to us that some of the questions asked the magazines are up to the limit and a little over.

* * * *

There is a middle line in American life that has scarcely been touched in the picture play, remarks a writer. There is; and there is abundant material in every community for life portrayals. The every-day American life is not being presented convincingly or life-like. The trouble is that many studio writers cannot appreciate the true American life because they are handicapped by their environment, and when a true characterization of Middle West or Western types come in, it is not "quick and devilish" enough often to suit the fastidious director. There is many an "Art Embroidery Club" and, "Missionary Church Society" doing business in the smaller towns and cities that would furnish a wealth of quiet comedy and lifelike characterization to the picture screen, if some directors and editors would only see the fact. We think Edison, perhaps more than any other concern, has caught the true spirit and atmosphere of everyday America.

* * * *

There is a commendable willingness, on the part of the makers and exhibitors of the films to promote good causes and this willingness has had much to do with the rapid advance of the industry and with popularizing the pictures. For instance there was the film exhibited in aid of the fight against tuberculosis; the film showing the joys of a safe and sane Fourth of July; the "Swat the Fly" film and the pictures on "Woman Suffrage." The good that may come of this popular educational work it is impossible to estimate. People generally, the children particularly, must be saved from the slaughter and educated in the cause of health. But how is this to be done when ignorance and indifference remain? The films are helping and all good people should be grateful for the aid. The character of the pictures shown to-day is much better than even a year ago. The dime novel dramatization, imitation of great crimes, and the sensational melodramatic action, are being decried. Artistic efforts that will give helpful information or divert without corrupting, offer the ideal in Cinematography.

KEYSTONE MAKES RELEASES THROUGH MUTUAL FILM CO.

The Mutual Film Corporation will make the first release of Keystone films, for which it holds the exclusive agency for the United States and Canada, on Monday, September 25, with a split reel comedy, "Cohen Collects a Debt," and "The Water Nymph."

The leading parts in Keystone films are played by Mack Sennett, Mabel Normand, Ford Sterling and Fred Mace,

MACK SENNETT

supported by a strong cast. This quartet comes to the Keystone Co. from the Biograph, and their work is well known throughout the world. Mr. Sennett continues as director.

Shortly after September 25 two reels of Keystone will be released, the reel made by Mr. Sennett and a dramatic production by another stock company, of which full particulars will be given when release dates are fixed.

The Keystone comedy on Monday will always consist of two snappy subjects.

WASHINGTON, D. C.

In a contest for popularity among about fifty of our prominent business men, comprising almost an equal number of trades, Tom Moore, the well-known motion picture man, came out as the winner. The contest was the unique arrangement of the Washington Herald in filling one page with small advertisements of equal size. The public was asked to vote for its favorite and the successful contestant was awarded a full page advertisement by the Herald. In announcing Mr. Moore as the winner, the paper stated that he outdistanced his competitors by 100 per cent. Certainly this shows the esteem and popularity of the man who was a pioneer in the film business in the capital city. Mr. Moore used this prize page advertisement in heralding the coming of Nat Goodwin as Fagin in "Oliver Twist," at the Garden. These performances were well attended by the scholarly element of the city. Especially did those who had so often witnessed Mr. Goodwin's performances in our local theatres view these reels; for he was always a great favorite with Washington audiences. Certainly his acting in "Oliver Twist" is excellent, more dramatic and tragic than many of his admirers expected. The entire cast in this production was exceptional and there was regret expressed that all names were not given on the screen.

* * * *

Mr. J. Boyd Dexter has at last gotten possession of a theatre on Ninth street. This is the Maryland, which he will manage in an up-to-date style, using many unusual and multi-reel productions. One of the first things he gave the public was the four-reel exhibition of the life and experiences of Scout Younger, the one time famous outlaw. Mr. Younger was also on the scene and spoke to the audience. It is the intention of Mr. Younger to make these films teach a moral lesson, by showing from his own experience the evils of outlawness and the little there is to be gained. Mr. Younger has placed his two little girls at one of the seminaries of Washington, where they will continue and complete their education.

The Scout Younger reels remained in the city several days, during which time they were well attended. There was almost as much interest displayed in the decorations outside the Maryland, as in the realistic pictures. There were pistols, lassos, saddles, gauntlets, chaps, chains and various devices and trappings used in the West by cowboys, outlaws, sheriffs, etc. And there was a cute little baby black bear, which every child wanted. This display served as an object lesson to the public.

It may be said in passing that Manager Dexter had the "nerve" to offer this show at 10 cents, for it takes "nerve" to even suggest a show at that price on Ninth street. And the people readily paid the price. "This is only a beginning," said Mr. Dexter. "There will be plenty other shows for 10 cents to follow this. I mean to raise the price of admission to the motion picture theatre. Two reels is sufficient for 5 cents and I hope to reach that condition. This is the belief of all managers, who somehow seem afraid to tackle the situation."

In assuming the management of the Imperial Theatre, Tom Moore has changed the name to The Garden. And it is his intention to make this playhouse live up to its name in decorations in the near future. Just at present he is running multi-reel productions and these will continue until after the baseball season, because the electrascore holds the theatre for several hours in the afternoon when the local team is out of town. Later in the season high-class vaudeville will be established

Mr. Moore will install an electric score board in the Majestic for afternoon reports for the remainder of the ball season.

MOTION PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK

At the meeting of the Ball and Convention Committee a resolution was adopted that a World's Exposition of the moving picture trade will be held in conjunction with the convention to be held in New York, July 7, 1913.

Communications have already been forwarded to Europe, Africa and Australia asking the co-operation of the trades throughout these continents.

Committees were also appointed to commence work immediately on the second annual ball of the New York State Exhibitors, and the following committees were appointed:

Committee on Publicity

M. Needles, Arthur Jacobs, Mr. Coufal, L. Rosenthal, Ed. Valensi, R. C. Whitten, Mr. Eckman, William Allen and L. Germain.

Committee on Arrangements

Sidney Archer, F. E. Samuels, H. W. Rosenthal, Grant M. Anson, Mr. King, Mr. Goldfarb, Frank Allen.

Committee of Ways and Means

A. Coleman, M. L. Fleishman and Mr. Eckman.

Reception Committee

Samuel H. Trigger, F. E. Samuels, Adolph Bauerenfreund, Arthur Jacobs, R. L. McNabb, Ed. Valenci, Sidney Ascher, Grant W. Anson and L. Rosenthal.

A STAR REBORN

By VIRGINIA WEST

(Adapted from Thanhouser Release)

THE officers of the theatrical agents were stifling in the August heat. The small waiting rooms were packed to the doors with waiting engagement-seekers. All types they were: The woman of insufficient food, pale and hollow-eyed beneath the paint and the touch of the black pencil, put on to conceal the true condition of affairs; the other woman—well-fed and loud, paint put on, not to conceal but to accentuate; the loud-voiced and jovial—both men and women—putting on the air of indifference as to whether they ever got work; the anxious-eyed, nervous man, past his youth and nothing in the bank. All of these and more stood all day, first in one office and then in another, waiting, waiting for something that seemed always so near and yet never came.

Into this crowd Lillian Loraine came with reluctant feet. Weary in mind and body she asked the same old question, "Anything to-day?" And back came the usual answer, "No, nothing to-day."

The girl went from the office in despair. She had been the rounds of the theatrical offices, where she could gain admittance, and to all of the agencies that day, and things were beginning to look very hopeless. She glanced at a o'clock and saw that it was five o'clock. Then she opened her purse and counted its contents. Three dollars and fifty-six cents, and her room rent was not paid for that week.

As she stood at the entrance of a building on Broadway two women stopped near her and began the following conversation:

"Why do you think it was you didn't get the job?"

"Oh. I saw Bernard himself and he's so cranky about the looks of people. He said I was too big to play Nerrissa. It makes me sick the way they run this type business into the ground. I'd like to know why Nerrissa couldn't weigh a hundred and forty-five pounds as well as a hundred and thirty."

"Well, it's too bad. The crazy old idiot. I hope he don't get anybody at all."

Lillian waited to hear no more. She sped up the street as fast as her tired feet would carry her, toward the theatre where she knew James Bernard always rehearsed Hope leaped high in her heart. She had once played Nerrissa in a repertoire company and she even remembered the lines.

The doorkeeper stopped the girl with a gruff question as to her business.

"I want to see Mr. Bernard," she answered.

"Well, you can't see him, he's rehearsing."

"But I must see him. It means everything to me and I must see him," pleaded the girl.

Still the doorkeeper blocked her way.

It happened that the Shakespearian star was off the stage at that moment and heard the earnest, distressed tones of the young actress.

"What is it?" he asked kindly as he came to the door.

"This young woman insists upon seeing you, sir," the doorkeeper began in explanation "I tried to keep her back but she refuses to leave"

"Never mind," said the star. "Come here and tell me what you want."

He drew her aside out of the hearing of other actors awaiting their cues.

"I want work," began the girl. "I heard that you needed someone to play Nerrissa. I have played the part, sir, and I want you to please give it to me"

"Well, my dear child, how do I know that you can act?" asked the man.

"Oh, you don't know, of course," answered the girl in distress, "but I have played the part and if you will only give me a chance I will show you that I can do it."

Bernard hesitated a moment.

"I must have work," pleaded Lillian. "I simply must have work to-day. You'll give me a try-out won't you, Mr Bernard?"

The man looked down into Lillian's warm, childlike face and hesitated no longer. "Yes," he said, "I'll try you and see what you can do."

Lillian had had enough experience in the theatrical world to know that her position was not necessarily secure because it had been given to her. So she worked extra hard and at the end of the first week felt sure that Mr. Bernard was pleased with her work.

Lillian Loraine had no special ability as an actress, but she was sincere and painstaking in her work and could always be relied upon to give a creditable performance.

In a few weeks the first performance came and with it the first salary. Lillian began to live once more. She never lost for one moment the great gratitude she felt toward James Bernard. It seemed to her that he had almost saved her life. Always in her mind was the wish that some day she would have the opportunity to return the favor.

But there were many things to come into her life before that day should come.

One night, after the performance, some one knocked on Lillian's dressing-room door. Before the girl had time to answer there burst into the room one of the women of the company.

"Say, Miss Loraine," she exclaimed at once, "there's a man I know who's just dying to meet you. He was in the audience to-night and wants me to give him an introduction. Do you mind? He's a nice fellow and has lots of money."

Lillian thought a moment before saying, "Well, I don't mind meeting him if he's a nice fellow,"

So the struggling young actress met George Bonner, a many-times millionaire. They became friends at once—so much so, that a month after the meeting he was calling for her every night.

It was not long before Bonner spoke to Lillian of marriage, but the girl remembered the kindness of Bernard and would not put him to the inconvenience of getting someone else for her part. So they were married in June, when the season was over.

Unlike many actresses who marry millionaires, Lillian was happy. Her life was mostly uneventful, but with her mind free from worry she had a chance of doing many things that she had never had before.

Shortly after the marriage Mr. and Mrs. Bonner went on an extended trip around the world.

During this time many things happened and many changes took place in the theatrical world. On her return Lillian was busy meeting old friends and learning the news about the people who had once made her world.

"Do tell me of Bernard," she said to an old actor one day. "I have asked about him every time I've seen any one who ought to know, but they seem to know so little."

"I haven't seen him for about a year," replied the old actor, "but I'm afraid he's pretty well down and out."

"Why, what do you mean?" exclaimed Lillian in astonishment!

"Well, you see, he won't play anything but Shakespeare and there's no Shakespeare to play."

"But you used to play Shakespeare too and you are all right."

"Yes, but you see I am willing to play modern roles and Bernard isn't. In fact, I don't know that he is fitted to play anything else. Then he is getting old, you know."

Lillian sighed "Poor old fellow. He was such an artist. Do you know where he is?"

"Well, I—I—you see he ——"

"Please give me his address. I shall not tell him where I got it."

With great reluctance the actor gave her the address. "I promised him I would not tell anybody," he said, but Lillian did not hear him. She had hastily said good-bye and was walking rapidly down the street.

She found her old employer in a house on a street with a very small number, and very near the roaring of the

elevated. The landlady, with much-soiled apron and frowsy head, led her to the top of the house.

The room was practically a garret, and in one corner, at a rickety table, sat the once successful actor.

"Why, Mr. Bernard, I am so glad to see you again. It does me good," exclaimed Lillian, and so well did she bring her old art into play that Bernard thought the tears in her eyes were tears of joy at seeing him.

"I thank you, thank you, my child. Please excuse this room. It is a trifle below par, but you know how we foolish actors are, we spend our money as we make it." The poor old man tried to attempt a laugh.

"Oh, yes," said Lillian. "I understand. You'll be working again soon and then you'll be all right. Fortunately our poverty never has to last long," she laughed.

As she was leaving Lillian said, "Let me lend you something for a short time. Just until you are settled again."

"Oh, no, my dear Miss Lillian. My manager is taking care of me. You see I prefer to live here than to go into debt, that is all."

The lie was very lame but Lillian took it with apparent faith. But her heart was breaking. How could she assist the old actor without his knowledge?

She crossed over to Washington Square and walked home so that she might have time to think.

"I have a plan," she said to her husband after she had told him of Bernard's condition. "If he had not given me work when he did you and I should never have met. Therefore we owe our happiness to him, don't we?"

The husband agreed that they did and the plan was laid before him.

That afternoon the Bonners and a well-known theatrical manager were closeted at the former's home. The result was that Bernard was to be sent out to play the leads in a Shakespearian company backed by George Bonner.

It was agreed that a trial performance should be given on the grounds of the Country Club just outside the city, and "The Taming of the Shrew" was chosen as the play.

In all the world there was never such a happy little man as the threadbare actor. With the usual conceit of actors he believed he was at last appreciated—that the public really couldn't do without him.

After the performance at the club, which had been a great success, Lillian and her husband stood together watching the old actor as he walked away, giving directions to his manager.

Bonner laughed. "By Jove, fi he doesn't think he did it all by his great art," he said.

"Never mind," said Lillian gently, "remember how he helped me and what I owe him."

In a moment George was serious. "Yes, and what I owe him. As long as that memory stays with me my purse is open to that old man. Come, let's go congratulate him."

THE REFUGEE'S CASKET

(Gaumont, Hand Colored, September 3)

The story of the above was written by Russell E. Smith, and produced in genuine Gaumont style. All who have seen the hand-colored films of Gaumont know their charm; each film is a series of living paintings. Among the finest of these ranks "The Refugee's Casket" in two reels. It is truly a wonderfully artistic production, full of tense dramatic situations.

The story is of the Marquis de Saint Hillaire, who during the period of the reign of terror in France, was obliged to flee the country in order to save himself and his wife and daughter from prison and death by the guillotine. He had no sooner left the castle, in which were numerous priceless works of art, bric-a-brac, paintings and jewels, than the citizens of the town of Saint Hillaire burst into the grounds of the castle. Headed by two officers of the army, they searched it from cellar to garret. Not finding its master, they decided to sack the place and take what they could find.

They had not, however, reckoned with the brave little laundress, Marie Jeanne, who had been left there.

While the mob were at the very doors she had gathered together the jewels of the family and, packing them into a small chest, she lowered them into a sort of cell which had been cut out of the rock and which lay beneath the fireplace in the great reception room at the east end of the castle.

Two of the officers seeing the crack in the hearthstone, suspect that the jewels are hidden beneath, and conniving together to find them and divide the spoils between themselves, hurriedly leave the room as Marie's step is heard approaching down the hall. Taking the casket in which the jewels are encased from their hiding place, and running out under cover of the now gathering dusk, Marie made her way to the shadow of a tall linden tree some distance from the house.

Digging a deep hole, she put the casket therein and covered it over carefully with dirt, with the knowledge that soon the falling leaves would remove all traces of the late disturbance of earth.

On her return to the house she was questioned concerning the whereabouts of the jewels, and bound tightly hand and foot in a straight-backed chair in the reception room, promising to release her should she make up her mind to tell.

The men set themselves down, drank heavily, and soon fell asleep. This opportunity was grasped by Marie, who tumbled herself over, dragged herself to the fireplace where a fire was burning, and in spite of terrible burns inflicted on her arms and hands thereby, allowed the flame to burn through the cords, thus freeing herself.

She had almost reached the door and was congratulating herself on the escape she had made, when one of the men awoke from a somewhat troubled sleep and saw her as she was about to open the door leading into the hall.

Jumping to his feet, he shouted to the other that the girl they had left as they thought safely bound was escaping, and the other officer was quickly on his feet and after her.

Turning quickly, as she saw that they were after her, Marie pointed the revolver at the leading officer, and as he still came on, she fired and the man fell to the floor mortally wounded.

His companion, seeing his brother officer lying in his blood upon the floor, made discretion the best part of valor, and, turning tail, he made his escape with much haste.

The Revolution ran its course at last, as do all evil things, and at last the famous and hated Robespierre found his way to the Bastile himself in company with Danton and Marat; and among the many exiled families who found their faw back to France was the Marquis de Saint Hillaire and his family.

The first thought of the Marquis was to find Marie, whom he had left in charge of the estate while he was in involuntary exile, but she was not to be found.

While the family of the Marquis sat, sick at heart, the brave little laundry woman was coming slowly up the road from the little town of Saint Hillaire. Every day since the Revolution had ended she had wended her way from her work in the village to the old chateau in the hope that one day her master and mistress might return from their exile and make their home once more among the linden trees.

The windows of the chateau were broken and the steps even had been pushed aside in the furious hunt for the treasure of the Saint Hillaires, but they never found it.

On one of these missions, passing by the shores of the tiny lake, she was surprised to see, in the gathering gloom, the figures of a man and two women seated on the greensward by the lake. Rushing up to them, she saw that it was her beloved master and his family ,returned at last to his land and estate. Falling to her knees, the faithful servant kissed the hands of the Marquis and his wife and daughter, and welcomed them back to their own.

After the first surprise and joy at finding one another, Marie led them to the shadow of the tall linden and there she dug and uncovered the small casket and the Marquis opened it.

There they lay! The jewels worth a king's ransom, sparkling and glistening in the rays of the yellow moon, which hung high in the heavens.

The faithful Marie was thanked again and again by the grateful nobleman and his family, and was ever more assured of a home and the confidence of the Marquis, who owed all he had, almost his life, to the bravery of the little laundry woman.

For Those Who Worry O'er Plots and Plays

Freakish Talent

Talent, sometimes, is freakish. Many a man can write a good short story of Photoplay if he is supplied with a plot. Others can evolve plots galore but they cannot clothe them in suitable dress. We know one of these latter. He can and does turn out plots dealing with almost every conceivable subject—love, money, hate, revenge, tragedy, domestic drama, in fact, almost anything. But although he has disposed of at least one hundred picture plots, he has never yet sold a properly developed script. He writes to the department:

"Once I aspired to be an author of picture stories. I wrote several and sent them to the editors. They came back with unfailing regularity. I couldn't understand it, so I showed one to an editorial friend. He said it was a good plot but wrongly treated, improperly developed, unsuitably clothed. He wanted to buy the plot. I sold it to him and since then I have supplied him and other concerns with plots regularly. My work yields me as high as $15 weekly and often I have finished a plot in a very few minutes. My two principal clients are satisfied. I write them out pretty fully and the editorial departments do the rest. For these plots I receive on an average of $5 each. If a plot does not suit one of my clients it will probably appeal strongly to another who makes a good script of it. So that my plots are seldom, if ever, wasted. What is more, it is possible to get at least four different plots out of one central idea. It can be twisted and turned about, given a different ending or development, and new names bestowed on the characters, and the trick is done. I relate my experience for the benefit of those who are lame on detailed action and technical construction but who have the plot talent. There are undoubtedly others like myself who can never hope to write a complete working photoplay, but who, nevertheless, have a wealth of plot invention."

Attractive Titles

"Attractive titles are a matter of interest, not only to the editor but to the audience," writes A. W. Thomas. And an attractive title that will immediately catch the editor's eye is worth something. Titles should be short and 'tell the story.' Take up any city newspaper of prominence and note how fully the few thirty-six point heads tell the story. Apply the same methods to photoplay titles."

We have touched on the terse and comprehensive title and subtitle subject previously but reprint Mr. Thomas' statement. The art of brevity and embracing condensation is devoutly to be desired, not only among photoplaywrights but in some studios as well.

No, We Are Not ——

No, the editor of this department is not engaged in reading scripts for one dollar or for two dollars per script. This in answer to numerous personal inquiries received. The editor is grateful to many writers for the confidence they seem to repose in his ability but he has no time to conduct a script-reading bureau. He will cheerfully answer legitimate questions presented by script writers either in the department or by personal letter, providing a stamped and self-addressed envelope is enclosed to him. Many inquiries of a personal nature remain unanswered each week because the return postage is not included. This department is for script writers and the editor is pleased to receive communications at any time.

A Publisher's Statement

The first issue of a new monthly supposed to be devoted to the interests of the pictureplaywright has been received by the editor. It is published in Cleveland, Ohio. The editor editorially says:

"It may be well to state at the outset that we have no axes to grind. This is not an office or school organ. Our advertising pages are open to everyone and can stand investigation. Should any questionable stuff creep in we want to know it, for only through the co-operation of readers can a publication hope to keep its pages clean."

Inside the title page we read an advertisement for a text-book written by J. Arthur Nelson. Next page bears Mr. Nelson's name as editor of the new monthly. The publishing name of the periodical is The Photoplay Publishing Company." Mr. Nelson is the company. Under "Publishers' Statement" we read the following:

"When the publication of the Photoplay Dramatist was decided upon we combed the country for an editor whose pen could speak authoritatively, comprehensively and progressively. To conduct such a publication he must first be a man who can write; secondly, he must know what to write about and, third, his knowledge must be born of actual experience. He must be an experienced editor; a practical producer; a successful dramatist and thinker, and a writer whose pen would have a teaching power. Moreover, he must needs be familiar with scenic and electrical construction, the camera, the studio, and to have established his fitness as a writer, teacher and thinker by past achievements."

Under "Classified Ads" department we find five different advertisements issued by concerns in one Cleveland building. Also an announcement of Mr. Nelson's theatrical productions, among them being such sterling attractions as "The Rajah of Bhong," "Over the Ocean," "The Telephone Girls," etc. On the back page of the publication is an advertisement for the Motion Picture College, Cleveland, said to be conducted by Mr. Nelson.

They Wish Scripts

Universal and Bison 101 Western studios are in need of good stirring military and Western drama and comedy. Best prices are paid. Richard V. Spencer, of Bison 101, gives promising writers the cause of rejection and sometimes tells the author what other concern is most likely to purchase the story.

Lack Originality

Editor Brewster, of the Motion Picture Story Magazine rightly believes that the reason so many plays are returned to the writers is because of want of novelty or originality. Mr. Brewster writes:

"It is extremely difficult to think out a plot that has not been done before. You may not have seen it before; you may have invented the whole thing out of your brain, but the probabilities are that the manufacturers have done the same thing, with slight variations, time and time again, and that the same idea has been submitted to them dozens of times. You may think you have worked out something entirely new, but you should remember that the regular writers employed by the manufacturers have been reading and thinking for years in an effort to devise something new, and that they have been trained to do this very thing.

"I know one man who has twenty leather books each containing one hundred index cards, on which are written brief plots, properly classified, which he has collected from the newspapers and from his own experiences. Even with these he has great difficulty in working out something that has not been done before. Don't be discouraged. First learn the technique of pictureplaywriting; next try to think out something original; next have the play neatly typewritten, and then send it out till all the manufacturers have passed unfavorably on it. Then put it away on the shelf and try another."

Good advice. And we would add this: Do not keep it forever on the shelf. After due time, take it off the shelf; go over the rejected script carefully, and try if you cannot discover some new twist or turn to the plot that will improve and make the rejected story salable.

Many Thanks

We got an invitation to Epes Winthrop Sargent's party. He is going to give one around September 7th at Coney Island to all pictureplaywrights who can get there. There is going to be a talkfest with ice-cream, cake and watermelon. It's a good idea and conducive to fraternal spirit. Mr. Van Buren Powell, president of the Order of Optimists, will be present to represent that thriving order and here's a secret: Mr. Sargent has been down in the

cellar dressing out a bed slat. In one end thereof he has driven a wire nail. He will apply the slat with force to the gentleman who dares to mention "Protective Organization" at that spread. More power to him!

Naming Characters

A correspondent writes in that he had discovered a dearth of appropriate names for his casts of characters. Why? If doping a rural drama, sit down and think of acquaintances in your home town who would exactly fit the character you have in mind. "Josh Perkins" and "Si Stebbins" have been sadly overworked, and if you just use your brains a moment you can find somebody in your range of knowledge whose name will just fit in with a little changing. The same rule applies to other forms of pictureplay. Bet you there are people you know, or have heard of, that will match up for any cast of characters you may name. Also, it brings naturalness to your work. But be keerful! When you once utilize a character you know in a plot, change the name around. The writer overworked this plan during his earlier experiences as a pictureplaywright. He wrote a comedy and had friends and acquaintances cutting up high jinks in the plot. Never changed the names one bit. Somebody got a copy of a trade journal containing the story of the release and the author had to go on a visit when the picture was shown in his home city. It's all right to characterize people you know and to use names which they will suggest to you. But for heaven's sake, don't characterize too faithfully.

Now She's an Optimist

There is a lady living down in Tennessee who wrote a bully, good pictureplay. She sent it in to an editor. Two months passed by and it was released. She knew it was her play for the plot had not been changed at all. However, the check was not forthcoming. She wrote to the manufacturer but there had been editorial changes and no immediate reply was received. She had visions of plot-stealing and wrote to this department. We discovered that the lady's letters had been misdirected and when her complaint reached the right editor a check for $25 and a letter of apology was immediately forthcoming to her. The lady has now enrolled in the Order of Optimists. Instead of rushing into court, she had judgment enough to know that mistakes will be made in the best regulated concerns. It is not often that such errors are made, but when they occur be patient and do not jump to the conclusion that editors are thieves. They are not.

Editorial Changes

George W. Terwilliger has retired as pictureplay editor of the Reliance Company. After a deserved vacation he will accept another position. He has courteously contributed valuable information from time to time to our readers, and the high standard of Reliance stories can be directly traced to his work.

"Spectator," of the Dramatic Mirror, has gone to Kinemacolor. Frank E. Woods virtually made pictureplay department of the Mirror, and we consider him one of the most versatile writers in the business. Good luck and best wishes to both these gentlemen.

WILLIAM LORD WRIGHT.

E. MANDELBAUM RETIRES FROM THE ATLAS AMUSEMENT CO.

A deal involving three high-class moving picture theatres in this city, valued at considerably over $100,000, was completed to-day, whereby E. Mandelbaum, president of the Atlas Amusement Company, retires from the concern.

Mr. Mandelbaum has sold his holdings in this company to Messrs. Newman and A. L. Freedman, treasurer and secretary, respectively, of the Atlas.

The New Knickerbocker Playhouse, on Euclid avenue, at East Eighty-third street; the Lakewood, in Lakewood, and the Market Square, in Newburgh, are the theatres which are affected.

Messrs. Newman and Freedman will continue the present policy of the theatres which has made them quite successful.

Mr. Mandelbaum leaves the concern to devote all of his attention to the interests of the Lake Shore Film & Supply Company, and the Feature & Educational Film Company, of Cleveland, of both of which concerns he is manager. He has controlled ten theatres in Cleveland, and is gradually relinquishing his connections with them in order to devote all his time to the film enterprises.

OUR "LADY IN THE BATHS" IN ACCIDENT

We are indeed sorry to learn that not so very long ago our "Lady of the Baths" met with a very painful accident while out riding in company with her husband. She was riding a very spirited horse, and to prevent running into a little girl who was driving on the wrong side of the street, she crossed the car-tracks in front of a car. As the youngster also cut across in front of the car, the "Lady of the Baths" sent her horse toward the pavement to prevent coming in contact with the little one. As a result, her head struck the low-hanging limb of a tree, knocking her from the saddle to the ground and rendering her unconscious.

She is now, however, so far recovered that only slight ill effects are felt by her.

NEW INVENTIONS

Reported Especially for the Moving Picture News by H. B. Willson & Co., Patent Attorneys, 715 Eighth Street, N. W., Washington, D. C.—A Complete Copy of Any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co., on Receipt of Ten Cents—Persons Ordering Copies Must Give Number of Patent.

1,036,557. Knockdown Enlarging Camera. Henry Burke and W. A. Peters, Chicago, Ill.

1,036,730. Method of Cutting out Contour Bands used in Coloring Kinematograph Films. Carlo Sciamengo, Turin, Italy.

1,037,035. Photographic Instrument. F. B. Millard, Palisade, N. J.

1,037,112. Moving Picture Machine. G. W. Bingham, New York, N. Y., assignor to The Bingham Mfg. Co.

Nice Weather?
OH-H.
?
Scenario writer
U.S.M.
Mss script
Things to worry about.
Clipping from a scenario writer's dictionary
Editor—A cruel beast that has no heart—mean—heartless.
John Ivenaufullitch, who intends going into the field.
Our Course—simple—even a child can write them. Slip us $500 and WE WILL SEND The course FREE!
CURSES!
Scenario Writer's Dream.
(never mind fellows; better times are coming)

SCENARIO WRITER'S DREAM
By G. Lambert.

MISS TAKAGI, THANHOUSER PLAYER, THINKS PICTURE WORK FUN.

(From the New York World, Aug. 25).

Japanese Actress Hates to Die in "Movies" Like American Girl—Miss Toku Takagi Thinks She Knows How Her Countrywomen Behave.

The patronizers of moving picture shows have recently seen a pretty little Japanese girl acting in many Japanese pictures and wondered whether she is a real Japanese girl or not. Hundreds of moving pictures had been made with Japanese girls in the picture, but none of them were real Japanese girls. All the parts of Japanese girls had been played by American actresses imitating the Japanese.

But the pretty little Japanese girl who is seen on the moving picture screen lately is a real Japanese girl. She is Miss Toku Takagi, the first Japanese actress who had ever posed for moving pictures.

She has played O Cho in "The Birth of Lotus Flowers," O San in a play called the "Mikado" and in several other Japanese parts. But she does not like the acting for moving picture shows, but she is doing it because there are lots of fun.

"Acting for moving pictures is such a fun, but it isn't so easy as it looks. The hardest part is they want me to play an Americanized Japanese. They want me to play just like a Japanese girl the American imagines. Lots of actresses who never saw Japan played the Japanese girl parts, and they want me to act just like those American actresses did.

"When I am trying to act naturally, then somebody says, 'Cut it out, you don't look like a Japanese.' But I

SCENE FROM BIRTH OF THE LOTUS BLOSSOM
Thanhouser release.

don't know how the Americans want a Japanese girl to act. I am a Japanese and am trying to act naturally as I did in Japan. But they don't want that.

"In 'Mikado' I have to die. I am supposed to be the wife of the Japanese spy who is sent to Russia by Mikado to get the plan of the Russian fortification. He makes all arrangements with an army officer of Russia, but when the time to get the plan comes the Japanese spy is so happy that he drinks too much liquor and is asleep. I dress myself in my husband clothes and get the plan from the Russian officer. I get it, but I am shot in my heart. My husband go back to Japan with the plan and I die in the hotel.

"In the rehearsal I die just as naturally as I can do. Then they don't want me to die that way. They want me to die like an American heroine. So I asked the stage director to let me know how people die when they are shot. He tells me that they just die. But I can not just die, as they say. If you see the picture you will see that I was a Japanese girl all through, but when I die I become an American."

When she was asked whether she wishes to be a moving picture actress all the time, she said:

"Oh, no! It's fun and I like it. But I don't want to keep it up. I want to act on stage. But not yet; I am now studying the American dancing and singing. I want to be a comedian. I don't like to become a tragedian, although people think I ought to be tragic heroine. I hate the scene with lots of people dying.

"The other hard thing to make a good Japanese picture in this country is that it is very hard to get the suitable costumes and sceneries."

She was asked which she liked better, the Japanese way of acting or the American way of acting.

"I think the American way is better, because it is so natural. The old acting of Japan is so formal, though there are many things that are beautiful and good. In tragic dramas Japan is pretty good. But in modern, common, everyday life play, this country is much advanced.

"But I like the American dress. They are not so comfortable as the Japanese ones, but they are beautiful and they are not so hard to wear like the Japanese dresses. The American women do not know how hard it is to dress in the Japanese dresses and that it takes years and years of practice to walk naturally and gracefully in those Japanese kimonos. But the American dresses are so easy to put on and walk in.

"But when at home I think the Japanese dress is better, because they are so comfortable and don't hurt me so much as the American clothes."

ITALA TWO-REEL FEATURE RELEASED BY MUTUAL CO.

Begins Issuing Regular Releases on Sundays Starting With Long Length Subjects.

The Mutual Film Corporation announces the release of Itala Films, beginning Sunday, September 8th, beginning with a two-reel subject entitled "The Solemn Hour."

Benton, the warden of a prison, learns that a man named Lawrence has purchased the residence next to his. Twenty years before Benton had made a proposal of marriage to Lawrence's cousin, and the interference of Lawrence had caused the young lady to reject him. Benton, a revengeful man, had treasured a grudge against Lawrence all these years, but conceals his real feelings under a mask of friendship and geniality.

The new neighbor has an idolized daughter named Lucile. A young convict seeing her pass the prison becomes wildly enamored of her, and in the solitude of his cell composes verses to her beauty.

Benton looks up the man's record and finds he is Louis Benton, No. 250, sentenced to thirty years' imprisonment, parents unknown. A wild idea of revenge seizes him and he determines to make the young man the instrument of his revenge.

He enters Louis' cell and in a cleverly acted scene convinces the young man that he is his father, and that he will help him escape. The warden arranges everything and Louis easily gets away and remains in a nearby town until he receives word from Benton to come back.

Benton provides Louis with a fine wardrobe and introduces him to the Lawrence family as his son who has been abroad. He does all in his power to throw the young people together, and Louis presses his suit so ardently that Lucile finally promises to marry him.

The wedding night arrives. Louis is madly in love with Lucile and is filled with remorse for having concealed his past from her. Before the ceremony he goes to Benton and asks his permission to tell her everything. Thoroughly angry, Benton throws aside his mask, and a sensational scene takes place in which Benton tells the young man to choose between obedience and re-imprisonment. Louis promises silence and the wedding takes place.

The guests depart. The bride goes upstairs to her room. Benton and Lawrence are in the library and Louis bids them good-night and goes to join his bride. As he beholds the trusting girl he is overwhelmed with his duplicity and confesses. The girl recoils from him in horror. Maddened with the turn of events, Louis leaps over the balustrade and comes crashing to the floor below.

Benton has waited like a cat with a mouse to deal his revengeful thrust to Lawrence. He has just told Lucile's father that his daughter is married to an assassin when a crash is heard which brings the entire household to Louis' crushed form. His head is raised from the tiles, and with his dying breath Louis denounces the warden, who slinks away.

FILIAL LOVE

Eclair Two-Reel Feature, September 19, 1912

The foreman of the Ironton Steel Co. department has been found murdered and near him lay a knife which belonged to one of his underworkmen. So upon this circumstantial evidence Harvey Davis, the workman, was arrested and indicted for murder.

On the night of the murder, Davis' little son, Harvey, Jr., had come to the saloon where both his father and the foreman were together drinking, and begged his daddy to come home to supper. While there, the youngster had

noticed a peculiarly visaged man borrow his papa's knife and not return it. The little tot tried to tell this detail to the coroner and the lawyers, but they somehow refused to listen, as the stranger could not be found. The youngster's story was taken as just a bit of childish romancing.

The little codger listens as the lawyer tells his mother that there is practically no hope of securing an acquittal, that while the evidence is purely circumstantial, it is sufficient to convict. Again Harvey, Jr., intercedes with the story of the strange man with the awful face and the lawyer laughs and his mother tells him to keep

quiet. What? Keep quiet and have his daddy taken away from him. Not much would he have his papa sent away. There must be justice somewhere, he reasoned. And then he remembered hearing his "daddy" speak of Mr. President Taft and of justice. Well, if there was justice to be had from Mr. Taft he Harvey Davis, Jr., would see to having it. So he sneaked off to his little room and gathered those things together which he anticipated needing in his trip to Washington, D. C. On the kitchen table he left a note, ill spelt, it is true, but it told that he was off to see Mr. Taft and get justice.

He managed to get aboard the train and when discovered by the conductor he told such an ingenuous story that he was allowed to continue on to Washington, the place of his highest hopes.

He arrives in the Capitol and goes to the fountain which stands before the Congressional Library, and washes up preparatory to his reception by "Mr. Taft." He makes quite the natural mistake of going to the Capitol building, but he is soon set aright and directed to follow on down Pennsylvania avenue to the White House, where he may see Mr. Taft. So down the avenue he trudges till the White House grounds are reached.

He tells the doorman his desires and is laughingly told to return next day. Being refused an audience he decides to wait about till "Mr. Taft" may chance to come forth. All day long he waits without reward. Night comes and he goes to sleep on a bench.

It is now next morning and a guard had discovered our little hero. A crowd collects around him and among them he sees the man who borrowed his father's knife and who he knows committed the murder for which his father is held and is about to pay the penalty. Jumping on the bench he accuses him and commands the policeman to arrest the man. Something in the child's dominant sincerity compels the officer to believe his accusation and he takes the accused man in charge and to the station house.

At the jail the man is questioned. Little discrepancies in his answers cause them to credit the youngster's story and they ply him unrelentingly with a rapid fire of questions till the man breaks down under their inquisition and confesses.

The jury is just returning from the jury room prepared to render a verdict in the case of the State vs. Harvey Davis, charged with murder. The verdict they are about to render is that of guilty in the first degree. A message arrives, the judge hears it and orders their verdict withheld because of new and admittable evidence. The child has secured justice, not through Mr. Taft, but through his own efforts. He has saved his "daddy" and is happy.

CALEB WEST (2 Reels)
Reliance release Sept. 18th.

OPERATORS' CHAT

By James Girvan

MOVING PICTURE MACHINE OPERATORS' INDEPENDENT UNION NO. 1

President—Robert Goldblatt.
Vice-President—James Girvan.
Corresponding Secretary—Geo. Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—William Cohen.
Business Representative—R. Knaster.

The Moving Picture Operators' Association will be known in the future as the Moving Picture Machine Operators' Independent Union No. 1, office 133 Third avenue (top floor), telephone Stuyvesant 572. Meeting rooms at Teutonia Hall, 66 Essex street, N. Y. City.

The Moving Picture Operators' Union No. 1 of Greater New York and vicinity, held their first regular meeting Monday night, September 2, at Teutonia Hall, 66 Essex Street. The meeting was called to order by President Goldblatt at 12:45 a. m. In spite of the weather and holiday there was a good attendance. I must say it is a great pleasure to attend these meetings now as all members pay strict attention to business. Our meetings are now conducted in an orderly way and the entire business never takes longer than three hours at the most. We are glad to say that there is a great demand for our members. Our business representative reports that he has been forced to go out and hire non-union men to work on Saturday, Sunday, Monday and Tuesday, as all our members were working. Fifty-two men have been enrolled within the last ten days. The meeting was adjourned at 3:05 a. m.

Amateur Entertainment and Smoker
given by the
Moving Picture Operators' Union No. 1,
of Greater New York and Vicinity,
At Volk's Lyceum 218-20 Second St., near Ave. B,
Monday Evening, Sept. 16, 1912.
Tickets Including Refreshments, 50c.
Doors Open 9 P. M.

The above entertainment will be a hummer according to the reports of the committee in charge of same. There is to be three or four bouts for the lovers of the manly art of boxing and fifteen acts of vaudeville from the well-known studio of Mr. Frank Forrester, 124 West Twenty-third Street. Mr. Forrester assures us that we will have the best acts it is possible for him to secure, and when he says so, it can be accepted as truth. Mr. Forrester knows a good act when he sees it—just look over the names of some of the stars from Mr. Forresters' studio—Lillian Shaw, Billee Taylor and several others who are favorites on Broadway, and see the proof for yourself. There will also be some of the latest and best photoplays shown and I am sure it will do your little heart good to see them because the projection will be in the hands of experts, who pride themselves in the good work they turn out. Anyone wishing to buy tickets can get them at the office, 133 Third Avenue.

Glad to hear that Bro. Jack Cohen is improving in health so rapidly. The boys all send their regards to you Bro. Jack and wish to say that we want you back here with us as soon as possible to join in the fray.

We wish to thank all the out of town operators who have written us such cheerful letters of encouragement, and we want to assure them that we are making great progress and success is crowning our every effort, and we hope to be (in the near future, again in the ranks of the I. A. T. S. E.

White Plains, N. Y., August 17th, 1912.

To the Members of the I. A. T. S. E.
of the United States and Canada:

Dear Sirs and Brothers:—The Moving Picture Operators of Greater New York formed an organization in the year of 1908 under the name of Moving Picture Operators' Union. The New York operators were not, at the time, aware of the fact that the I. A. T. S. E. were represented in Greater New York by an organization of spotlight operators, who had jurisdiction over the moving picture operators. Our organization made great progress until finally, members of the Executive Board of Local No. 35, I. A. T. S. E., requested the privilege of addressing one of our meetings, which was granted. This was our first knowledge of the fact that an organization holding jurisdiction over the moving picture operators held a charter in New York City. The object of the visit, as set forth by the speaker, was to secure our affiliation with Local Union No. 35 until we became stronger in number. They promised to do many things for us if we joined with them. Their proposition was accepted with the understanding that in the near future the operators would be given a direct charter by the I. A. T. S. E.

During our first year of existence, we had the pleasure, as well as the honor, of your presence along with the former organizer of the A. F. of L., Bro. H. Robinson, also W. D. Lang of Local No. 35. On both occasions you spoke on the lines of organized labor, explaining to the infant organization the value of same. During the first year of our existence we had the president of Local No. 35 preside at our meetings. Before the Springfield convention of I. A. T. S. E. of U. S. and C., he came to us and said that he was elected by Local No. 35 as delegate to the convention to represent the operators and that his mission was to try and get a direct charter for us. We all appreciated the fact that Local No. 35 had kept their promise. But, much to our surprise, at his return he reported to us that it was impossible to obtain a direct charter, his excuse being that he had all he could do to hold his own charter (which Local No. 35 is holding at present). Not knowing the truth of the matter, we appreciated the efforts he claimed to have made and in return for his work, we presented him with a gold watch and cabin costing $50; also a $25 ring to the secretary-treasurer of Local No. 35, who acted as our treasurer. Besides he claimed $2.50 for each meeting that he presided at (two meetings a month for about a year and a half) and we paid the bill.

A year after the affiliation, we reached a membership of 200, at which time two of the international officers appeared at one of our meetings and presented us with a charter as auxiliary to No. 35. In the course of their address they used the following words: "We hope that very soon we will be here again with a full, direct I. A. T. S. E. charter." Three years have passed since then and we are still waiting for that which was practically promised us at that time. The auxiliary sent delegates to the Washington convention in 1910 with a view of securing the right, through a direct charter, to govern itself. In this we failed and it was then we discovered the fact that the former delegate of Local No. 35 never mentioned that there was even such an auxiliary in existence, let alone asking for a charter. We, however, like loyal men, took our medicine and, though we made a wry face, remained true to the I. A. T. S. E., hoping that the next convention would be more just.

Again we sent two delegates to the Niagara Falls convention. We were in doubt about one of the delegates as to his carrying out the instructions he received from the auxiliary, and all during that convention he did nothing. He failed to assist his co-delegate and instead of returning with a charter he returned with a membership card of Local No. 35. At that convention, we represented a body of about 500 men, that being the membership of the auxiliary at that time. Again we failed to secure what we consider as being no more than our just right and it may be remarked that this failure has caused (we make this statement only after a carefully, painstaking investigation of the cause of decrease in membership) a considerable falling off in the membership of the auxiliary. We have asked that the auxiliary and No. 35 be merged into one and even that has been refused us, but we have not noticed any refusal of our per capita tax in return for which, up to date, we have received, practically, no benefit whatever. It might be said that the greatest opposition to the auxiliary becoming an independent body is its mother, Local No. 35.

Again we sent a delegate to the Peoria convention with the following instructions: (a) Amalgamation on an equitable financial basis with Local No. 35. (b) Or a direct I. A. T. S. E. charter. The meetings previous to the convention, the representative of Local No. 35 presented a bill to the auxiliary for $100, which they claimed we owed to them. We then learned that the funds of the auxiliary were practically exhausted. The auxiliary ordered $25 to be paid at once and the balance to be the first bill to

be paid after the convention. The representative was asked if that was satisfactory to him and his answer was yes. Our reason for doing this was to enable us to send a delegate to the Peoria convention. We finally succeeded in scraping together $47 and the auxiliary ordered the treasurer of No. 35, who has the handling of our moneys, to give the full amount to the delegate elected to the convention. He was voted $150 for expenses and of the $47, all that No. 35 would give him was $30, holding the balance of $17 out. Nevertheless, that did not keep him from attending the convention. He borrowed the amount from his employer.

The first day of the convention morning session the credentials committee was appointed, on which a delegate of No. 35 was appointed. After the morning session was adjourned, a delegate of No. 35 informed our delegate that he did not think there was any credential for him. Before we go any further, we want to say that the auxiliary never had the handling of the credentials, therefore took it for granted that Local No. 35 did this convention as in the previous years. The delegate appeared before the credential committee to find the cause and the aforesaid delegate of No. 35 claimed that we owed him a bill. The bill he was referring to was the bill for the money just referred to. The delegate called his attention to the fact that his representative agreed to wait for same until after the convention and that he attended that paricular meeting and asked if he remembered the action taken as regards the bill. He replied that he did not remember. The auxiliary delegate then asked the credential committee to bring his case before the convention and they did so. He was given the privilege of explaining his side of the story; also Local No. 35 was heard and in the course of the debate, it could be plainly shown that No. 35 was trying to railroad the delegate of the auxiliary. It was therefore ordered that a special committe be appointed to take this matter up immediately. And the report of the committee was that he be seated, which report was concurred in. In the reading of the report of International President, he recommend that the convention shall instruct that the auxiliary to New York Local No. 35 shall immediately be re-organized and a competent committee be delegated to this work. The reason for such recommendation is as follows:

New York, N. Y.—Auxiliary Moving Picture Machine Operators' Local:

At the meeting of your General Executive Board, held in Chicago, March 19-22, your International President was instructed by the board to investigate and report as to the conditions existing in the auxiliary local of the Moving Picture Machine Operators' Union No. 35.

Your International President duly visited the meeting of this auxiliary local while in session, in company with Bro. Harold Williams, business representative of Local No. 35, as well as several officers of Local No. 35 and a visiting brother member from out of town.

The meeting was largely attended and the manner in which members of this auxiliary conducted themselves was really the most disgraceful that I have ever witnessed. Your International President was compelled to interrupt the meeting in order to establish order and impress upon the members the responsibilities of their positions. Your International President left the meeting room at 4:30 a. m. in the morning and the order of new business had not as yet been called.

Your International President advised these brothers that if they did not show an improvement in their conduct and live up more closely to the law and order principles of the I. A., that he would recommend that their charter be taken from them and the organization be reorganized.

Your International President has carefully watched the proceedings of this auxiliary through reports received since his visit, and in justice to all members of the International Alliance, your International President strongly recommends that this convention shall instruct that auxiliary local of New York Local No. 35 shall immediately be reorganized and a competent committee be delegated to this work.

It is to be regretted that this action must be taken, but if the International Alliance wishes to retain its good name the reorganization cannot be accomplished too quickly.

Admitting such to be the truth, but we must ask what caused such action. About nine months ago the auxiliary voted a new wage schedule. In the new contracts it said that the operators shall not carry the reels to and from the film exchanges. With great difficulties, we succeeded in getting several of the managers to sign our contracts, but, it was later discovered that some members of the mother local carried the reels and caused a few of our men to lose their positions. This, of course, caused some loud talking at that particular meeting of which the International President is referring to. Yet, we will not deny that there are a handful of members in the auxiliary who are inclined to be disturbers and cause much commotion, but we still contend had the auxiliary been given an honest deal during their affiliation with their mother local this sad state of affairs would have never come about. But since the recommendation of the President was concurred in and the delegate of the auxiliary raising no objection to same, but had faith that the President would appoint a committee that would give justice to all as he said he would in answer to a question whether the committee would be comprised of members of Local No. 35. He said he would appoint an impartial committee, two from Brooklyn, two from New York and two from New Jersey, but, such was not the case. Upon the return of the Executive Board of the I. A. T. S. E. to New York after the convention, the International President appointed the Executive Board of the I. A. T. S. E. with himself as the committee to act on the question of the auxiliary and No. 35. Before their committee, they called the Executive Board of Local No. 35 and heard their side of the story, but, did not hear the aggrieved party, viz, the auxiliary. It was at that meeting of the Executive Board of I. A. and the Executive Board of Local No. 35 decided that instead of the auxiliary to No. 35, it shall be hereafter called the Moving Picture Operators' Branch to No. 35, which means the same thing with a different name, but this is not the worst. The branch is to have only a recording secretary and two of its members to act as the Executive Board in conjunction with the Executive Board of Local No. 35. A fine chance the branch would have for redress. We are also to have three trustees, but we must not handle any of our money, their secretary will act as our secretary to handle the same. Just think of it, a body of good honest men, about three hundred in number, are told that they cannot handle their treasury.

Now, as to the work, the members of the branch are to confine themselves to. Before we go any further, we want to point out to you the charter rights of Local No. 35. Their charter reads as follows: Calcium and Electro-Calcium Lamp and Moving Picture Machine Operators' Union. As you can see that they have the right to operate both the moving picture machines and spot-light machines in all theatres, but they say to us, "If you want to do likewise, you must pay an initiation fee of $75." That's rather inconsistent after being members of the auxiliary for almost five years, that we should have to pay that amount in order to get what we should have as members of the branch. Therefore, the members of the said branch would have to work in the poorest paid houses.

To such condition proposed to us by the Executive Board of I. A. T. S. E. and Local No. 35 we, believing ourselves to be fair and honest workingmen and such we have proven ourselves toward organized laboring men, by going on several sympathy strikes of the A. F. of L., as in the Fox Theatre strike for Local No. 1, I. A. T. S. E. We could not submit to such. We, therefore, organized an independent body. It is not our desire to remain independent of the A. F. of L. or the I. A. T. S. E.

We, therefore, appeal to you to grant an early hearing to our committee, who will make the case very clear to you, as it is impossible to do so on paper.

We wishing to be good and loyal union men and to help elevate the conditions of ourselves and brothers, cannot consistently accept the above condition. It would mean another revolution between the branch and Local No. 35 as with the former auxiliary and No. 35.

We wish for yourself, Brother Gompers, good health and happiness and success to the A. F. of L.

Fraternally yours.

ROBERT GOLDBLATT, President.

DUBLIN DAN

The Three-reel Solax Masterpiece

This story of Dublin Dan, besides being convincingly told on the screen, is played by an excellent cast headed by Barney Gilmore. Mr. Gilmore's work is well known to the public. As the star in "Kelly from the Emerald Isle" and "The Rocky Road to Dublin" he won his way to fame. His personality makes him very attractive in the role of "Dublin Dan, the Irish Detective." Although this is his first appearance in moving pictures, Mr. Gilmore's pantomime acting is really a revelation.

John Forsythe, every day of the three years he had been in the Federal Penitentiary, watched for a chance to escape. One day the chance came and he took advantage of it. Forsythe owed his conviction and sentence of

GETTING A DISGUISE

ten years to the inexorable Daniel Delaney or "Dublin Dan," one of the most resourceful members of the Government Secret Service. When Dan hears of Forsythe's escape he immediately begins to spread his net for the counterfeiter's recapture.

After his escape, Forsythe makes his way to the country home of his wealthy brother, Richard. On his arrival John is not very cordially received. He demands some money and gets it, but the little he gets does not satisfy him. He dickers for more and when his brother finally softens and opens his private safe, it flashes through John's mind to place himself in his brother's boots and thus, perhaps, forever hide behind his brother's reputation for respectability. After shooting Richard, John proceeds to cover up his tracks by making up to look like Richard. He then telephones the police and tells them he has killed a burglar.

"Dublin Dan" is hot on the trail of the escaped convict. He knew of the existence of John's wealthy brother and so watches the railroad station in the town where Richard lives. From one of the trains alights Rosalie Clarke, the daughter of a friend of Richard Forsythe's. Her father died and designated Forsythe a trustee of his estate and his child's guardian. Rosalie is bewildered at the station and "Dublin Dan" walks up and tries to assist her. He is keenly interested when he learns in an unexpected way the girl's destination. He politely volunteers to be her escort. His pleasing manners win her and set at rest her natural fears.

Almost simultaneously with "Dublin Dan's" arrival at the Forsythe home, the police come on the scene. "Dublin Dan" does not disclose his identity. He quietly moves about the room in which John killed Richard and makes some mental notes. The detective watches John closely while the convict explains how he killed the burglar. He also watches John when he receives Rosalie. John betrays his discomfort. John's entire behavior is not very convincing. The detective leaves after a secret investigation, determined to follow up several clues.

Later John Forsythe goes back to his old crowd and soon more counterfeits are placed in circulation and come to the notice of the Secret Service. Of course Forsythe is at the bottom of it all. He and his confederates, Bill Steele, Black Matt and Juno Savage work day and night with feverish heat on the spurious money. Juno Savage is in love with Forsythe but he spurns her. Forsythe is in love with Rosalie Clark and this results in many complicating situations.

"Dublin Dan" having met Rosalie Clarke, is also much attracted by her simplicity. With the double purpose of seeing her and getting more evidence, he motors to Forsythe's home and with the excuse that he is out of gasoline, stops at the gate. Rosalie greets him cordially but Forsythe and his confederates naturally regard him with suspicion. The detective in sending the gardener for gasoline purposely flashes a hundred-dollar bill and asks Forsythe to make the change. Forsythe, against the advice of his pals, sees a chance to dispose of more counterfeit and makes the change for the detective. Dan sends the gardener for gasoline. As he expected, the gardener comes back saying the gasoline was refused him, as the bill he had was a counterfeit. "Dublin Dan" cleverly complicates this situation and then bids the confused counterfeiters a farewell.

Following this scene, Forsythe proposes to Rosalie. She refuses him, and fearing her new guardian's actions and distrustful of his friends, she leaves his home and seeks the advice of "Dublin Dan." She finds him and he takes her to his home and asks his mother to take care of her. In the meantime Forsythe learns of Rosalie's hasty departure and plans to get her back. He makes one attempt to kidnap her but this attempt is frustrated cleverly by Dan. Later another plan succeeds and Rosalie finds herself in the toils of the gang in their den, where she is kept a prisoner. She is exposed to the cruelties of Juno Savage, a vicious adventuress, who regards Rosalie as her rival. But she is a brave girl and patiently waits and hopes.

Dan works on his case tirelessly. He does not know of Rosalie's kidnapping, consequently when he gains entrance to the counterfeiter's den in the disguise of a drunken sailor with plenty of cash, he is astonished to see her there. It is through the cupidity of "Black Matt" that he is able to get into the guarded den.

Anticipating trouble, Dan, who is supposed to be snoring in a drunken sleep, while the counterfeiters are playing cards, quietly writes a note to the police and attaches it to the feet of a dove which he carried under his coat. He is about to send the dove up the chimney when "Black Matt" turns to get some whiskey standing on a nearby table and discovers him. The detective succeeds in sending the dove up the chimney during the struggle which ensues but Dan is overpowered later by superior numbers, bound, gagged and placed in a cellar. In the cellar

PASSING COUNTERFEIT

he struggles to free his bonds. With the aid of the cellar rats, which gnaw at the ropes that bind him, he frees himself, comes up through the trap door, and takes the gang by surprise by blinding some with whiskey and others with snuff. He then grabs up a brace of guns and then has the whole savage lot at bay. He orders Rosalie's immediate release and then forces them all into the prison in which they kept his sweetheart. After fastening the gate of the gang's prison, Dan sits down and enjoys a quiet smoke while Rosalie tells her story. When the police, who have received the message sent by way of the dove arrive and break into the den, they are astounded to see "Dublin Dan" quietly enjoying a smoke. He answers their questions by pointing to the caged prisoners.

Manufacturers' Synopses of Films

THANHOUSER

ORATOR, KNIGHT AND COW CHARMER (Sept. 15).—It was the most important of political campaigns (to Congressman Casey) because he was running for re-election. It was also interesting to his enemies, owing to the fact that they hoped to defeat him. One of these enemies was the editor of the opposition paper, and when he heard that the distinguished statesman was to deliver a noonday address in a nearby town, he decided to "stir him up." To accomplish this, he enlisted the aid of his star cartoonist, in appearance a modest, neat little girl, but one who was gifted with fiendish ability with the pencil.

The cartoonist went to the village and on her way to the meeting-place made two acquaintances, one a cow, the other Congressman Casey. The cow galloped across lots to meet her, and she was thoroughly convinced that "he" meant to bite her. Then the gallant congressman appeared, rescued her from the ferocious beast and escorted her to the scene of his oratorical triumph.

Then the girl, having a sense of humor, drew a funny picture of herself, the cow and the congressman, and had it printed in her paper. The girl thoroughly enjoyed it; the cow didn't even say "moo," but the congressman was as mad as a contesting delegation at the national convention. He had no idea of the identity of the artist, but determined to be revenged. He took a large horsewhip and went to the newspaper office, intending to get satisfaction.

It took him some time to get into the art room, as he was obliged to thrash several inoffensive reporters en route. Then he found the artist, a trembling, frightened little girl. It was ridiculous to expect that he could horsewhip her. He didn't have the heart even to scold her. For the first time in his life the dignified statesman had a sense of humor, and, shaking his finger at the girl, he said: "Young woman, the next time I find a cow chasing you I'll let you stay up the tree for the rest of your life."

THE MAIL CLERK'S TEMPTATION (Sept. 17).—When a certain U. S. mail clerk was asked why he made his home in a shabby little hotel in a railroad junction, when he could live so much more comfortably elsewhere, he would flush and tell the inquisitive ones to mind their own business. The fact was that he was violently in love with the daughter of the hotel proprietor, and hoped some day to make her his bride.

The clerk was highly indignant one day when he found that a well-to-do traveling man was paying his sweetheart attentions. He remonstrated with the girl, but she was flattered because of her new catch and laughed at him. There was a quarrel, and the girl, in pique, agreed to marry the drummer, and accepted a diamond ring he offered her. To cause the mail clerk as much sorrow as possible, the girl wrote him a formal note, telling of her engagement, and asking him not to annoy her in the future.

In this letter the girl spoke of her new fiance as a "rich man" and the clerk reread the note while out on his run one day, and brooded over this particular line. Bitterly he decided that honesty did not pay, and determined to take the registered letters in his care and use the money to show the girl that there was more than one rich man in the world.

He looked over the letters and packages, picked out several that seemed especially valuable, when suddenly he came across one package addressed to the other man in a familiar handwriting. The bundle was from the girl, and it added to the clerk's rage. Recklessly he opened it, and found it contained the engagement ring. The girl was sending it back to the drummer because, as she simply explained, the mail clerk "is a good honest boy, and I have loved him all my life."

The clerk repeated the words "Good, Honest." He realized for the first time how low he was about to fall. He tied up the package again, replaced the others he had selected in the bag, and determined that he would not destroy her faith in him.

He determined to make full confession to the girl when they next met, but was ashamed. He feared that her faith would change to loathing, and determined to die. The girl found him in time to save his life and revived him. He had written a farewell note to her and he motioned her to read it. She saw it was addressed to her, tore it up and held out her arms to him.

"The past, whatsoever it may have been, is wiped out," she cried. "I have been foolish, but you will forgive my folly as I freely forgive any faults of yours."

And thus the romance of the shabby little hotel came to a happy conclusion.

TWO SOULS (Sept. 20).—The bookmaker was a goodhearted chap, but cursed with a violent temper. He had a quarrel one day with a patron who imagined he had won on a certain race. The bookmaker was in the right, but lost his temper during the argument that ensued. He struck but one blow, and a moment later found, with a thrill of horror, that he was a murderer. Then he fled, escaped his pursuers, and sought refuge in an obscure boarding house, where he was not known.

The girl was an unfortunate. She was hard working, but feeble, and found it difficult to obtain employment. At last all her money was gone, and the future held out no promise, so she decided to end it all in the dark waters of the river.

The bookmaker happened to be taking a stroll at the time—he never went out in the daytime, being afraid of being captured. He saw the girl make her despairing leap, plunged in after her, and saved her life. She told him her sad story and he pitied her. Leading her to his boarding house he placed her in the care of the kindly landlady, and made himself responsible for her. The two friendless ones soon fell in love, were married, took a tiny cottage in a suburban town, and for a time were very happy. Then one day a stranger called and the husband told his wife that he had been called away out of town on business, but would return as speedily as possible.

The wife wondered, but made no comment. She did not notice the handcuffs that united her husband and the stranger. At intervals letters came from the husband, she had no worry over financial matters, but she longed to see the man she loved. Finally she could bear the strain no longer, and wrote to her husband in care of his old landlady. She told him how much she missed him, and confided that her health was much worse and her doctor gave her but a short time to live.

The letter was delivered to the husband at a penitentiary where he was a convict serving a long sentence. It maddened him to make his escape. It was successful, but when he reached his cottage his wife was dying. The man managed to elude her until he had a chance to change his convict stripes for the garb of a freeman. Then he went to her and told her he was back from his business trip, and would never leave her again.

The man was kneeling by his wife's side when the door was pushed open softly, and two prison guards entered. They were prepared for fight, but there was no fight in the convict. He turned to the bed, raised his hand warningly, pointed to his wife, and whispered, "Dying, Wait."

The rough guards stood back respectfully. The woman gasped and expired. Her husband kissed her hands, folded them reverently over her breast, then turned to the waiting guards, and held out his arms for handcuffs. He did not care what became of him on this earth, for the soul of the only person he loved had gone to plead for him before the great white throne.

ECLAIR

"MY WIFE'S AWAY! HURRAH!" (Sept. 17).—Pompous Mr. Bailey was a type known the world over. Plenty would he spend down town, but not a cent would he leave at home. Mrs. Bailey wants a dress. Mr. Bailey says no.

Many are the schemes women can concoct when they want a dress. She makes Bailey believe she has gone home to her mother after engaging an old colored mammy to care for the home. But the colored mammy is none other than Mrs. Bailey herself. With the aid of a cousin, who is an actress, she blackens up and pretends to be both deaf and dumb.

Bailey plans great sport now that she's away. He has a poker party. The colored mammy beckons him aside and writes a note which tersely says, "I'll tell your wife." Bailey slips a bill in her hand. So follows many little blackmails of a comical turn until Bailey comes home with a troop of actors and actresses. Jealousy gets the better of her and, with a broom and duster, she routs them all and makes known to Bailey her mistaken whereabouts. The tables now are turned, for her bribes have amounted to the cost of an entire wardrobe. Bailey is reformed.

A FRIVOLOUS HEART (Sept. 22).—Isabel is the bread-winner for her invalid mother and herself. They live in a mountain resort where the sole means of livelihood is to serve as guide to tourists. As no one will accept a girl guide she assumed the guise of a young man.

A young honeymoon couple engaged her and, to provoke her husband, because of a quarrel, the young wife flirts with the handsome young guide. And her husband grows angry. But later he discovers Isabel in her true sex and sets about planning to teach his wife a lesson.

The wife continues to flirt, then comes the unveiling of her folly. In a most ingenious way she is made to suffer the pangs of a threatened tragedy till the sex of the young guide is exposed to her knowledge. Then Isabel is engaged as her maid.

On the same reel:

THROUGH CHINA.—A number of highly instructive and immensely interesting views of a peculiar country and still more singular people. The world's newest republic beautifully pictured by a staff of high-class cinematographic photographers.

GAUMONT

THE HEART OF THE RED MAN (Sept. 24).—The stubborn, warlike Sitting Bear disapproves of his daughter Fire-Fly's match with a young brave, by name Ardent Heart, with whom she is in love. He refuses her the pleasure of the latter's company, until he realizes that her passion is too strong, whereupon he seeks to profit by it. He demands a herd of cattle from Ardent Heart for the hand of his daughter, and the lover starts immediately to procure the necessary dower. To do this he raids a herd of the Massapaws' cattle. This furious tribe resents the theft and captures the plunderer. They desire to torture him in the form of running the gauntlet, and he is to be granted his liberty if he succeeds in escaping their bullets. While being forced through their line-up, the valiant red man plunges through their column amidst the continuous fire of their guns. He is wounded but succeeds in making his escape across a broad lake.

Fire-Fly has heard the discharge of the weapons and, fearful for her lover, has hurried to the shore. Here she meets the valiant warrior and takes him to her father, grim Sitting Bear. The latter is pleased at the courage of his warrior and therefore consents to his union with the pretty Fire-Fly.

THE STOLEN CUB (Sept. 26).—Jimmie Logan, a Canadian Government official, while hunting in the forest one day comes upon an unguarded cub, during the absence of the mother bear, and brings the little animal home to make a pet out of it. Needless to say Jimmie's family is delighted with the animate toy that has been brought to their midst and give it every consideration they possibly can. This, however, is no balm to the torn heart of the mother bear, who seeks her young one high and low, until she finally tracks it to the cottage of the Canadian pioneer. Here she paws and scratches at the door in hope that the fury of her outcry will intimidate the Canadian Government agent into restoring her offspring. However, the noise of wild animals is so common around this forest hut that the poor bear attracts no attention.

The next day Jimmie is summoned by the sheriff of the locality to call for the wages of his assistants. On his way back he im-

prudently displays the contents of his pocket-book at one of the roadway saloons. Two robbers eye the amount thus exhibited, with serious intent, and hurry on and conceal themselves in the underbrush so as to ambush Logan on his way back. This they do and beat him to an almost unrecognizable pulp, make away with his money and leave him prone on the ground for dead. Jimmie's prolonged and unusual absence is a source of great worry to his wife, who passes the night in the utmost disquietude. One of her children hears a knock at the door and asks his mother to open it to let the father in. The gladdened mother turns the knob but takes the precaution to he sure that the party outside is her husband, when, to her horror, she discovers that it is a huge cinnamon hear, probably the mother of the cuh that they have adopted as a pet. She is almost too terrorized to move and never sleeps a wink the live long night.

At daybreak Jimmie regains consciousness and drags himself with the most painful agony toward his humble cottage, harely able to keep his gun with him. He finally pulls himself to the rear door of his house, where he discovers a large female hear pawing at the door knob. In his anxiety he fails to think of the agony the hear is undergoing, deprived as she is of her cub, takes careful aim and kills her. His wife is attracted by the shot and rushes out, only to apprehend the situation. Needless to say, Jimmie and his whole family are sorely grieved at the death of the faithful bear. They can only make reparation hy trying to tame the cub and seeing that it does not meet the cruel fate that befell its fond mother.

AMERICAN

THE MARKED GUN (Sept. 4).—The outlaw's daughter warned her father of the coming of the sheriff just a moment too late. The result was that two handits were slain, although the father escaped. The sheriff, returning home, celebrated bis son's birthday by giving him a revolver taken from a dead bandit—a revolver bearing a peculiar mark about the butt. The son, Dave, went out for a ride the following day and was shot hy the robber chief and his men. They took the marked revolver, and when the sheriff finally captured them, be found the odd revolver on the dead man. Meanwhile, Dave had heen rescued by the outlaw's daughter, who, when her father failed to return, carried a letter from Dave to his father. What followed makes the out-of-the-ordinary in Western pictures. A subject charged with power, bristling with adventure and backed by superb photography.

THE STRANGER AT COYOTE (Sept. 5). Bill Buckley ran things his own way at Coyote. He induced Jim Williams, sweetheart of pretty Mabel Hoyer, to get drunk and commit some outrages not worthy of Jim in his better moments. Then a stranger came and promptly fell in love with Jessie Williams, sister of Jim. How the stranger brought order out of chaos, and what he did to tbe bully makes an interesting subject. Bill Buckley tried to kill the stranger and met his own end in trying to do so. A stirring Western of the thoroughly enjoyable kind.

A CRIPPLE'S FOLLY (Sept. 6).—Having foolishly disobeyed the doctor's instructions, Jim Crowther becomes crippled for life. The pain and misery cause him to imagine that it is all the doctor's fault, and he becomes insane with hatred of the man who used all his skill to save him. Sitting in his chair, which he now seldom leaves, he broods over his misfortune, and finally conceives a malicious plot wbich he proceeds to put in action.

That night the doctor is hurrying off to attend a little child, who has been taken seriously ill. He is stopped by Crowther's daughter, who tells him that she has discovered that her father intends to set his house on fire that night. The doctor hesitates for a moment, thinks of his little boy whom he left all alone in the house, and then of the little child whose life he can possibly save. Finally, his sense of duty triumphs, and he goes straight on to pursue his professional duties. Whilst he is attending his little patient, the flames of his burning house are fast rising around his little child, but fortunately help arrives, and the little one is saved from the fire. Meanwhile tbe doctor has saved the life of his little patient.

When it becomes known that Crowther is responsible for the fire, he is beset by an angry mob, but the doctor comes to his assistance, and returns good for evil by befriending him in the hour of need.

A BIG FEATURE!
"CALEB WEST"
IN 2 REELS—Released Sept. 18th—IN 2 REELS
From F. Hopkinson Smith's great novel.
Wonderful Submarine and Lighthouse scenes.
Special 3 and 1 sheet posters.

RELIANCE

Advance releases that will pack your house:
"Love Knows No Laws," Wed., Sept. 11.
"For Love of Her," Sat., Sept. 14.
"The Redemption," Sat., Sept. 21.
"The Geranium" and "Bedelia and Her Neighbor," Wed., Sept. 25.
"The Cuckoo Clock," Sat., Sept. 28.

TOMMY'S PLAYMATE (Sept. 13).—Tommy's rich uncle is very devoted to him and, therefore, bequeaths his large fortune to Tommy's parents. Mr. Wilde, the uncle, is addicted to the use of dangerous drugs, and this harmful practice finally leads to his becoming insane. As Tommy's parents are not the direct heirs, they spare no pains in concealing this calamity from the world. When later, in an insane moment, the uncle conceives the fiendish idea of locking Tommy in a deserted hut in the woods and throwing his cap into a pond, thus leading his bewildered parents to believe that Tommy is drowned; they are placed in a very awkward situation. However, Tommy's little playmate, Fido, a sharp little dog, discovers where Tommy is hidden and takes him food and drink. This smart little dog finally carries the message to Tommy's parents, in which Tommy writes telling of his predicament. Tommy is rescued and, when later his uncle finally does pass away, Tommy's little playmate is not forgotten.

COMET

THE ROMANTIC SUICIDE (Sept. 9).—Charles Haywood is a romantic young man of many amours. He is invariably falling in love and out of it, and as a consequence his lot becomes a veritable tempest in the teacup. Charles first gives his heart to Lucy. She repulses him and he meets Edna, a pretty girl. He vows his undying affection for her, but when she fails to respond, he tells her as he did Lucy that he will forthwith shake off this mortal coil. But Haywood changes his mind and makes love to Lilly Benson. Lilly is temperamental and accepts Charles. When the three girls meet there is a clash. The green-eyed monster now plays an important rôle and they all seem to win his favor. The contretemps is too much for Charles and, eluding his three loves, he betakes himself on a flying train to New York, determined to spend the rest of his days as a confirmed bachelor.

On the same reel:

C. COLES PHILLIPS (Educational).—Here we get a fine insight to the methods of C. Coles Phillips, the well-known creator of the latest artistic creation, "The Fadeaway Girl." Mr. Phillips, by his genius, has established a vogue as one of the best artists in his particular field in the country. In this interesting film he gives an excellent idea of how "The Fadeaway Girl" came to be evolved and also demonstrates in an engrossing manner just how he works.

PATHE FRERES

PATHE'S WEEKLY NO. 37 (Sept. 9).

LOVE'S PROGRESS (Sept. 10).—An illustration of Cupid awakening in joy, in sorrow and finally in triumph is the unique method of introducing each chapter employed in this delightful story. A young Marquis falls in love with a lovely country lass, who reciprocates his affection. The Marquis' noble mother, however, plans to marry her son to a girl of his own station and nearly succeeds, but true love disregards the barrier of differing rank and Dan Cupid continues "Monarch of all he surveys."

On the same reel:

A LITTLE JOURNEY IN TUNIS.—A portrait of the Arabian tribesmen at home, at work and at play.

BLACK BEAUTY (Sept. 11).—A remarkably intelligent horse plays the principal part of this film. Discovering a fire in his stable, Black Beauty breaks loose and awakens the family. He then races to the fire bell and rings it until the firemen are summoned. He further endears himself to his master by winning the County Stake in a race which makes the blood tingle. Things go against his owner later on and he is forced to sell the animal to a tradesman. Beauty's new lot is a hard one, hut he struggles faithfully to earn his oats until his old owner is able to buy him back and allow him to end his days on the quiet farm.

ANGUISHED HOURS (Sept. 12).—John Parsons is of such a nervous temperament that the playing of his two little children drives him almost to distraction. He leaves the house in anger and goes to his club. He participates in a game of cards there and indulges in an excessive amount of liquor. Returning home with a heavy head he falls into a deep sleep in which he dreams that his little daughter, playing "hide and seek," locks herself in a heavy chest. All his efforts fail to open the chest and he summons a locksmith who opens the box, but the child is dead. The horror of it all awakens him and he rushes to the children's room to find them safe and sound asleep. Then and there he realizes how much he would miss their noise and resolves to join in their play hereafter.

FOR HER LORD (Sept. 13).—A peasant girl is entrusted with the passport which will enable the Marquis de St. Gilles, accused of conspiring against the French republic, to escape to England. She delivers the passport to the Marquis, but the soldiers, with a warrant for his arrest, arrive immediately after her. Nothing daunted, the girl disguises herself as the Marquis and St. Gilles thus escapes. When the trouble is over the Marquis returns and makes the brave girl his bride.

On the same reel:

THE LATE HARRIET QUIMBY'S FLIGHT ACROSS THE ENGLISH CHANNEL.—The world's greatest aviatrix is shown accomplishing her most notahle flight, and as she appeared before she met her tragic death a short time ago.

SAVED AT THE ALTAR (Sept. 14).—Grace, the daughter of Colonel Wesley, is hetrothed to a young army lieutenant, Jack Dunbar. She is also loved by William Burton, an attache of the War Department, whom she refuses to marry. Through Burton's influence the aged Colonel is transferred to the

Philippine Islands. Burton offers to have him returned if Grace will consent to marry him. Dunbar withdraws as a suitor and the girl agrees to make the sacrifice, in order to save her father from the harsh climate. As the marriage is about to be solemnized, Dunbar rushes into the church with the information that Colonel Wesley has been killed in battle. This ends the ceremony and, as the true lovers are married later on, Colonel Wesley does not die in vain.

ESSANAY

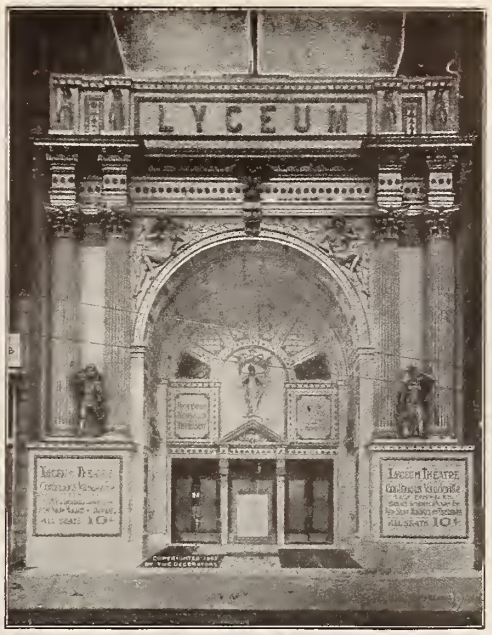
BACK TO THE OLD FARM (Sept. 3).—Frank Clayton, a young city chap, plans a vacation on his uncle's farm. Going to his friend, George Randall, Clayton shows him old Barnes' letter, asking that George he brought along as he has always been like a son to him, and that someone will be glad to see him. George agrees to go and that night has a dream of the old days on Barnes' farm, where he worked as a young fellow and loved pretty Mollie. Toiling on the old-fashioned place becomes irksome to him and he determines to seek his fortune in the city. Packing up his few things he leaves a note for Barnes, then steals away in the moonlight and comes upon Mollie in the garden. Telling her of his discontent and his plans for the future he kisses her tenderly, receives her blessing and leaves. With a start George now awakes to find Clayton urging him to hurry and make the train. But what a change greets their eyes on arriving at the old place. Time and money have worked miracles and Barnes' farm is now equipped with the latest and most modern machinery and conveniences. With pretty Mollie by his side, George rides over the vast acres in wonderment, and the two plan a moonlight elopement that night. Proudly old Barnes shows them a new auto-wagon he has just bought and tells George it is good for anything. Next morning the young couple are missed and Barnes finds a note from George declaring the auto-wagon has been just the right medium for their elopement and that the farm and Mollie are good enough for him for they are coming back soon. So with a smile the old man prepares to kill the fatted calf.

THE WILD MAN (Sept. 5).—Old John Barnahee has a charming daughter, Mildred, who is loved by Billy, an arrant coward, and Charles, an artist. Barnabee objects to Charles, and forbids Mildred to receive his attentions. On the other hand Billy is liked by the old man, who urges Mildred to accept his proposal of marriage. She refuses and accompanies Charles while he is sketching in the woods one morning. Billy sees them and immediately informs old Barnahee, who rushes into the forest in his shirt sleeves to bring his daughter back. Meanwhile, Billy finds Charles' deserted sketching outfit and, thinking to trick him, pours a bottle of glue over the log on which the artist has been sitting. But the trick proves a boomerang in that old Barnabee, exhausted from tramping through the woods, flops down on the log to rest and sticks fast in the glue. Endeavoring to extricate himself, Barnahee loses an embarrassing portion of his trousers and is forced to decorate his exposed person with tree branches and odds and ends of everything that is handy. Consequently he is taken for a "wildman" by some girls, who spread the alarm in town, and the constable, with a posse, starts out on the hunt. Billy joins the pursuit and proves himself an arrant coward when asked to capture the strange apparition. After a frantic search Charles suddenly comes upon Barnahee and the mystery is solved. Billy is forced to confess he worked the glue incident and Barnahee orders him out of sight while Charles takes Mildred in his arms, much to the old constable's bucolic amusement.

LUBIN

THE SMUGGLER (Sept. 5.)—Jean Dupont, a captain of the coast guards, is in love with Marie, the daughter of the smuggler. Jean thinks her father is a respectable fisherman. One day while Marie and Jean are taking a stroll near the coast he receives an order to the effect that the smugglers are quite active in his district and cautions him to double his guard and be on the lookout. This order is seen by Marie. She at once thinks of her poor father and makes an excuse to get away from Jean. She returns home, gets her signal lantern, hurries to the spot where her father waits for the usual signal of safety. Marie meets her father, who is returning with the smuggled goods. She informs her father that the guards are after him, and pleads with him to allow her to take his coat and hat that she might lead the guards a wild goose chase so that he can reach home in safety. Marie is mistaken for a smuggler by Jean and his guards. He orders his guards to shoot. Instead of finding a smuggler at the bottom of the cliff Jean finds the supposedly dead form of his sweetheart. She is removed to the hospital, and while on the road to recovery grief overtakes her father and he repents and surrenders himself to the guard.

ROMANCE OF THE COAST (Sept. 6).—Seeking local color for stories, Harry Myers leaves his home at Becket Castle to live among the fisher folks near Pond Cove. At the start of his stay he falls in love with Ethel, daughter of Dick Drayton, a lobster fisherman, whose craving for drink causes him to mistreat his daughters Ethel and Beatrice. In his love-making with Ethel, Myers incurs the emnity of Charles Cogan, who has forced unwelcome attentions upon Ethel. When Ethel's father learns of Myers' infatuation for Ethel, he orders him away from the cabin. Likewise he discourages a love affair between Beatrice and a fisherman. Due to their father's indolence, Ethel and Beatrice are forced to go out alone in their fishing punt and set the lobster pots. One day Ethel goes forth in the punt without Beatrice. She moors the boat on a rock, half a mile off shore, where pots have been set. While she is pulling in a pot the boat becomes dislodged and drifts away. It is flood tide and Ethel is left alone on the rock, absolutely helpless. Slowly the incoming tide covers the rock, while Ethel screams wildly for assistance. Myers, from the window of his room in Pete Wright's cabin, catches sight of the figure on the rock. Hurriedly he ascends the elevation on the promonotory at Two Lights, climbs the upright ladder-pole there, and with the aid of the telescope definitely makes out the figure of the woman. He runs to Ethel's home and from Beatrice learns that Ethel has gone alone. Down to the beach rushes Myers. Here Cogan's punt is moored. Myers starts to leap in the boat to go to Ethel's assistance, but Cogan refuses to let him. While the two men fight for the possession of the punt the water climbs higher and higher around the half-submerged rock where Ethel has been marooned. Myers knocks out Cogan, leaps into the boat and frantically rows to Ethel's assistance. He reaches her just as the waves have climbed to her chin. Numbed with cold, terrified by the shadow of death that has hovered over her, Ethel is dragged safely into the boat, while the assembled villagers, on shore, applaud his bravery. When Ethel has recovered Myers asks her hand in marriage and discloses his identity. Ethel's father, completely transformed by the horrible danger to which the girl has been exposed, approves the match. Myers then takes Ethel to his castle by the seashore and shows her their future home.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

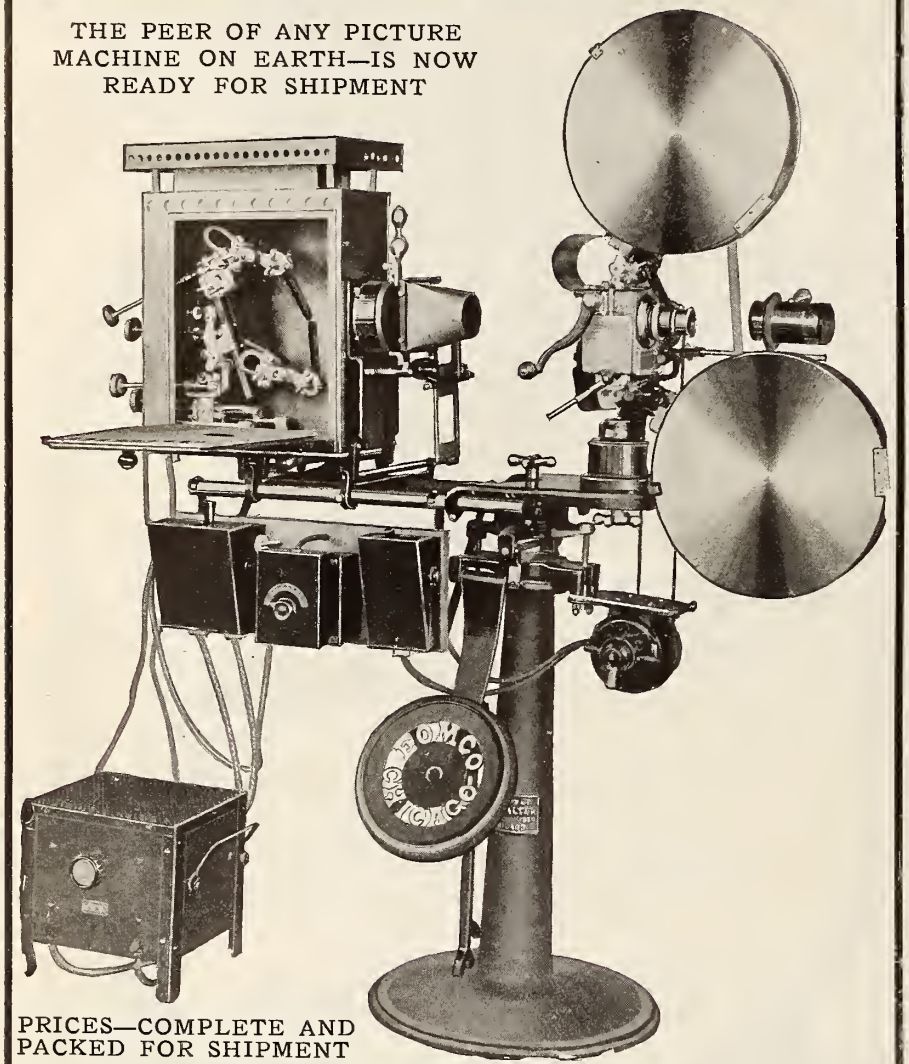
Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

THE 1913 MODEL MOTIOGRAPH

THE PEER OF ANY PICTURE MACHINE ON EARTH—IS NOW READY FOR SHIPMENT



PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.
THE PRICE HAS GONE UP FOR THREE REASONS:
1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete.

OUR GUARANTEE

FREE UPKEEP FOR ONE YEAR COVERING PARTS of the 1913 model Motiograph mechanism, THAT MAY BECOME WORN OUT IN SERVICE, or WHICH MAY SHOW DEFECT IN MATERIAL OR WORKMANSHIP, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
564-572 W. Randolph Street CHICAGO, ILL.
For Sale by Live Dealers Everywhere

CINES—George Kleine

THE SACKING OF ROME (May 5th, 1527), (Sept. 7th).—"To the walls! The enemy is upon us!" is the cry of the citizens of Rome on this eventful day. Renzo of Cari, leader of the defenders, is forced to bid a fond farewell to Julia, his betrothed, and go to assume command of the defenders.

After a number of furious assaults upon the ramparts, which are defended with pitch and heavy stones, the invincible French army under the Duke of Bourbon manages to scale the walls and enter the city. His hired soldiers, clamorous for spoils, immediately put the city to sack

The greatest confusion reigns. Fleeing citizens with their household goods upon their backs, attempt to evade the merciless fury of the soldiers, but no one is spared; even the sacred portals of the churches are entered and eagerly ransacked for treasure.

Seeing that all is lost, and fearing for the safety of Julia, Renzo, with several of his comrades, hurries to find her, with the hope of assisting her to safety. But while trying to escape they encounter a band of the invaders, and although they resist bravely, superior numbers prevail and all perish by the sword.

On the same reel:

PICTURESQUE SARDINIA, ITALY.—Situated one hundred and forty miles west of Italy, this Italian island offers many interesting sights to tourists. After showing a wonderful bird's-eye view of the town of Cogliari, with its beautiful harbor, the film brings before our eyes such picturesque places as the Ramparts of St. Remy, the Piazza of Coperta, the Gate of Christina, and St. Pancrazia's tower.

ECLIPSE—George Kleine

A COUNTRY HOLIDAY (Sept. 18).—Bang! crash! bang! and the boys, Tom, George and Jack, are off for a week's vacation in the country. They arrive at the farm, and immediately start out to enjoy themselves to the best of their ability, at the expense of everybody and everything on the premises.

One day a popular actress appears upon the scene, and it does not take long for all three young fellows to fall head over heels in love with her. With considerable effort they manage to obtain an introduction, and then each plans to outdo his rivals in the competition for her affections.

The actress rather enjoys the sport and tries to divide her favor equally. After allowing each one in turn to believe himself the favorite, she writes a separate note to each, accepting his proffered heart, and requesting him to meet her at a certain place next morning at seven o'clock.

After vigorous preparation the three suitors, flushed with triumph, come by separate ways to claim their reward, and each is astounded to meet his rivals, but no lady.

While they are impatiently waiting, and arguing over the situation, the object of their affections waves exultingly at them from a passing railway carriage bound for London.

On the same reel:

NEW PLYMOUTH.—Located on the west coast of the northern island of New Zealand, the town appears exceptionally picturesque, sloping down to the ocean front, with a background of forest-clad mountains in the distance.

VITAGRAPH

A WASTED SACRIFICE (Sept. 7).—With all his faults, Jack Martin, an Arizona gambler, has one redeeming quality, a deep love for his motherless child. The baby is taken sick. Leaving her with Aunt Jane, the Mexican housekeeper, Jack goes for Doctor Winton, who is also the sheriff. The child dies. Crazed with grief, Jack gets drunk and shoots the town marshal. Leaping astride his horse, he escapes into the desert. Far out on a sandy plain, he comes across the dead body of a young Apache squaw, who has been bitten by a rattlesnake. By the side of the lifeless form he finds a child who has nursed from its mother's breast and imbibed the poison. Jack thinks of his own child and his heart goes out to the little one. Jack has eluded his pursuers and his horse has dropped from exhaustion. He knows that he is free to escape. He hesitates, but determines to save the little papoose by doubling back on his tracks and meeting the posse, of which the doctor-sheriff is the leader. On rounding a curve in the canyon, he comes upon his followers, who cover him with their weapons. Holding out the child to the doctor, he begs him to do something for it. The sheriff examines it and discovers that it is dead. Jack, with tears in his eyes, stands ready for his capture, conscious that inasmuch as he did it for one of God's little ones, he has not done it in vain.

MEMORIES OF PATIO DAYS, or THE ROAD TO YESTERDAY (Sept. 9).—After many years of toil, an exile of necessity, Ygnacio Marquez, now an old man, visits the home of his youth. In the place of the old rancho he finds a new civilization. There is only one landmark left, the home of his dead sweetheart. Wearied by his days of travel and shocked by the disappointment of not seeing the old familiar faces and places he falls exhausted on his sweetheart's grave and dreams of yesterady. His courtship, his serenade to his senorita and the confirmation of her love by the token of a rose. He beholds a vision of the base plot of Pasqual Chavez, who demands the hand of Juanita by threatening to take advantage of a law to dispossess her father, and for his sake, she marries Pasqual. The ceremony has just been completed when the rancho is besieged by hostile Indians. Pasqual, in terror, jumps from a window and is shot by one of the besiegers. The rest of the company give battle. The savage attackers are fast closing in upon the house. Ygnacio, late for the wedding, is just putting in an appearance. He spurs his horse and turns back and notifies a party of cowboys. With them he comes to the rescue of Juanita and her friends, killing and putting the Indians to flight. Pasqual's body is found. Juanita is now free to give her heart and hand to Ygnacio.

As this last vision of the days of long ago fades away, Ygnacio awakens in the land from whence no traveler e'er returns.

BIOGRAPH

IN THE NORTH WOODS (Sept. 2).—A trapper, confident of the safety of his wife and child in the boundless woods while he is away on his trip to the trading post, a day's journey, leaves for that place to dispose of the pelts he has secured. He has just departed when an adventurous Frenchman and his guide saunter through the woods in search of game. From a distance the adventurer sees the trapper's wife place her bag of savings in its hiding place. At once his cupidity is aroused, for his own purse is sadly depleted, and he is determined to get the bag of money, which purpose seems easy to accomplish. He finds, however, that the woman is made of stouter stuff than the ordinary female of the species and he not only fails but suffers for his attempted villainy.

GETTING RID OF TROUBLE (Sept. 5).—The Newlyweds move into their new flat and prepare to entertain their uncle. A cook must be engaged and they go to the employment office to get one. It would spoil the fun to describe her—suffice to say trouble begins. They try to "fire" her, but she refuses. More trouble comes in the person of a persistent bill collector. Uncle devises a great scheme. He asks the cook, who is eager for a fight, to chase the collector from the doorstep and while they are struggling outside he telephones to the police station. It proved a master stroke.

On the same reel:

HE MUST HAVE A WIFE.—Harry expected to come in for a portion of his uncle's estate, but didn't figure that he would get his share before his worthy relative's demise. The uncle, however, being an eccentric individual, decides to divide his estate while he is alive so as to avoid misunderstandings. Harry's share is $25,000, but the condition is that he is happily married, otherwise he doesn't get a penny. He has only a couple of hours in which to comply with the condition. Well, he gets his share, but, oh, what a struggle!

EDISON

THE MANUFACTURE OF PAPER, MAINE (Sept. 10).—Following "Winter Logging in Maine" and "Spring Log Driving" we now take up the manufacture of paper, this completing the series which started in mid-winter in the dense snow-covered forests and ends with the shipment of finished paper ready for use. The present film is not, however, dependent upon its predecessors for its interest in any way. It is complete in itself and is an industrial of real interest from start to finish.

We first see the delivery of the logs to the mill after their journey of eighty miles down the river. They are stacked in enormous piles, a three months' supply looking as though it would furnish paper for years to come. One by one they are taken into the mill, where they start on their trip, an eventful one.

First with huge circular saws they are cut into lengths convenient to handle, then a machine shaves off the bark, after which a beaklike device cuts them into small blocks. Again they are cut up, this time into chips, these traveling into huge "digesters," where they are cooked for eighteen hours under steam pressure and with acid, to separate the fibre and remove the rosin. Thus ths fluid pulp is formed.

This is carried onto cylinders coming off in large sheets. Split into smaller sheets, this is stored in piles and the first part of the operation is completed. The sheets of pulp go into the beater room, where they are beaten up with water until it becomes like mush.

This substance, again thinned with water, is run onto the paper machine, after which it passes through forty-two hot cylinders to dry. Now it is finished paper and is rolled into enormous rolls, some of them weighing 4,000 pounds. The real manufacturing operation being over, we visit the store room, the shipping room, the laboratory where pulp specimens are tested and are finally shown a very beautiful view of the mill itself on the water front.

THE STRANGER AND THE TAXICAB (Sept. 11).—True love never runs smooth as the saying goes, and this is the case with Harry and his sweetheart, Rose. The trouble begins when he declines to take Rose to a ball and she decides to go alone. The night of the ball he fancies she may be dancing with some unknown rival and determines to attend the hall in order to investigate his suspicions. Sure enough, he finds her accompanied by a most attentive young man.

Harry becomes insanely jealous, the supposed rival, however, being only Rose's brother, home on a visit, and unknown to Harry. Rose, noticing Harry's jealousy, tantalizes him by keeping up the deception and concealing her brother's identity. Rose and her brother decide to go home in a taxi and Harry, who has been planning revenge, now sees an opportunity of carrying out his plans by bribing the chauffeur to change places with him and thus enable him to drive to some lonely spot and administer a sound thrashing to his hated rival.

Without turning to look at his passengers Harry drives off at a furious rate of speed, and when at last they Halt Harry is astounded to discovers that his passengers are Rose's parents instead of Rose and his rival. The old folks indignantly refuse to ride any further with him and walk home. Meanwhile Rose and her brother start for home in another automobile, which later breaks down. Harry, by chance, happens to come across them and offers to tow them home where, upon arrival, he recognizes them, but they enter the house before he can administer the intended thrashing. Foiled again!

The following day the matter is cleared up by a note from Rose which reads: "Dear

Harry: I ought never to forgive you, but perhaps I was a little at fault myself. My brother, who was with me last night, says so, anyway. Come quick. Rose." Suffice it to say he loses no time in reaching his sweetheart's house and once more true love runs smooth.

CUPID VS. CIGARETTES (Sept. 15).—Bert Caldwell, a young man about town, is an inveterate smoker of cigarettes. One day on the beach he meets Edith Gardner, a beautiful girl who has just started practising as a physician. Bert falls desperately in love with her, but Edith takes offense at his habit of smoking at all hours and on all possible occasions. In order to see something of her, Bert pretends to fall ill. Not at all deceived by his ruse, Edith allows him to think she has been taken in and carts him off to a private hospital. Soon after arriving Bert sets fire to his bed while stealing a smoke. That afternoon he is informed that his illness is of so serious a nature that it necessitates an immediate operation. Bert, in a panic, tries to escape, but is caught and brought back. He then confesses his imposture, promises never to smoke again and is allowed to depart. At the door of the hospital he encounters a friend and is again induced to smoke. Edith catches him breaking his promise and when he calls again he is refused admittance. He hangs around her door and when she comes out he again pleads his love. She takes him into her office and writes her answer on a card. He receives this in transports of joy under the impression that it is her answer to his suit. In the park he opens the envelope and finds a bill for professional services. The last scene shows him making tracks for a tobacconist.

THORNS OF SUCCESS (Sept. 17).—Robert Vale, a young chemist, is working on a high explosive in his laboratory, when his wife brings him a letter from his uncle, who offers to finance Robert if the tests of the explosive are satisfactory.

Later Robert makes the tests and his uncle gives him a large check. Robert and his wife and child are installed in nice apartments in Washington, where he is trying to sell the invention to the government.

He is about to succeed when he meets an adventuress in the pay of the Japanese government. This fascinating woman tries to lure Robert and make him sell his explosive to the Japanese.

On account of this woman he becomes estranged from his family, but an army officer intervenes and gets his wife to appeal to Robert's better nature. So as the sale to Japan is about to be consummated, the wife interferes and succeeds in getting her husband to give the result of his work to his own government, to the discomfiture of the Japanese and the adventuress.

MANUFACTURERS' NOTES

Increase in Edison Releases

Commencing Monday, September 23d, the Edison Company will issue five reels per week. The Edison days will be Monday, Tuesday, Wednesday, Friday and Saturday.

* * * *

What Selig Is Doing

On Thursday, September 19th, the Selig Polyscope Company will release what promises to be one of the most interesting subjects of the year, because of its unique qualities. The title of the picture is "Into the Genuine." The great scene of this picture represents the dramatic closing hours in the wheat pit board of trade. In making this mammoth and sensational scene, in the neighborhood of one thousand motion picture exhibitors were used for the parts of brokers. This scene was made on the afternoon of August 14th during the National Convention of the Motion Picture Exhibitors League of America. Some fifteen hundred convention visitors were guests of the Selig Company on this afternoon and when the visitors were invited to become actors in a Selig production they entered into the spirit of the thing with a vim and the result was most realistic. The story of "Into the Genuine" is exceptionally appealing and dramatic, and the picture will undoubtedly prove very popular.

* * * *

One of the most recent and valuable additions to the Selig Polyscope Company's excellent group of producers is Mr. Hardee Kirkland. Mr. Kirkland, until recently, has been identified with David Belasco and his various productions.

* * * *

Judging from the orders received by the Selig Polyscope Company for copies of their Wednesday release, this date promises to be one of the most popular in the entire Selig program. The first Wednesday subject will be released on September 25th.

* * * *

In one scene of a picture entitled "The Substitute Model" staged during the month of August by Director Hobart Bosworth, of the Selig Los Angeles studio, gowns and hats to the value of $3,500 were worn by the female characters appearing. These were not stage costumes but brand new imported creations in advanced styles.

* * * *

What the American Is Doing

The Starved Rock party of "Flying A" players have just completed a two-reel subject on the interesting theme of Andrew Jackson The pictures are historically accurate and dealing with so commanding a figure as Andrew Jackson are certain of appreciation.

* * * *

In addition to the two-reel subject of the "Story of Starved Rock" completed at Starved Rock, Ill., by the party of American "Flying A" players encamped there, a second two-reel has been made dealing with the early life of Father Marquette.

It is no exaggeration to say that handsomer backgrounds have never been seen in motion pictures, inasmuch as the region in and about Starved Rock has always been noted for its marvelous canyons, rapid streams, and remarkable rock formations.

A FEW WORDS ABOUT FILM MERITS

Cines

A magnificent piece of work recently turned out from the Cines studio is "The Bride of Lammermoor." The story follows out the lines of the opera of "Lucia de Lammermoor." The power of music as an accompaniment to a moving picture film has been demonstrated to perfection by orchestras equal to the occasion.

Pathe

"The Live Wire" from Pathe is good. It is comedy of rather an unusual sort. The superintendent of a telegraph company in the West is apprised of the fact that certain wires along the line are down. He sends men out to repair the damage. One of the men who is at work on the top of the pole sees the Indians not far away and, quickly descending the pole, he and his companions drive off in a hurry. They have no sooner disappeared from sight, however, when one of the Indians prowling in the vicinity becomes a prey to his curiosity, and he is seen rolling on the ground in all sorts of contortions with the live wire in his hands. He brings a number of other Indians on the scene and they all try it in turn with the same result.

At last the chief proclaims that he who is able to conquer this evil spirit shall have his daughter in marriage. They all refuse except a cripple who has just come on the scene. In the meantime the electricity has been turned off at the switch and the cripple is victorious.

Majestic

"The Pleasures of Camping" and "Willie's Dog" on the same reel are only fair. Both are intended for comedy, but as such are weak.

American

"The Dawn of Passion" represents a wonderful bit of acting. Miss Grace Murphy's interpretation of the part of the uncultivated, half gypsy girl of the mountains, whose sexual nature is suddenly awakened by a passing stranger, is marvelous. In the projecting room where the film was shown you could have heard a pin drop. Neither was there any comment at the finish of the picture, favorable or otherwise. The film spoke so truthfully in nature's own language that there was nothing left to be said.

GET THESE FEATURES } NEW YORK POLICE SCANDAL (ROSENTHAL CASE)
SING SING PRISON (THE ONLY AUTHENTIC VIEWS EVER OFFERED OF THIS FAMOUS PRISON)
Send for literature fully describing these subjects
A. J. CLAPHAM, 130 West 37th St., New York

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10. WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1617 1618 CHELSEA

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL
A 3000-Foot Drama. Six styles lithographs, photos and heralds.
Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST
The Cleveland Leader
Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

NIAGARA SLIDES
Means to you the best on the market. Just now six announcements for $1.00. Now don't think because they're cheap that they're not first-class. They are, and we're bound to please you or refund your money. We buy stock in large quantities, we pay no big city rent; we're in the business to show you what a good slide means. Send for catalog, and let us tell you of our advertising and novelty slides.
NIAGARA SLIDE COMPANY,
Lockport, N. Y.

NEW MACHINES FOR OLD
YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

PATENTS
promptly obtained OR NO FEE. Trade-Marks, Caveats, Copyrights and Labels registered. TWENTY YEARS' PRACTICE. Highest references. Send model, sketch or photo. for free report on patentability. All business confidential. HAND-BOOK FREE. Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*
H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

LOCAL MOTION PICTURES MADE FOR 10 CENTS PER FOOT.
SPECIAL EVENT FILM MFRS. CO., Inc.,
248 WEST 35TH ST.,
NEW YORK.

BE UP-TO-DATE
Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

FILM PROJECTORS
FOR SALE
One new Newman & Sinclair latest model; never used; one rotary wheel perforator, in good condition. Can be seen at this office. Apply ALFRED H. SAUNDERS, 30 W. 13th St., New York.

NOTICE
Anyone exhibiting, renting, leasing, or selling the motion pictures entitled "The Round-Up at Pendleton, Oregon," made by the late W. H. Harbeck, in any unsold territory, or sold territory, without a contract for such territory, are liable to, and will be prosecuted to the full extent of the law. Apply to
STANLEY HARBECK,
733 Michigan Street, Toledo, Ohio.

"Agfa"
Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 22—The Maniac.....
June 28—The Actor's Test.....
June 28—Benares, the Sacred City.....
July 17—The Airman .....
July 17—The Legend of the Chrysanthemum

AMERICAN

Aug. 19—The Land of Death (Dr.).....
Aug. 21—The Wooing of Wathena.....
Aug. 22—The Bandit of Point Loma.....
Aug. 26—The Jealous Rage.....
Aug. 28—Lonesome Trail Pioneers.....
Aug. 29—The Will of James Waldron (Dr.).1000
Sept. 2—The Greaser and the Weakling (Dr.) 1000
Sept. 4—The Masked Gun (Dr.).....1000
Sept. 5—The Stranger at Coyote.....
Sept. 9—The Dawn of Passion.....
Sept. 11—Vengeance that Failed.....
Sept. 12—Geronimo's Last Raid (2 reels)..

NEW YORK MOTION PICTURE CO. "101 Bison"

Aug. 6—The Reformed Outlaw.....
Aug. 9—The Garrison Triangle.....
Aug. 13—The Bugle Call.....
Aug. 16—The Other Girl.....
Aug. 20—The Buffalo Hunt.....
Aug. 23—The Reckoning .....
Aug. 27—The Bandit's Gratitude.....
Aug. 30—The White Lie .....
Sept. 3—The Honor of the Tribe.....
Sept. 6—An Old Tune.....
Sept. 10—The Fugitive.....
Sept. 13—A Frontier Child (2 reels).....

BISON (UNIVERSAL)

Aug. 13—The Widow's Claim (Drama)....
Aug. 17—The Shot that Failed (Drama).....
Aug. 20—How He Made Good (Com.).....
Aug. 27—For Love, Life and Riches (Dr.)..
Aug. 31—A Shot in the Dark (Dr.).....
Sept. 10—A White Indian.....
Sept. 17—The Ranch Man's Awakening (Dr.)
Sept. 21—The Massacre of the Santa Fe Trail (2 reels; Dr.).....

BRONCHO

Sept. 18—Sundered Ties.....
Sept. 25—His Better Self.....

CHAMPION

Aug. 5—What a Woman Will Do (Rr.)....
Aug. 12—For His Child (Dr.).....
Aug. 19—The Bum and the Bomb (Com.)...
Aug. 26—The Foundling .....
Sept. 2—The Maid and the Rocks.....
Sept. 9—The Trysting Tree (Dr.).....
Sept. 16—The Dummy Director (Dr.).....

COMET

Aug. 24—The Deputy's Duty (W. Dr.).....
Aug. 26—A Divided House.....
Aug. 31—The Moonshiner's Task (Dr.)....
Sept. 2—The Dentist's Dilemma.....
Sept. 7—A Waif of the Mountains.....
Sept. 9—The Romantic Suicide.....
Sept. 14—A Frontier Soldier of Fortune.....
Sept. 16—A Roundup in the Hills (Dr.)..1000
Sept. 21—The Heir to Bear Creek Ranch (W. Dr.) 1000
Sept. 23—Reaping the Harvest (Dr.).....1000
Sept. 28—The Rustler's Treachery (W. Dr.).1000
Sept. 30—The Worth-While Wedding (Com.)1000
Oct. 5—The Mystery of Mule Ranch (W. Dr.) 1000

ECLAIR

Aug. 18—A Child to the Rescue (Dr.).....
Aug. 18—Egyptian Ruins .....
Aug. 20—Wanted: A Wife in a Hurry (Com.)
Aug. 22—Robin Hood (Dr.).....
Aug. 25—The Will (Dr.).....
Aug. 25—A Moslem Lady's Day.....
Aug. 27—Dolls .....
Aug. 29—The Passing Parade.....
Sept. 1—Two Brave Little Hearts.....
Sept. 3—The Actress Pulls the Strings..
Sept. 5—The Guest at the Parsonage....
Sept. 8—The Kind Old Man.....
Sept. 10—The Marshal's Honeymoon (Com.)
Sept. 10—The Haunted Bachelor (Com.)....
Sept. 12—The Rancher's Lottery (Com. Dr.).
Sept. 16—A Marriage of Convenience (Com.)
Sept. 16—Around Constantinople (Travel)...
Sept. 17—My Wife's Away. Hurrah (Com.)
Sept. 19—Filial Love (2 reels; Dr.).....
Sept. 22—A Frivolous Heart .....
Sept. 22—Through China .....

GREAT NORTHERN

Feet

July 20—Uncle Reuben Goes to Town (Com.) 332
July 27—Don't Go on the Spree (Com.).... 876
Aug. 3—The King's Power (2 reels) (Dr.).2000
Aug. 10—Thou Shalt Not Kill (Dr.).....
Aug. 10—When the Cat's Away (Com.).....
Aug. 17—The Prodigal's Return (Dr.).....
Aug. 24—For Her Sister's Sake (Dr.)..... 944
Aug. 31—Love is Blind (Dr.)..... 943
Sept. 7—The Afflicted Governor (Com.)... 496
Sept. 7—The Spring Lock (Com.)..... 457
Sept. 14—Aunt Jane's Will (Com. Dr.)...1000

GAUMONT

Aug. 20—Her Supreme Sacrifice.....
Aug. 22—Androclus and the Lion.....
Aug. 27—The Story of Chopin.....
Aug. 29—Marriage on the Run.....
Sept. 3—Refugee's Casket (2 reels).....
Sept. 5—A Midnight Encounter and The Launching of the Imperator.....
Sept. 10—Love's Serenade .....
Sept. 12—The Plague-Stricken City .....
Sept. 17—Queen Elizabeth's Token.....
Sept. 19—Kings in Exile (2 Reels).....
Sept. 24—The Heart of a Redman.....
Sept. 26—The Stolen Cub.....
Sept. 28—Life in Caucasia .....
Oct. 1—The Convict's Band.....
Oct. 3—Nigoto to the Rescue .....

GEM

July 30—Back to Her Own.....
Aug. 6—'Neath the Homespun.....
Aug. 13—Babette (Dr.).....
Aug. 20—White Dove's Sacrifice (Dr.).....
Aug. 27—Baby Fingers .....
Sept. 3—The Celebrated Case (2 Reels)...
Sept. 10—A Turn of Fate.....
Sept. 17—Down by the Sounding Sea (Dr.)

IMP

Aug. 24—Chappie, the Chaperon.....
Aug. 24—The Great Geysers of Yellowstone Park .....
Aug. 26—Making Good .....
Aug. 29—A Happy Family.....
Aug. 31—A Case of Smallpox.....
Aug. 31—Her Burglar .....
Sept. 2—The Love Test.....
Sept. 5—Tears of the Weak.....
Sept. 7—Lem's Hot Chocolate.....
Sept. 7—Queenie and the Cannibal.....
Sept. 9—The Intrigue (Dr.).....
Sept. 12—Human Hearts (Dr.) (2 reels)....
Sept. 14—Dalby the Tomboy and Dick's Predicament .....
Sept. 16—The Millionaire Cop (Com.-Dr.)..
Sept. 19—Sweet Alice Ben Bolt (Dr.).....
Sept. 21—The Blind Musician (Dr.).....
Sept. 21—The Exchange of Labels (Com.)..

ITALA

Feb. 17—Making a Cinematograph Scene....
June 29—The Great Bank Failure (2 reels)
July 6—A Woman's Duplicity (Dr.).....
July 20—Magical Hat .....
July 20—An Eventful Day.....

KEYSTONE

Sept. 23—Cohen Collects a Debt.....
Sept. 23—The Water Nymph.....
Sept. 30—Riley and Schultze.....
Sept. 30—The New Neighbor.....

LUX

By Prieur.

ess (Dr.) 967
Aug. 2—The Mysterious Flowers (Dr.)..... 983
Aug. 9—A Race for Liberty (W. Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)... 272
Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).. 744
Aug. 23—Views of the Livran (Sc.)..... 239
Aug. 30—The Modern Child (Dr.)..... 990
Sept. 6—A Cripple's Folly (Dr.)..... 990
Sept. 13—Tommy's Playmate (Dr.)..... 980

MAJESTIC

Sept. 1—The Chaperon.....
Sept. 3—Mabel's Beau.....
Sept. 8—Willie's Dog and The Pleasures of Camping .....
Sept. 10—Lola's Sacrifice .....
Sept. 15—Cupid vs. Cigarettes .....
Sept. 17—Thorns of Success .....
Sept. 22—Mary's Chauffeur .....
Sept. 24—The Butterfly .....
Sept. 29—A Garrison Joke .....
Sept. 29—Belligerent Benjamin .....
Oct. 1—The Call of the Blood .....
Oct. 6—The Little Music Teacher .....
Oct. 8—The Winner of the Spoils .....

MILANO

Feet

Aug. 24—The Courage of Fear.....
Aug. 31—A Circus Romance.....
Sept. 7—Victims of Ingratitude (2 Reel)..
Sept. 14—The Wedding Gift.....
Sept. 21—The Two Overcoats .....
Sept. 21—Bonifacio in Society .....

NESTOR FILM COMPANY

Aug. 9—A Mexican Mix-up (Dr.).....
Aug. 12—A Tale of the Foothills (Dr.).....
Aug. 14—How Steve Made Good (Com. Dr.)
Aug. 16—The Miner's Widow (Dr.).....
Aug. 19—When the Heart Calls (Dr.).....
Aug. 21—The Alibi (Dr.).....
Aug. 23—A Stubborn Cupid.....
Aug. 26—The Story of a Wallet.....
Aug. 28—Uncle Bill .....
Aug. 30—The Girls and the Chaperon.....
Sept. 2—On the Border Line.....
Sept. 4—The Evidence.....
Sept. 6—The Girls and the Chaperon.....
Sept. 9—In the San Fernando Valley (Dr.)
Sept. 11—The Men Within (Dr.).....
Sept. 13—Those Lovesick Cowboys.....
Sept. 16—The Horse Thief's Daughter (Dr.)
Sept. 18—A Western Vacation (Com.).....
Sept. 20—Won by a Call (Com.).....

POWERS' PICTURE PLAYS

Aug. 21—Her Diary (Dr.).....
Aug. 23—Life's Lesson (Dr.).....
Aug. 28—An Exciting Outing.....
Sept. 4—Love Will Find a Way.....
Sept. 6—His Weakness.....
Sept. 11—His First and Last Appearance (Com.) .....
Sept. 13—The Supreme Power.....
Sept. 18—All on Account of a Widow (Com.)
Sept. 20—Fate's Way (Dr.) .....

RELIANCE

Aug. 21—One Against One.....
Aug. 24—North of 53.....
Aug. 28—Secret Service Man.....
Aug. 31—Thelma (2 reels).....
Sept 4—The Heart of a Cossack.....
Sept. 7—The Bully and the Shrimp.....
Sept. 11—Love Knows No Laws.....
Sept. 14—For Love of Her.....
Sept. 18—Caleb West (Dr.) (2 reels).....
Sept. 21—The Redemption .....

REPUBLIC

Aug. 5—The Octoroon's Sacrifice.....
Aug. 12—The Borrowing Simp.....
Aug. 19—The Curse of Drink (Dr.).....
Aug. 26—The Pickaninnies and the Watermelons .....

REX

Aug. 22—An Old Fashioned Girl (Dr.).....
Aug. 25—The Leader of the Band (Dr.).....
Aug. 29—A Japanese Idyl.....
Sept. 1—In Honor Bound.....
Sept. 5—From the Wilds.....
Sept. 8—The Ghost of a Bargain.....
Sept. 12—The Squatter's Rights (Dr.).....
Sept. 15—Lost, a Husband (Com.).....
Sept. 19—Far-Away Fields (Dr.) .....
Sept. 22—The Conflict's End (Dr.).....

SOLAX

Aug. 21—His Double .....
Aug. 23—The Equine Spy (2 reels).....
Aug. 28—Phantom Paradise .....
Aug. 30—Playing Trumps .....
Sept. 4—The Fight in the Dark.....
Sept. 6—Open to Proposals.....
Sept. 11—Treasures on the Wing.....
Sept. 12—Fra Diavolo (3 reels), States Rights Feature .....
Sept. 13—The Soul of the Violin.....
Sept. 25—Dublin Dan (3 reels).....

THANHOUSER COMPANY.

Aug. 25—When a Count Counted.....
Aug. 27—Lucile (Part 1 and 2).....
Aug. 30—Lucile (Part 3).....
Sept. 1—The Capture of New York.....
Sept. 3—The Voice of Conscience.....
Sept. 6—His Father's Son.....
Sept. 8—Don't Pinch My Pup.....
Sept. 10—A Star Reborn.....
Sept. 13—The Birth of the Lotus Blossom..
Sept. 15—Orator, Knight and Cow Charmer
Sept. 17—The Mail Clerk's Temptation.....
Sept. 20—Two Souls .....

VICTOR

Aug. 30—The Winning Punch.....
Sept. 6—After All.....
Sept. 13—All for Love.....
Sept. 20—Flo's Discipline (Com.).....

THE THANHOUSER THREE-A-WEEK

You Get Perfect Publicity with "Undine"

EVERY Thanhouser two-reeler is a "Perfect Publicity Feature." Every method that means perfection in motion picture advertising—the use of one and three sheet lithos, of illustrated heralds and illustrated slides, of lobby displays and of half-tone cuts—is brought to your easy reach for these features. "Undine," a marvel-picture adapted from the famous Riverside Classic of that name, is in two reels. It is, therefore, in the "Perfect Publicity" class. Two one-sheets and a three-sheet from your exchange. Illustrated Heralds from Hennegan & Co., Cincinnati, O. Cuts for Newspaper and circular advertising (2-column) 50 cents apiece from Standard Engraving Company, 560 Seventh Avenue, New York City. Slides 30 cents apiece from Novelty Slide Company, 20 E. 14th Street, New York City.

(RELEASED TUESDAY, SEPT 24)

"For the Mikado" Next in the Japanese Series

THIS is the second of the one-reel features produced by our special Japanese Stock Company, headed by Miss Taku Takagi. All are real depictions of real Japanese life by real Japanese Photo-players, and about the finest novelty ever offered the Photofan. Remember: Japanese plays will be the rage on Broadway this fall! Here you have a really "exclusive" proposition—no other film maker has a Japanese producing company.

(RELEASED TUESDAY, OCT. 8)

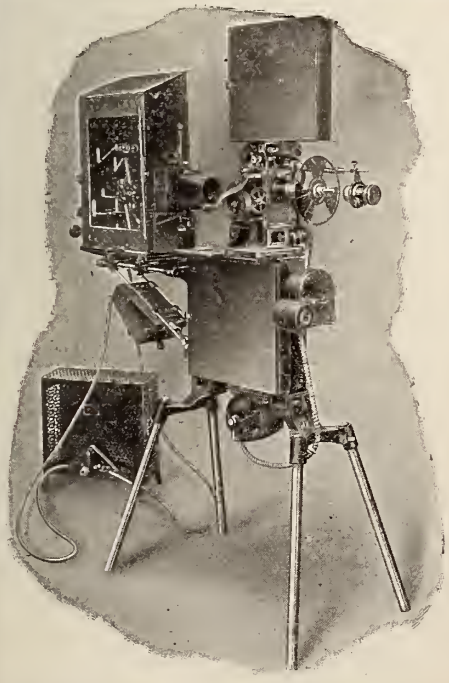
After "Undine" is "Put Yourself In His Place"

AFTER you have exhibited "Undine" and played a return date with "Lucile" get ready to feature "Put Yourself in His Place," to be released in two reels in October. It was filmatized from the popular story by Charles Reade and has been read by countless thousands. It is a "perfect publicity" feature, of course. Watch for the exact release date.

Sunday, Sept. 15—*"ORATOR, KNIGHT and COW CHARMER."*
Tuesday, Sept. 17—*"THE MAIL CLERK'S TEMPTATION."*
Friday, Sept. 20—*"TWO SOULS."*

THANHOUSER CO., New Rochelle, N. Y.
Film Supply Company Agents for U. S. and Canada

ADVERTISERS GET RESULTS
FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry



ACCURACY
THE KEYNOTE OF SUCCESS OF
POWER'S CAMERAGRAPH No. 6A

THE PERFECT MOTION PICTURE MACHINE

The most vital point in moving picture machine manufacture is **ACCURACY.** The various parts in a machine must be accurately adjusted to the finest point of scientific possibility, or poor projection results.

Speaking of accuracy, we have a letter from a large manufacturer of imitation parts, soliciting the repair part business of a dealer, and boasting that their machines "Are capable of working within one-half a thousandth of an inch."

We make and guarantee all our parts, and practically all of them are made to within **ONE-TENTH OF A THOUSANDTH OF AN INCH,** or five times more accurate than claimed by the imitator. Greater variation would make them unsatisfactory.

POWER'S CAMERAGRAPH NO. 6A is made in the largest factory of its kind in the world, and is characterized by extreme accuracy of workmanship and careful selection of the best materials.

ACCURACY is only one of **POWER'S** many good points. It explains, in a measure, why our output exceeds that of all other moving picture macbine manufacturing concerns combined.

We purpose further descriptions of the various superior qualities of **POWER'S CAMERAGRAPH No. 6A.** Catalog D will give you full details.

NICHOLAS POWER COMPANY
90 Gold Street, New York City

For fifteen years the leading makers of Motion Picture Machines.

In writing to advertisers please mention "MOVING PICTURE NEWS"

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Aug. 5—The Tourist (Com.).....
Aug. 5—What the Doctor Ordered (Com.)..
Aug. 8—A Child's Remorse (Dr.).....
Aug. 12—Rameses, King of Egypt (2 reels) (Dr.) .....
Aug. 12—The Inner Circle (Dr.).....
Aug. 15—An Interrupted Elopement (Com.)
Aug. 15—The Tragedy of a Dress Suit (Com.)
Aug. 19—With the Enemy's Help (Dr.).....1000
Aug. 22—A Change of Spirit (Dr.).....1000
Aug. 26—Mr. Grouch at the Seashore (Com.)
Aug. 26—Through Dumb Luck (Com.).....
Aug. 29—A Pueblo Legend.....
Sept. 2—In the North Woods (Dr.).....
Sept. 5—Getting Rid of Trouble (Com.)..
Sept. 5—He Must Have a Wife (Com.).....
Sept. 9—An Unseen Enemy (Dr.) .....
Sept. 12—Blind Love (Dr.) .....

CINES

C. Kleine

Aug. 17—A Convict's Gratitude (Dr.).....1025
Aug. 20—A Matter of Pride (Dr.)..... 963
Aug. 24—Jenkins, the Watchman (Com.)... 235
Aug. 24—Modern Naples (Sc.)..... 290
Aug. 24—A Picture C. O. D. (Com.)..... 450
Aug. 27—The Bridge of Lammermoor (Dr.)..1000
Sept. 3—A Tragedy of Long Ago (Dr.)....1000
Sept. 7—The Sacking of Rome (Dr.)..... 770
Sept. 7—Picturesque Sardinia, Italy (Sc.).. 230
Sept. 10—Scenes Along Salerno Coast, Italy (Sc.) 140
Sept. 10—The Conspiracy of Catiline (Dr.).. 885
Sept. 14—Honors Divided (Dr.).....1075
Sept. 17—Amalfi, Italy (Scenic); and A Gun Factory (Ind.); and Traditional Customs in Southern Italy (Top.) 1005
Sept. 21—Betrayed for Love (Hist.-Dr.)....1000
Sept. 24—Castrovillari, So., Italy (Sc.).... 335
Sept. 24—A Cavalier's Romance (Dr.)..... 665
Sept. 28—Quaint Sights in Sardinia (Sc.).. 205
Sept. 28—Reuben and the Boys (Com.)....

EDISON

July 17—Revenge is Sweet (Com.)..... 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.) 400
July 19—The Necklace of Crushed Rose Leaves 1000
July 20—The Little Artist of the Market (Dr.) 1000
July 23—The Sketch with the Thumb Print (Dr.) 1000
July 24—The Grouch (Com. Dr.) 985
July 26—The Escape from Bondage (Dr.)....1000
July 27—The Relief of Lucknow (Hist. Dr.).1000
July 30—More Precious Than Gold (Dr.)....1000
July 31—When She Was About Sixteen (Com.) 1000
Aug. 2—The Lord and the Peasant (Dr.)...1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 17, 1912 700
Aug. 3—Mary Had a Little Lamb (Com.)... 300
Aug. 7—Marjorie's Diamond Ring (Com.)..1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 14—Holding the Fort (Com.).....1000
Aug. 16—The Harbinger of Peace (Dr.).....1000
Aug. 17—Spring Log Driving, Maine.....1000
Aug. 20—The Street Beautiful (Edu.).....1000
Aug. 21—Mr. Pickwick's Predicament (Com.) 1000
Aug. 23—The Cub Reporter (Dr.).....1000
Aug. 24—The War on the Mosquito (Edu.) 1000
Aug. 27—Alone in New York (Dr.)..... 1000
Aug. 28—Helping John (Com. Dr.).....1000
Aug. 30—The Boy and the Girl (Dr.).....1000
Aug. 31—Simla (Sc.) 1000
Sept. 3—The Triangle (Com.-Dr.).....1000
Sept. 4—Aladdin Up to Date (Com.).....1000
Sept. 6—Believe Me, If All Those Endearing Young Charms (Dr.).....1000
Sept. 7—Bridget's Sudden Wealth (Com.)..1000
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912.. 400
Sept. 10—The Manufacture of Paper, Maine (Ind.) 1000
Sept. 11—The Stranger and the Taxicab (Com.) 1000
Sept. 13—The Dam Builder (Dr.) 100
Sept. 14—The Rescue, Care and Education of Blind Babies 1000

ESSANAY FILM CO.

July 27—A Moonshiner's Heart.....
July 30—Broncho Billy's Pal (Dr.).....1000
Aug. 1—Her Hour of Triumph (Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.).1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....
Aug. 8—The Old Wedding Dress.....
Aug. 9—The Tale of a Cat (Com.).....
Aug. 10—The Little Sheriff.....
Aug. 13—Broncho Billy's Last Hold-up (Dr.) 1000
Aug. 15—An Adamless Eden (Com.).....1000
Aug. 16—The Magic Wand (Juvenile).....1000
Aug. 23—Work in a U. S. Arsenal (Edu.)..
Aug. 23—A Water Fight (Com.).....
Aug. 24—The Government Test (Dr.).....
Aug. 17—On the Moonlight Trail (Dr.)....1000
Aug. 20—The Return of Becky (Dr.).....
Aug. 22—A Corner in Whiskers (Com.).....
Aug. 23—Her Adopted Father (Dr.).....
Aug. 24—Broncho Billy's Escapade (Dr.)....
Aug. 27—Alkali Ike Plays the Devil (W. Com.) 1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.)....1000
Sept. 3—Back to the Old Farm (Dr.).....1000
Sept. 5—The Wildman (Com.).....1000
Sept. 6—Twilight (Dr.) 1000
Sept. 7—The Ranchman's Trust (Dr.) ....

LUBIN

Aug. 28—The Burnt Cork (Com.).....
Aug. 29—For the Love of a Girl (Dr.).....
Aug. 30—Pinned (Com.).....
Aug. 30—The Overworked Bookkeeper (Com.)
Aug. 31—The Sheriff's Prisoner (Dr.).....
Aug. 28—The Caretaker (Com.).....
Sept. 2—A Substitution (Com.).....
Sept. 4—The Bank Cashier (Dr.).....
Sept. 5—The Smuggler (Com.).....
Sept. 6—A Romance of the Coast (Dr.)..
Sept. 7—Little Family Affair (Com. Dr.)..
Sept. 9—The Halfbreed's Sacrifice (Dr.)...
Sept. 11—A Redhot Courtship (Com.).....
Sept. 12—Betty and the Roses (Dr.).....
Sept. 13—Never Again (Com.).....
Sept. 13—Buster and the Pirates.....
Sept. 14—A Trustee of the Law.....
Sept. 16—The Sleeper .....
Sept. 18—When Father Had His Way.....
Sept. 20—Turpentine Industry.....
Sept. 20—No Trespasssing.....
Sept. 21—His Pair of Pants.....
Sept. 23—A Gay Time in Quebec.....
Sept. 25—The Renegades .....
Sept. 26—Swimming and Life Saving.....
Sept. 26—Buster and the Gypsies.....
Sept. 27—Glued .....
Sept. 27—The Water Wagon.....
Sept. 28—The Doctor's Debt.....

G. MELIES

July 25—A String of Beads (Dr.).....1000
Aug. 1—The Will of Destiny.....
Aug. 8—The Ranger's Girls.....
Aug. 15—Romance at Catalina.....
Aug. 22—The Moth and the Flame (Dr.)...1000
Aug. 29—His Partner's Share (Dr.).....1000
Sept. 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Dr.).....1000
Sept. 19—The Prisoner's Story (Dr.) 1000

PATHE FRERES

Aug. 14—Silver Wing's Two Suitors (Dr.)
Aug. 15—Cupid's Stolen Arrows (Com.)....
Aug. 15—Some Inhabitants of Stagnant Water
Aug. 16—A Love Story of Old Japan (Dr.)
Aug. 17—The Cactus County Lawyer (W. Dr.)
Aug. 19—Pathe's Weekly No. 34.....
Aug. 20—His Windmill (Dr.).....
Aug. 20—The Sedge Warbler and the Cuckoo (Edu.) .....
Aug. 21—Jealousy on the Ranch (W. Dr.)...
Aug. 22—The Hand of Destiny (Dr.).....
Aug. 23—The Queen's Pity (Hist. Dr.).....
Aug. 24—The $2,500 Bride (Com.).....
Aug. 26—Patbe's Weekly No. 35.....
Aug. 26—Fire at Sea (Dr.).....
Aug. 27—A Prince of Israel (Bib.).....
Aug. 28—The Live Wire (Dr.).....
Aug. 29—The Detective's Desperate Chance (W. Dr.) .....
Aug. 29—The Armless Wonder.....
Aug. 30—The Musketeer's Love (Hist. Dr.).
Aug. 31—An Aeroplane Love Affair (Com.).
Sept. 2—Pathe's Weekly No. 36.....
Sept. 3—Beat rix d'Este (Dr.).....
Sept. 4—Locked Out of Wedlock (Com.)
Sept. 5—The Penalty Paid (Dr.).....
Sept. 6—Whiffles and the Magic Wand (Com.); and The Bud, the Leaf and the Flower (Sci.).....
Sept. 7—Gee! My Pants! (Com.).....
Sept. 9—Pathe's Weekly No. 37.....
Sept. 9—The Blighted Son (Dr.).....
Sept. 10—Love's Progress (Dr. Com.).....
Sept. 10—A Little Journey in Tunis (Custom)
Sept. 11—Black Beauty (Dr.).....
Sept. 12—Anguished Hours (Dr.).....
Sept. 13—Ford Her Lord (Dr.).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel.....
Sept. 14—Saved at the Altar (Dr.).....
Sept. 16—Pathe's Weekly No. 38.....
Sept. 17—The Elopement (Com.).....
Sept. 17—Gerone—the Venice of Spain (Tr.)
Sept. 18—The Bandit's Spur (W. Dr.)....
Sept. 19—The Desperado (W. Dr.) .....
Sept. 20—Max's Tragedy (Com.).....
Sept. 20—The Edmunds Klamm Ravine (Tr.)
Sept. 21—Silver Moon's Rescue (Dr.).....

KALEM CO.

Feet

Aug. 23—The Beauty Parlor of Stone Gulch (Com.) 1000
Aug. 24—Rube Marquard Wins (Dr.).....1323
Aug. 26—The Little Wanderer (Dr.).....1000
Aug. 28—The Woman Hater (Com.).....
Aug. 28—Palestine (Ed.) .....
Aug. 30—Jim Bludso (Dr.).....1000
Aug. 31—Saved from Courtmartial (Dr.)....1000
Sept. 2—The Hoodo Hat (Com.).....
Sept. 2—From Jerusalem to Dead Sea (Sc.)
Sept. 4—Down Through the Ages (Dr.)...1000
Sept. 6—The Loneliness of the Hills (Dr.).1000
Sept. 7—The Darling of the C. S. A.....1000
Sept. 9—The Girl Reporter's Big Scoop (Dr.)1000
Sept. 11—Dr. Skinnem's Wonderful Invention (Com.) .....
Sept. 11—The Ancient Port of Jaffa (Sc.)
Sept. 13—The Street Singer (Dr.).....1000
Sept. 14—A Railroad Lochinvar (Com.-Dr.)..1000

SELIG

Aug. 13—The Wayfarer (Dr.).....1000
Aug. 15—In the Tents of the Asra (Dr.)...1000
Aug. 16—Two Gay Dogs (Com.).....1000
Aug. 19—The Box Car Baby (Dr.).....1000
Aug. 20—The Cowboy's Mother (Dr.).....
Aug. 22—Betty Fools Dear Old Dad (Com.).1000
Aug. 23—Land Sharks vs. Sea Dogs (Com. Dr.) .....
Aug. 23—From Forest to Mills (Edu.).....
Aug. 26—The Laird's Daughter (Dr.).....1000
Aug. 27—The Whiskey Runners (Dr.).....1000
Aug. 29—The Little Indian Martyr (Dr.) ..1000
Aug. 30—Just His Luck (Farce-Comedy)....
Aug. 30—Frenzied Finance (W. Com.).....
Sept. 2—As the Fates Decree (Dr.).....1000
Sept. 3—An Equine Hero (Dr.).....1000
Sept. 5—Serg. Byrne of the N. W. M. P. (Dr.) 1000
Sept. 6—Circumstantial Evidence (Dr.)....1000
Sept. 9—The House of His Master (Dr.)..1000
Sept. 10—The Fighting Instinct (Dr.).....1000
Sept. 12—The Indelible Stain (Dr.).....1000
Sept. 13—The Trade Gun Bullet (Dr.).....1000

URBAN ECLIPSE

G. Kleine

Aug. 14—The Rivals (Dr.).....1000
Aug. 21—Microscopical Curiosities 300
Aug. 21—Pulp Mills in the Province of Quebec (Ind.) 275
Aug. 21—A Day in the German Navy (Top.). 400
Aug. 28—The Golden Curl (Dr.).....1020
Sept. 4—An Eccentric Sportsman (Com.).. 455
Sept. 4—Small Game at the Zoo (Sc.)..... 165
Sept. 4—From Lauterbrunnen to Murren, Switzerland (Sc.) 380
Sept. 11—Glimpses of St. Petersburg (Sc.) 360
Sept. 11—And Chemical Action (Ed.)..... 180
Sept. 11—And Winter Sports in Moritz.... (Topical) 485
Sept. 18—New Plymouth (Scenic); and A Country Holiday (Com.)..... 980
Sept. 25—The Sacrifice (Dr.).....1000

VITAGRAPH

Aug. 12—Ingenuity 700
Aug. 13—The Heart of Esmeralda.....1000
Aug. 14—Vultures and Doves.....1000
Aug. 16—A Bogus Napoleon.....1000
Aug. 17—Two Battles 1000
Aug. 19—Her Grandchild 1050
Aug. 20—Lovesick Maidens of Cuddleton....1000
Aug. 21—The Ancient Bow.....1000
Aug. 23—Saving an Audience.....1000
Aug. 24—On Board Kaiser Wilhelm II..... 388
Aug. 24—The Party Dress 614
Aug. 27—Flirt or Heroine.....1000
Aug. 28—Two Cinders 555
Aug. 28—Bumps 477
Aug. 30—Written in the Sand.....1000
Aug. 31—The Bond of Music.....1000
Aug. 26—A Double Danger.....
Sept. 2—Tommy's Sister .....
Sept. 3—Coronets and Hearts.....
Sept. 4—Capt. Barnacle's Legacy.....
Sept. 6—Bunny's Suicide .....
Sept. 6—She Wanted a Boarder.....
Sept. 7—A Wasted Sacrifice .....
Sept. 9—Patio Days .....
Sept. 10—The Higher Mercy.....
Sept. 11—The Hindoo Curse.....
Sept. 13—The Loyalty of Sylvia.....
Sept. 14—Popular Betty.....
Sept. 14—Fortunes in a Teacup.....
Sept. 16—Capt. Barnacle's Waif.....
Sept. 17—The Troubled Trail.....
Sept. 18—A Vitagraph Romance.....
Sept. 20—The Indian Mutiny .....
Sept. 21—Adventure of the Italian Model..
Sept. 23—Bobby's Father .....
Sept. 24—His Lordship, the Valet .....
Sept. 25—Bill Wilson's Gal.....
Sept. 26—The Signal Fires.....
Sept. 27—The Counts; and Weary Starts Things in Pumpkinville.....
Sept. 28—Irony of Fate .....
Sept. 30—Her Choice .....

ECLAIR

TUESDAY, SEPTEMBER 17th

"MY WIFE'S AWAY; HURRAH!"

At least "hubby" thought she was. She wasn't. That's why the play was made. Now that it's made it will make everyone laugh.

THURSDAY, SEPTEMBER 19th

"FILIAL LOVE"

In TWO REELS from the REALMS OF REALITY

Woven with the heart-strings of Americanhood. A mere youngster saves his "Daddy" from the death chair even though President Taft's door-man does refuse the little fellow entrance to the White House. Every child will coax the whole family into going to see it.

SUNDAY, SEPTEMBER 22nd

"A FRIVOLOUS HEART"

A splendidly novel situation of strikingly dramatic effect. On the same reel

"THROUGH CHINA"

Showing a peculiar country and still more singular people.

FILMS of QUALITY

ECLAIR FILM CO., 225 W. 42nd St., New York City, N.Y.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Mr. Independent Exhibitor

Why not make 4 cents more on each patron of your theatre? Do you realize the tremendous influence the Photoplay Magazine exerts in the independent field? The Photoplay Magazine contains illustrated stories of the independent films exclusively in advance of release dates. Sixteen beautiful pictures of independent actors and actresses each month. Thousands of houses are now taking advantage of this offer. Are you?

Selling price	$ .10
Cost you	.06
Absolute profit	.04

Credit allowed for all unsold copies. Can you afford to pass up this opportunity of trebling that interest your patrons now display?

Place your order to-day.
Your credit's good.
Write for sample copy.
Slides and cards furnished.

Photoplay Magazine
A. H. McLaughlin, Publisher
608 S. Dearborn Street, Chicago

CRITICS SAY

DUBLIN DAN

The three reel detective play is "A Winner." "Replete with sensational and dramatic incident."

This feature heralds the return of

BARNEY GILMORE

The famous Irish player who appears in pictures for the first time—the late star in the "Rocky Road to Dublin" and "Kelly from the Emerald Isle."

Copyright protected by best legal talent.

STATE RIGHTS SOLD ONLY

Through Film Supply Company of America.

ADVERTISING MATTER INCLUDES two kinds of one sheets, three sheets, half sheet lobby displays with Gilmore in a favorite pose, heralds, cuts, still pictures and "Magnet" write-ups.

OTHER FEATURES COMING

THE SPRY SPINSTERS

Released Wednesday, September 18th, 1912

THE LIFE OF A ROSE

Released Friday, September 20th, 1912

Solax Company

FORT LEE, NEW JERSEY

ITALA FILMS

"THE SOLEMN HOUR"

Released Sept. 8

SENSATIONAL DRAMATIC SUBJECT
TWO REELS

A prison warden harbors a grudge against another man for twenty years. He releases a convict and introduces him as his son, bringing about a wedding with the daughter of his enemy. At the last moment the convict confesses to the girl his past life, and when she turns from him in horror he destroys himself. With his last breath the dying man denounces the warden in a sensational scene.

"A WOMAN'S DUPLICITY"

Two Reels. Released Sept. 15

A dramatic masterpiece, superbly acted, showing the dual life of a woman, and the tragic finale to her duplicity.

"TOTO'S TALISMAN"
"A NAUGHTY BOY"

A Split Reel of Comedy. Sunday, Sept. 22

"HIS FIRST LAW SUIT"
"A NAIL IN THE SHOE"

Two Comedies on One Reel. Sunday, Sept. 29

"TOO MANY CHILDREN"

A screaming comedy drama in two parts. Sunday, Oct. 6

AN ITALA SPLIT REEL COMEDY
EVERY SUNDAY

MUTUAL FILM CORPORATION

60 WALL STREET, NEW YORK CITY

Col. Theodore Roosevelt

THE MAN OF THE HOUR

FOR SEVEN YEARS OUR PRESIDENT

Has made special arrangements with this company to take Motion Pictures of his whirlwind tour through the United States. Showing the noted men of the States, and thousands upon thousands of people greeting him. THE MOST POPULAR AND BELOVED MAN OF THE PEOPLE

THIS IS A REAL BOX OFFICE WINNER

WIRE NOW AND GET YOUR ORDER IN

GENERAL FILM PUBLICITY AND SALES COMPANY

H. A. SPANUTH, President J. W. STROUSE, Treasurer

145 WEST 45th STREET NEW YORK

The *Simplex* PROJECTING MACHINE IN EUROPE

TELEGRAMS: "TWIGSOME, LONDON."

Moss' Empires Ltd.

TELEPHONE NOS.: 1050 GERRARD. 1051

CHAIRMAN AND MANAGING DIRECTOR: SIR EDWARD MOSS. DIRECTOR AND GENERAL MANAGER: MR. FRANK ALLEN.

ASSISTANT TO MANAGING DIRECTOR: MR. ALBERT P. DE COURVILLE.

THE LONDON HIPPODROME.

THE FINSBURY PARK EMPIRE.
THE NEW CROSS EMPIRE, LONDON.
THE STRATFORD EMPIRE, LONDON.
THE LIVERPOOL EMPIRE.
THE LIVERPOOL OLYMPIA.
THE GLASGOW EMPIRE.
THE GLASGOW COLISEUM.
THE GRAND THEATRE, GLASGOW.
THE EDINBURGH EMPIRE.
THE NEWCASTLE EMPIRE.
THE LEEDS EMPIRE.
THE BRADFORD EMPIRE.
THE HULL PALACE.
THE NOTTINGHAM EMPIRE.
THE SHEFFIELD EMPIRE.
THE BIRMINGHAM EMPIRE.
THE GRAND THEATRE, BIRMINGHAM.
THE NEW PALACE, BIRMINGHAM.
THE CARDIFF EMPIRE.
THE PANOPTICON, CARDIFF.
THE OLYMPIA, CARDIFF.
THE SWANSEA EMPIRE.
THE NEWPORT EMPIRE.
THE BROADWAY THEATRE, NEW CROSS.

OTHER THEATRES BOOKED BY—

MOSS' EMPIRES, LTD.:

HER MAJESTY'S THEATRE OF VARIETIES, WALSALL (PROPRIETORS: THE WALSALL THEATRES CO. LTD.)
THE GRAND THEATRE, WALSALL. (PROPRIETORS: THE WALSALL THEATRES CO. LTD.)
THE IMPERIAL HALL, WALSALL. (PROPRIETORS: THE WALSALL THEATRES CO., LTD.)
THE SUNDERLAND EMPIRE. (PROPRIETORS: THE SUNDERLAND EMPIRE PALACE, LTD.)
WEST HARTLEPOOL EMPIRE. (PROPRIETORS: THE WEST HARTLEPOOL EMPIRE PALACE LTD.)
THE GRAND THEATRE, NOTTINGHAM. (PROPRIETORS: THE NOTTINGHAM GRAND THEATRE AND ESTATES, LD.)
THE ALEXANDRA THEATRE, STOKE NEWINGTON. (JOINT PROPRIETORS: MOSS' EMPIRES, LTD., AND HACKNEY & SHEPHERD'S BUSH EMPIRE PALACES, LTD.)
THE SOUTH SHIELDS EMPIRE. (PROPRIETORS: THE EMPIRE PALACE, SOUTH SHIELDS, LD.)
THE DUBLIN EMPIRE. (PROPRIETORS: THE STAR THEATRE CO., LD.)
THE BELFAST EMPIRE. (PROPRIETORS: THE EMPIRE THEATRE CO., LD.)

NOTICE.

No order or contract for goods or services must be accepted for any of the above Theatres, except upon receipt of an Official Form issued from the London Office, and signed by either Sir Edward Moss, Mr. Frank Allen, or the Chief Accountant, otherwise the Company will not be responsible for same, and may refuse payment.

In special cases where goods are required at once, suppliers must look to the individual placing the order, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours.

Invoices must be sent to the Theatre, but monthly statements should be sent to the London Office.

The individual Company on whose behalf orders are signed, is solely responsible for payment.

The Management will not hold themselves responsible in the event of loss of or damage to any Mss., Songs, &c., submitted for consideration.

LONDON OFFICE:

In replying please address the Company.
Interviews by appointment only.

CRANBOURN MANSIONS,
CRANBOURN STREET, W.C.

15th. Aug. 1912.

R.G.Hallaman Esq.,

Waldorf Hotel, KINGSWAY.

Dear Sir,

The "Simplex Projector" outfit we have had installed at the London Hippodrome, is, I am pleased to say, giving great satisfaction, both in regard to steadiness and flickerless projection.

The machine contains many distinct improvements over other types - - the entire enclosure of the film and all working parts, rendering it both dust-proof and absolutely fire-proof. The automatic adjustment of the Shutter is unique....It is a machine which will undoubtedly command a big sale in this country.

Yours faithfully,

C. Jetlors

for M O S S' E M P I R E S Ltd.

SEP 19 1912

MOVING PICTURE NEWS

VOLUME VI
No. 11

SEPTEMBER 14
1912

PRICE
TEN
CENTS

Scene from
"IN THE LAND OF THE LIONS"
Gaumont release

KEYSTONE FILMS

MABEL NORMAND

FORD STERLING

A SPLIT REEL COMEDY RELEASED EVERY MONDAY

Mabel Normand, Ford Sterling, Mack Sennett and Fred Mace, directed by Mr. Sennett and supported by an all-star cast.

"Cohen Collects a Debt"

"The Water Nymph"

Released Monday, Sept. 23

A humorous character subject and a laughing seaside comedy featuring Mabel Normand in graceful diving feats.

"Riley and Schultze"

"The New Neighbor"

Released Monday, Sept. 30

An uproarious "Cop" picture and a natural comedy with screaming situations caused by a jealous husband.

KEYSTONE FILM CO.

ORDER FROM YOUR EXCHANGE

KEYSTONE FILM CO.

150 E. 14th St., New York City

MUTUAL FILM CORPORATION

60 WALL STREET

Sole agent for the U. S. and Canada

KEYSTONE FILM CO.

Broncho Films

PRODUCED UPON THE LARGEST SCALE EVER ATTEMPTED IN MOTION PICTURES. STIRRING THEMES—TREMENDOUS CASTS—PERFECT PHOTOGRAPHY

First Release

WEDNESDAY, SEPTEMBER 18

"Sundered Ties"

The Biggest One-Reel Feature Ever Made

The North against the South—Father against Son—in wonderful and thrilling battles, booming cannon, hand to hand conflicts, sensational cavalry charges. Through it all runs a heart-gripping story, splendidly acted.

A Broncho Every Wednesday

THE BEST FILM IN THE WORLD

Second Release

"His Better Self"

1 REEL Wednesday, Sept. 25 1 REEL

In the hot desert, beneath the blistering rays of the sun, the rivals battle for the canteen of water—and life. As one falls wounded the hand of his conqueror is stayed in a death thrust by the picture of the woman they both love, and he carries his erstwhile opponent to shelter.

EXHIBITORS: PLACE YOUR ORDER WITH YOUR EXCHANGE AT ONCE FOR BOOKING. THE DEMAND WILL BE TREMENDOUS

BRONCHO MOTION PICTURE COMPANY

Mutual Film Corporation, 60 Wall St., N. Y. City, Sole Agents for U. S. and Canada

Gaumont

"Sights for Well Eyes"

GREAT EVENTS

The Title of the New Film to be issued Weekly by the Gaumont Co. on Saturday.

KEEN IN INTEREST AND DELIGHTFUL IN INSTRUCTIVENESS

A "SOMETHING NEW" OF ASSURED POPULARITY

A SPLIT REEL At one end an Educational; At the other a happening of universal interest such as the Funeral of General Booth or the Olympic Games.

FIRST RELEASE SATURDAY, SEPTEMBER 21

THE FUNERAL OF GENERAL BOOTH

AND

THE ECLIPSE OF THE SUN

Tues.,	Sept. 24	THE HEART OF A RED MAN.
Thurs.,	Sept. 26	THE STOLEN CUB.
Sat.,	Sept. 28	LIFE IN CAUCASIA and SPECIAL.
Tues.,	Oct. 1	THE CONVICT'S BRAND.
Thurs.,	Oct. 3	ZIGOTO TO THE RESCUE.
Sat.,	Oct. 5	ZIGOTO DRIVES A LOCOMOTIVE.
Tues.,	Oct. 8	LOVE'S TEST.
Thurs.,	Oct. 10	A DOMESTIC TREASURE and THE GORGES OF ALBUQUERQUE (hand-colored).

THE STOLEN CUB

One reel Subject released THURSDAY, SEPT. 26.

The portrayal of the love of a mother bear for her cub, stolen to become the pet of the forest officer's children, is closely interweaved with the vividly pictured story of desperate men and gunplay in the Canadian wilderness. How the wounded woodsman drags himself home after the ambush to find his family besieged by the maddened parent animal.

Copyright protects all our films. Infringements will be vigorously prosecuted.

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA Sole Distributors.

THE FILM MARVELOUS

IN THE LAND OF THE LIONS

THE STRONGEST LINK IN A CHAIN OF PICTURE STORIES EXTRAORDINARY; A LINK SUPREME IN A CHAIN OF INTEREST EVER ATTRACTING A PLEASED PATRONAGE TO THE BOX OFFICE

STATE RIGHTS NOW SELLING

ON A BASIS OF 15 CENTS PER FOOT

HAND COLORED
1, 3, 4 and 12 SHEET POSTERS

The striking realism of a family's escape from the Jungle Monarch's Claws of Death, will make your audience grasp their chairs in intensity of attention.

Gaumont

Gaumont

COPYRIGHT PROTECTS ALL OUR FILMS
INFRINGEMENTS WILL BE VIGOROUSLY PROSECUTED

GAUMONT COMPANY
Flushing, N. Y.

Gaumont

THE GREAT WAR PICTURE

"CUSTER'S LAST FIGHT"

Three Reels Reproducing the Most Sensational and Heroic Incident in Nation's History.
1,000 Indians and 1,000 Soldiers in a Death Struggle in Which No Quarter Was Shown.

RELEASED FRIDAY, OCTOBER 4

GENUINE "101" BISON

PRODUCED BY THE NEW YORK MOTION PICTURE COMPANY

"ON THE FIRING LINE"

1 Reel · Friday, Sept. 27 1 Reel

This sensational war picture is made doubly notable by the remarkable acting of a child. A Southern lieutenant is granted a short furlough and visits his sweetheart. The house is seized by Northern soldiers, and the officer in command receives orders to attack an unprotected wagon train. The child overhears the plans and tells the hidden man. He escapes from the house and in a breakneck ride gathers the Confederate soldiers together and forms an ambush. The Union soldiers fall into the trap and a wonderful battle scene is shown in which the wagon train is saved and the Northern army driven back. Amazing views, in exquisite photography, are shown of the thrilling conflict. The staging is a faithful reproduction of the time, including costumes, houses, etc.

The Hidden Trail

1 Reel Tuesday, Sept. 24 1 Reel

A strong Western subject, well acted and staged. A doctor is called to the bandits' hiding place, and blindfolded is brought via a hidden trail. He finds a girl held for ransom who is feigning serious illness. How he manages to effect her liberation after many difficulties and after terrific combats between the desperadoes and the deputy sheriffs forms an interesting photoplay.

NEW YORK MOTION PICTURE COMPANY, 150 E. 14th ST., NEW YORK CITY

Mutual Film Corporation, **60 WALL STREET, NEW YORK CITY** **Sole agents for the U. S. and Canada**

© CLB258532

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **September 14, 1912** **Number 11**

HARMONY AND ORGANIZATION VS. INHARMONY AND DISORGANIZATION

IT is a trite saying that a house divided against itself cannot stand, and how well some know even in their own households the truthfulness of the above saying goes without comment. In business life the same thing occurs and much loss of valuable time, money and business accrues when people who should be banded together for mutual advantage quarrel and get jealous of the other part of the family. This is seen in the present-day conditions of the film business.

The Cinematograph industry has attained such wonderful proportions beyond the utmost dreams of the most avaricious man who is in it. It has assumed a position in the amusement world at the present time that all matters, conditions and litigation affecting its welfare ought to be handled with very extreme caution, and, as I am in a position to know more of this industry than anyone employed therein, I feel it is my duty to offer a word of warning at the present time, because, to use another simile, the boat has been taken in the swirling rapids of Niagara and is being rapidly rushed to destruction unless the calamity can be averted by those on either shore sending out the salvation apparatus. The lust for power has been so great that, heedless of the good of the industry, individuals and companies have had to be sacrificed as a result. The millions of dollars invested in the industry ought not to be placed in jeopardy by manufacturers or individuals banded together for the purpose of obtaining control of that which they are not capable of handling—namely, the entire industry. To carry out such a policy as some are trying to do is like the dog in the manger which cannot eat the hay and leaves the poor ox to starve.

I, more than any other individual man in the industry, have done more for the advancement of Cinematography in the Moving Picture News, which at one time was absolutely the only medium through which information could be given to the public. I was the only man who had the courage of his convictions and published the true facts, both legal, and otherwise, affecting the industry at large, and in so doing made many friends and also enemies. The friends I keep; the enemies I do not want. I have gone along the even tenor of my way exposing what I thought was wrong and upholding what I thought to be right, and under no circumstances have I had to withdraw a statement I have made in the interests of the advancement of Cinematography. There was a time when I could have made thousands of dollars by perjuring myself in a cause celebre, and because I would not do this I gained the enmity of certain classes of people, and today I am still in the position to send out a warning note of shoals, rocks and pitfalls ahead.

A man remarked to me the other day that it was not what I published in my paper, but that which I suppressed therefrom, was the principal story which, if told to the trade, might cause a pretty heavy upheaval; and so, carrying out this policy of keeping the counsels of my friends, I want to caution the present manufacturers of the conditions of affairs, and, like the lookout in the vessel, I want to cry out, "Rocks ahead," and for the various manufacturers, "Take heed of this warning." They are rushing rapidly to destruction by putting out poor photography, poor plots and still worse acting. A director came into the office the other day and told me that his employer had fired him because he spent $450 in getting out a picture when he was ordered to do it for $400.

The Cinematograph field is large, and the fodder and the grass therein is growing in such unlimited and unstinted quantities that it appals, and I wonder how the whole industry is going to be handled and controlled. The opportunities in this field are so great and the advances offered to the manufacturers who are honest in their endeavor to produce films of quality is a statement without question and cannot be contradicted. The policy I have followed in the Moving Picture News as a high-class, representative journal, in which I have used my influence in every way to the betterment of the industry, is now offered again, and I wish to use my influence in promoting a feeling of fraternalism among the manufacturers, exchange men and exhibitors. Nothing is lost by using the best efforts. A manufacturer or

exchange man can put forth valuable time and experience to advance the cause, but this valuable time, experience and money is wasted if a system of disorganization is constantly pursued. Why cannot all litigation cease, all money that is being wasted on lawyers' fees be put forth to the interests and the quality of the films? They should eliminate disorganization such as is going on in the ranks of the manufacturers, for it spells R-U-I-N and is a waste of energy that can be ill afforded.

I have often wondered, and friends have asked me the question: "'Cui bono?' why waste all your time and energy in advancing the cause of men who, as soon as they get up to a point, simply reward your efforts with kicks? You have been the only man who has made the Independent industry what it is to-day. But for you there would have been no Independent party, and it was only through the medium of the Moving Picture News that we were enabled to get a living or know the truth of the situation. What do you think of the manufacturers whom you have helped to the positions they now are in turning their backs upon you with such ingratitude?" My reply to them has always been this: Every individual has a perfect right to his own opinion, and if he is thin-skinned enough not to be able to stand the truth I do not want him.

There is another cause than this which is one of those unwritten causes, and our readers must draw their own conclusion; but on the question of organization much can be said. The half has not been written. We want to revert to the Chicago convention, which presented an opportunity to the manufacturer to realize the extent of, perhaps in a limited degree, the field of his operations. The manufacturers there met their customers, and it was an opportunity for them to learn their wants, and if they could only come in closer touch one with the other in a mutual, friendlier manner the conditions would be great. The exhibitor, the exchange men, projecting machine manufacturers, the editor, the manager, the manufacturer, the operator, scenario writer, editor and publicity men brought together at Chicago pondered over the questions that materialized affecting them all and from whichever viewpoint each individual took it. I think it goes without contradiction that the meeting was for the good of everyone present, and if only the spirit of that meeting could be infused into the present condition of affairs it would be much to the advantage of everyone concerned, and I would like to offer a wish that the convention of exhibitors which assembled at Chicago in August might be the means of promoting a deeper feeling of friendliness among the entire industry and that the spirit of that convention should permeate the minds of every one present, and that they might think of the satisfaction they got from that assembly, and begin to try and mend the difficulties that the manufacturers have surrounded themselves with by their quarrelings and bickerings and grasping avariciousness to the detriment of the exhibitor.

The litigation question has practically been swept away as far as the patents are concerned, and now is the time —I believe it is the psychological moment—when the manufacturers—and I mean all manufacturers—should get together and try and solve some of the problems that are now confronting them from the Federal authorities and decide upon some mutual method in which the best shall be banded together for the future advancement of the industry. Am I asking too much? I leave the manufacturers individually and collectively to answer.

BAXTER MORTON

It is with deep regret that I have to announce the demise of an old friend in the industry, Baxter Morton, who has been allied with the Nicholas Power Company almost from its inception. First, as the patent attorney, who looked after the interests of Nicholas Power and who was indefatigable in getting these patents through the patent office at Washington. I well remember my first acquaintance with him in 1907, when patent litigation was rampant.

Many times it was the province of the writer to get into close touch with him from that time until the incorporation of the Nicholas Power Company, when he gave up the practice of law to become an active worker in the management of the Nicholas Power factory, assuming

all the office details and the interests of that great and growing industry. During this period my associations with him were mutually pleasant and profitable. I had occasion sometimes to differ with him, but his geniality soon won me over to his side.

Baxter Morton was a man of many parts, a good conversationalist when the right thing was touched, and always ready to receive instruction and information and listen patiently to any subject broached. I well remember the last occasion on which I met him when I took him with me to the Press Club to lunch, and little did I think that his remarks were prophetic when he said, "Oh, Saunders, you do look good and healthy. It is a treat to be with you. I wish I could get some of your magnetism, but I am trying to get better, yet I feel I must go away again." I tried to encourage him and when we shook hands at the door of the Press Club, he to go to his office in Gold street, and I to make my way to Thirteenth street, he said, "Good-by, Saunders, good-by. You have done me good and I will never forget the words you have said. I may not see you again for a long time, but I am glad I met you to-day."

The busy routine of an editor's office and the convention work to some extent took him out of my mind, but

when I received notice that he had passed across the great divide, I felt as though I had lost a friend. His manysidedness appealed to all, and both friends and enemies must now bow their heads in silence and forget the past controversial man, leaving him to progress and attain the highest powers for a future re-incarnation. His work here is done but his spirit will always be with the business. He did so much to upbuild the business and the progress of that was more to him than any social powers or progress. His whole life was wrapt up in it, and his hands will be found guiding the wheels of the machinery even as of yore. In closing this we will use the words of those who knew him so intimately and were with him day by day:

Baxter Morton died on Tuesday, September 3, 1912.

Mr. Morton sustained a severe illness last november; since then he has not been active in business. His death occurred at the home of his family at Falls Church, Va.

To those whose daily labors brought them in close contact with this man his passing brings a desolation which only the loss of a friend can cause. Genial and modest in disposition, with a courtesy that Northern environments never blunted, sympathetic to a degree and with a patience which stood all trials, it may indeed be said of him that

"His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the World, 'This was a man.'"

and there are many, who, like the writer, can speak of the cheery smile, the kindly word and the helping hand which was extended in the hour of need; and for whom the journey of life has been rendered less hard because Baxter Morton lived.

In conclusion after quoting the above, all I can say is "requiescat in pace."

Alfred H. Saunders.

IN THE LAND OF THE LIONS
(Gaumont)

One of the most remarkable of the Gaumont hand-colored films, and of the wild animal series which they have been getting out, is the State's rights proposition, now on the market, entitled "In the Land of the Lions."

The first scene of the picture shows the lion in its lair and following it comes the invasion of the lion into the farmer's sheepfold. Then commences the thrilling story so splendidly and artistically portraited by the Gaumont Company. It is a very simple story, merely that of a quarrel over a long-owed money debt between two neighboring families.

Following the invasion of the sheepfold by the lion, the farmer and his wife and family consult as to a method of trapping the lion, and commence the digging of a trench in which a trap is to be placed, and which is to be placed in such a manner that the lion cannot possibly avoid being caught as he makes his visit to the sheepfold on the next night.

In the meantime the neighbor to whom the money is owed has come asking payment, but is set off with an excuse. The daughter of the neighbor is then sent with a note asking immediate payment of the debt. After a brief consultation on the matter the wife of the farmer goes to beg leniency of the neighbor, but to no avail. Therefore, while the trench is being built the wife of the farmer, in a spirit of revenge for the coarse treatment given her by the neighbor, devises a scheme whereby she plans to destroy the lives of the neighbor and his family. The scheme is to capture the lion alive and set it loose in the grounds adjoining his house. Forthwith a large box is prepared and lowered into the trench in which the trap is placed in such a way that when the weight of the lion is precipitated on the spring of the trap the lids of the box will fall closed.

In the night the king of beasts advances stealthily toward the sheepfold, leaps down the slope toward the trench and is soon a prisoner within the box. In the morning the box is lifted on a pulley and a cage is placed against the box so that as the doors open the lion springs into the cage. It is a fine sight to see this immense specimen of infuriated lionhood roaring forth his rage within the cage, too frail, one would think, to hold the latent strength of the beast, should it burst forth in its fury.

The cage is then taken on a low-wheeled vehicle and wheeled by the farmer and his wife to the home of the neighbor and let loose in the grounds to do its deadly work.

It is a thrilling scene where the lion surprises the family as they are resting outside the house, and where he pursues them within. An absent member of the family returns, however, when they are almost exhausted with striving to hold the doors of an inner room closed against the persistent attempts of the lion to enter, he learns the situation and a pistol is procured, after which a daring feat is performed by opening the door slightly and shooting the lion through the chink of the door.

One of the most remarkable scenes in this film is one which apparently was only a happening; it is where the lion in a rage leaps at the camera man—this is a positive thrill.

The picture closes showing the lioness in her lair awaiting the return of the lion.

This is a wonderful film and should be a good seller.

Wilkesbarre, Pa.—Richard McGowan will erect a moving picture theatre here.

Newport, Ind.—The Idle Hour Theatre Company has been incorporated, with a capital of $300. Incorporators, H. C. Sawyer, Elma Sawyer and S. D. Chipps.

THE WORD OF HONOR
Eclair release Sept. 24.

THE OLD CLOCK ON THE STAIRS
Eclair release Sept. 26.

NATIONAL MOVING PICTURE LEAGUE OF AMERICA

The Motion Picture Exhibitors League of Minnesota—In Convention September 4th and 5th, St. Paul Hotel, St. Paul, Minn.

Officers Elected

President—Otto N. Raths, St. Paul.
Vice-President—Thomas Furniss, Duluth.
Secretary—E. F. Purdee, Minneapolis.
Treasurer—H. A. Sherman, Minneapolis.

National Vice-President
George Osborn, St. Paul, Minn.

Executive Committee
John Wentworth, Spring Valley.
D. A. Robbins, Winona.
C. E. Guthman, St. Cloud.
John Christopherson, Benson.
George Osborn, St. Paul.

Sergeant-at-Arms
C. F. Rose, St. Paul.

Headquarters of League
Vista Theatre, E. F. Purdee, Secretary, Minneapolis.

Ladies' Entertainment Committee

Mrs. H. S. Mitchell	Mrs. George W. Dayton
Mrs. James Gilowski	Mrs. Davis
Mrs. C. F. Rose	Mrs. O. N. Raths

The following firms had displays:
Nicholas Power Machine Co., represented by Mr. Sweet.
Simplex machine, by Mr. Robin.
Motiograph, by Mr. Woodward.
Western Display Co., by W. A. Wilwerscheid.
Geo. H. Webster Booking Exchange, represented by Geo. H. Webster, of Fargo, N. D.
Co-Operative Vaudeville Asso'n, by C. W. Gates.
St. Paul Feature Film Co., by Sam R. Thompson.
Werner Feature Co., of Minneapolis.
Universal Film Co., by Mr. Bryson.
Mutual Film Co., by Mr. Jeudell.
General Film Co., by Mr. Preller.

The convention opened Wednesday morning at 11 o'clock, Otto N. Raths acting as temporary chairman. About 100 exhibitors from all parts of the state were represented, and also from adjoining states.

The chairman introduced Mr. Thomas R. Kane, president of the Common Council of St. Paul, Mr. Kane acting as spokesman for Mayor Herbert P. Keller, who was unable to be present on account of a previous engagement with the Game and Fish Commission.

Mr. Kane welcomed the visitors to the City of St. Paul and spoke of the motion picture theatre as a great asset to the many industries of the state.

Governor Eberhart of Minnesota was next introduced; there was great enthusiasm when his name was mentioned and it was several minutes before the Governor could be heard He spoke at great length of the possibilities of the motion picture. He said he was a regular patron of the picture theatre and was always pleased with the educational subjects and received great enjoyment from the dramas and comic pictures. He urged the small towns in Minnesota to encourage the moving picture theatre. He said it would be the means of keeping the boys and girls on the farms and in the small towns instead of coming to the large cities if they could have advantages of education such as the moving picture offers.

William J. Sweeney, vice-president of the Motion Picture Exhibitors League of America, was next introduced. He told the exhibitors of the great good that would be derived from an organization of this kind in Minnesota, and explained the working of good results in Chicago and all over the State of Illinois. He referred to the national convention held in Chicago last month, where almost every state in the Union was represented, and about the great number of visitors from all corners of the United States, Canada, Germany and Australia, and of the character of men and women at that convention. He said it convinced him more than ever before that the motion picture theatre was here to stay and that its foundation was as solid as the rock of Gibraltar.

C. M. Christenson, national secretary of Cleveland, was the next speaker. Mr. Christenson talked at length on the censor board proposition. He said that one National Censor Board such as they have in New York City, composed of fifty odd members of ministers, society women and business men, should be sufficient judgment whether the pictures are good or bad and after receiving their approval of such pictures, should be sufficient proof of the moral, educational and comic questions; and that there should be no further questioning on the part of any city or municipality in the United States.

Mr. Christenson related the history of the Motion Picture Exhibitors League of America where it started with eleven members two years ago in Ohio until to-day we have over 6,000 members, and we are growing every day. He spoke of the different conditions that existed in the various parts of the United States, where exhibitors were charged $75 a day in one section of the country and $15 a day in another for the same film exhibited on same day.

Labor has been met with and there is a great deal better understanding between employer and employee. We have been instrumental in helping state and city authorities in correcting evils that existed in the way of building codes and many city ordinances; and to-day in our Eastern states we are one hundred per cent better off in the way of regulations than we were a little over a year ago. We have established an insurance branch of the League for our members covering both fire and casualty insurance at about forty per cent less than we have been paying; and it also covers our films and machines, which no other insurance company has done. The underwriters of this country were bent on charging us exorbitant rates on our insurance, not alone on our chattel property, but insisted on increasing the rate of insurance on the entire building and on all other business in such buildings where our theatres were located. I hope our members will take advantage of this insurance plan, thus assuring our national officers, who worked long and hard, that their efforts have been appreciated.

Captain C. C. Pulis, 2d United States Artillery Instructor of Minnesota:

Mr. Pulis said he was a lover of the motion picture and that he has realized for a long time the great possibilities that were in store for the young man of to-day in the way of education. It is possible for a young man to be taught the lessons of military life in less than thirty minutes by the moving picture, where in the past it has taken days and weeks of actual experience; in fact, we have experienced a great deal of trouble to get the young men to enlist in the army for the reasons of having the wrong impressions of army life. By the motion pictures we can show the young man the actual and beneficial training derived in the army; the result is that we are not having that hesitancy on the part of the young men to join our army, and this has all been accomplished in a short space of time by the projection of army life on the moving picture film.

Mr. Preller, manager of the General Film Company, addressed the convention:

He assured the exhibitors that he was always willing and glad to meet the Committee of the Exhibitors League and to do all within his power to adjust matters that were reasonable; and assured the members that the General Film Company was in hearty accord with the exhibitors' movement in organizing.

Mrs. M. E. Brinkman, of Bemidji, Minn., was a very enthusiastic member. She claimed she was able to get enough information to save all her expenses on her trip.

Resolutions were passed, thanking the motion picture trade journals of the country for their loyalty and support given the League.

Resolution indorsing the League insurance plan.

A resolution offered by Mr. J. F. Cubberley, a traveling exhibitor, to the effect that a board of censorship should be appointed by the president to pass on all special films offered by others than regular film exchanges; and that no member should contract for any such film or films unless the approval of such a board was obtained, and a card by the League issued giving the name of the picture, number of reels and name of its owner. This was carried unanimously.

Mr. John Wentworth, of Spring Valley, Minn., stated that he thought he would run over to St. Paul to see "what was doing." He said he left his good wife in charge of the theatre, realizing that his theatre was educating the 1,700 populace of Spring Valley, where a great many of them are poor, but are being acquainted with the ways of the world just as well, if not better, than their sisters and brothers who are rich and have had the advantage of traveling in the United States and abroad, by the motion pictures.

The convention adjourned to meet in June (date to be decided later) 1913.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA

Pennsylvania Exhibitors Please Take Notice

The state officers of the Motion Picture Exhibitors' League of America will meet in Harrisburg in the near future for the purpose of making arrangements to organize locals throughout the state. We would like to get in communication with the exhibitors in the many cities and towns, and we ask all those who are alive to their best interests to write us for information.

It was gratifying to those of us that attended the national convention at Chicago, when the reports of the many things that our organization had accomplished in the one year of its existence, and the good that is yet possible for us to do if we could only get the exhibitors into the Motion Picture Exhibitors' League. Now, it is not necessary for me to tell you that you need organization as you know there is no business or profession today that needs organization as do the moving picture exhibitors.

Now let us hear from you before our meeting at Harrisburg, so that when our organizer is sent out into the state, he will have your address and also your assistance in forming a local in your town. Now, get busy and let us hear from you, and always keep in mind that old but true maxim that "United we stand, divided we fall," and how could we expect it to be otherwise, as it is only natural in this progressive age and as a part in the evolution and concentration of power, that where there is an identity of interests, it is natural that those that would preserve their interest should combine their forces, so we appeal to you to get busy, and as the next national convention will be held in New York in July, 1913, let our motto be Organize, Organize, and on to New York, with Pennsylvania carrying away the honors for the best and largest State organization affiliated with the Motion Picture Exhibitors' League of America.

FRED J. HARRINGTON,
National Vice-President M. P. E. L. of America.
233 Fifth ave., Pittsburgh, Pa., or 25 Knox ave., S. S., Pittsburgh, Pa.

CINCINNATI LOCAL No. 2

Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors' League of America will hold a big outing at the Zoological Garden on October 5, 1912. K. & C. Local No. 2, of Kentucky, will join the Cincinnati local in making the outing a grand success. There will be big doings. Motion pictures will be taken of every department of the zoo and of both Locals and their friends and there will be all kinds of amusements.

The officers of the new locals organized in the State of Ohio this week are:

J. H. Johnson, President, Local Branch No. 6, Troy, Ohio.

J. M. Newman, First Vice-President.

Howard Pearson, Troy, Ohio, Second Vice-President.

Fred Adams, Secretary.

Cyrus Shafer, Treasurer.

J. D. Kessler, President, Local Branch No. 7, Star Theatre, Sandusky, Ohio

F. P. Richert, First Vice-President, Lyon Theatre, Port Clinton, Ohio.

W. E. Higgins, Secretary, Royal Theatre, Sandusky, Ohio.

D. P. Larkins, Treasurer, Gem, Sandusky, Ohio.

WELL-KNOWN VITAGRAPH PLAYERS TO ATTEND NEW YORK EXHIBITORS' BALL

The following well-known vitagraph players have promised, Mr. A. Coleman, chairman of the ball committee, that they will positively attend the Second Annual Entertainment and Ball of the Motion Picture Exhibitors, to be held at Palm Garden on Thursday evening, November 14, 1912:

Miss Florence Turner, Edith Storey, Lillian Walker, Flora Finch, Kate Price & Co., Mrs. Mary Maurice, Adele De Garde, John Bunny, Ralph Ince, Leo Delancey, Van Dyke Brooke, Kenneth Casey, Harry Mayo and others of the Vitagraph Company.

Mr. Arthur Johnson and several others of the Lubin Company will appear.

The grand march will be led by Mr. Maurice Costello and Miss Florence Lawrence.

The Exposition Committee of the New York Exhibitors' League held a meeting on September 11th, when several plans were submitted by various men that handle these conventions. Three or four plans are under advisement and within a week the final reports will be published.

EXHIBITORS' MEETING AT SARATOGA.

A meeting of Local No. 2, of the New York State Exhibitors' League will be held in the Lyric Theatre, Saratoga, N. Y., Sunday, September 15, 1912.

This meeting has been called by Mr. George Wright, president, for the purpose of enlarging said local by the numerous exhibitors in the surrounding districts of Saratoga. Mr. Trigger, the president of the State, and Mr. Ascher, the national vice-president, and Mr. H. W. Rosenthal, secretary, will address the members, and matters pertaining to the New York convention of 1913 will be spoken of at the meeting, after which a banquet will be given to the members and their wives and friends.

A company of the Vitagraph players now in Saratoga will attend to enhance the social end of it with their presence.

UNUSUAL PRIVILEGE ACQUIRED BY NEW YORK FIRM

The General Film Publicity & Sales Company have secured the film which has just arrived of Colonel and Mrs. Roosevelt with the German Emperor and Empress, taken at Berlin at the University of Berlin. This is an unusual privilege, as such films are only used by the Emperor as historical records.

New York, N. Y.—Santo Domingo Amusement Co. operators moving pictures show, capital $50,000, incorporated; E. E. Noble, E. V. Mann.

Fulton, N. Y.—Dreamland Theatre in South First street has been sold to Earl L. Brown and Ross L. Simons.

THE WORD OF HONOR
Eclair release Sept. 24th.

WILLIAM LORD WRIGHT'S PAGE

THE play's the thing—but so is the idea. One must have a striking idea or situation before the picture-play can be successfully written. The present concensus of opinion among the pictureplay editors is that many have eyes and see not, and have ears that hear not. The elusive idea is here, there and everywhere. The plot-germ for a good picture-play may be at the dooryard, and all the while the ambitious author is pursuing a frantic search elsewhere for his or her inspiration.

"I've got an idea," exclaims the author, and he chortles with glee. Than dismay shadows his countenance for the inspiration has fled.

The elusive idea—the hope that remains in Pandora's Box! The idea is always with us and always fleeting; it is the Tantalus of the pictureplaywright, the actor, and the director.

The simplest idea for a story is the narrative of some queer thing that has happened in the town or neighborhood; a thought germ quickened into life through reading something that appeals; but there is also the world under our feet and above our heads. Uncanny things, extraordinary things, queer things are stirring all around us if we have the eyes to see them or the ears to hear them as unusual or interesting events or complications.

Ideas for pictureplays do not usually come by mere good fortune. They are the result of skill and study, power of observation and an eye to the romantic.

Frankly, the elusive idea is in our elusive selves, and the incident in the book, newspaper or in the dooryard, merely aids us to fix our thought upon something we have been unconsciously carrying about with us for years.

* * * *

If one wishes to narrate the action of sentiment or the secrets of life, that is human interest, he will find, according to Cody, that the most effective ideas for a plot are such as determine the entire course of some human life. An idea is good in proportion as it concerns some event that determines a man or woman's happiness or unhappiness. Such ideas are the basis for each of Maupassant's plots. The incident that Maupassant relates is the one great determining factor in the life of his principal character, and when that has been told there is absolutely nothing more to say of interest about that person. As Cody points out, this is clearly seen in "The Necklace," which is the story of the tragedy of Madam Loisel's life. Her life is completely altered by the event of the loss of the necklace.

The elusive idea is not so elusive to the one who has had varied experience on life's highway. To the worldly wise it is easier to discover the incidents, the situations, out of which to evolve good plots; but if one's life has been narrow, and experience restricted, the search for the elusive idea must necessarily be longer and more disappointing. But the incident and the idea, when discovered, is of little value unless it means something—we must select the ideas as we can make use of to illustrate life's principles.

Cody compares stories and pearls: at the very center of a pearl is a grain of sand about which the pearl material is gathered. At the very center of every short story or pictureplay is the passing idea such as almost anyone might pick up. It may be a common everyday idea, not worth so much in itself, but it is a grain of gold, ofttimes, instead of a grain of sand, and it is the first thing the writer has thought of and it is the foundation upon which his fancy has builded.

* * * *

The central idea—the elusive idea, if you will—is of primary importance. We pass along the street with a friend. Our friend nods coldly to another pedestrian. Our curiosity is aroused because of our friend's coldness.

"Who was that?" we query.

"He used to be in the penitentiary," is our friend's contemptuous answer.

The elusive idea again! Have you the power to delve underneath the things-that-are and discover the passing grain of gold? Fostered and cuddled, the idea can be developed into a pictureplay of merit. Let us seize the idea and build from imagination's storehouse.

> "Here is a gentlemanly appearing individual—but he is a social outcast. He has served a term of years behind prison bars. He has paid his debt to society—and will pay interest thereon until the end of his days. The stigma of prison life will go with him to the uttermost ends of the earth. But was he rightfully incarcerated? No! He paid the penalty for another's crime. Circumstantial evidence was at fault in his case. The real criminal confessed upon his deathbed and the prisoner was pardoned. Nevertheless he "has been in the penitentiary." He has worn the prison garb. He is an "ex-convict." I can see him now going to some strange city and working his way to a position of responsibility. He wins the love of his employer's daughter. They are engaged to be married. A rival appears and recognizes our subject as an "ex-jailbird." He loses his position. Will the girl he loves remain true and stand with him shoulder to shoulder—or will she accept the world's verdict? She repulses the tale-bearing rival in love; tells her intended that his prison suit is a badge of honor, and together they bravely face the world."

Ah, the elusive idea! When discovered and nursed, fancy also fondles it, and by leaps and bounds, imagination can be trained to build the absorbing plot and the story with a lesson to the world.

* * * *

The elusive idea may be the simple idea, but nevertheless an idea teeming with dramatic possibilities. Albert Webster, passing a bank, noticed the bank cashier with great bundles of banknotes close to his hand. He was impressed with the power of a bank cashier and the strain upon his honesty. A simple idea; maybe you have noticed the bank cashier behind his wicket surrounded with banknotes and gold. It is the elusive idea once again—but Albert Webster grasped its import and utilized it in his great short story, "An Operation in Money." So far the idea is commonplace enough but, says Cody, when we think that all a cashier has to do is to put a bundle of banknotes in his pocket when he goes home at night, and that no one will know it until next morning, and then he could choose to serve the maximum ten years in prison and have the money to enjoy the rest of his life, the situation becomes startling. Here were facts that anyone might know, but it remained for one writer to utilize their possibilities. With the original idea as a basis, all that is needed is skill in plot construction to develop the pictureplay situation that may be assumed.

It is much easier to take a ready-made incident, such as a judge condemning his son, a daughter shielding her father, and clothe them with incident, than it is to grasp the elusive idea and use it as a foundation for an original and striking pictureplay. It is the soul given the idea and the richness and taste of fancy's garments that build up the good pictureplay. Simple ideas become inspired when the writer has a wealth of material in his own heart and mind.

* * * *

The higher artistic qualities of the slighter plot, united with the greater significance and impressiveness, should be the goal toward which every writer should ultimately aim. The influence upon the simpler work will give it strength and depth and the monetary reward will be consistent with higher artistic qualities and craftsmanship.

The elusive idea is the soul of the story—that element which makes the pictureplay significant for life, gives it a bearing on the problems of our existence and makes it a powerful creation, and causes the audience to feel rather than discover the moral lesson it must surely teach.

It is the elusive idea, properly developed, that makes the finished production sink into the minds of the observers, gives them a breath of the infinite, and an understanding of the meaning of life which they did not realize before.

Talent, training and temperament are important factors in the search for the elusive idea. Those qualified are becoming more and more successful in their pursuit, and out of the deep wells of their being they are drawing the soul that will give the element to the coming picture-play which means lasting fame.

The elusive idea, O ye pictureplaywrights, is the very soul of inspiration, and both are necessary for true success in a new and novel field of literary endeavor.

THE SCREEN CLUB

One of the most important events in the history of the cinematograph industry took place on September 11th when there gathered together all the brightest intellects of the industry in response to the following invitation:

THE SCREEN CLUB

A social organization of actors, directors, authors, managers and pictureplay journalists and camera men will hold its first official meeting at Bryant Hall, Sixth avenue near 42d street, on Wednesday evening, September 11th at 8:30 o'clock, to which you are cordially invited to become a Charter Member.

The Committee { Dell Henderson, C. A. Willat, Herbert Brenon, Calder Johnstone, King Baggot.

The business of the meeting, presided over by King Baggot, was very quickly gotten at, when upon the report of Mr. Johnstone, of the Morning Telegraph, who acted as secretary pro tem, and who very ably outlined the work that a few choice spirits had been doing at three previous meetings, where as a result of those meetings a little expenditure had been incurred, and requesting the authirization of that meeting for what had been accomplished, on the motion of Alfred H. Saunders, of the Moving Picture News, the report of the committee was duly approved, and all expenses authorized to be paid, the motion embodying a resolution to form The Screen Club of America. One member present remarked that he thought Mr. Saunders was out of order inasmuch as he had not contributed toward the expenses of the committee. Mr. Saunders not taking a dare of this nature immediately went up to the treasurer, Mr. Powers, and deposited his $5.00 as an earnest of active membership in the club. After the resolution had been passed an adjournment was taken so that every person present could follow the lead and deposit the fee of $5.00 towards his initiation, giving his name and address. Some one hundred odd members responded.

After a roll call of all those present had been made the meeting authorized the chairman pro tem, Mr. King Baggot, to appoint committees of Rules and Constitution and Membership. He accordingly appointed on the Rules and Constitution Committee, Mr. J. McGill, Tefft Johnson, Vic Smith, Bob Daly, Oscar Apfel, Mr. Calder Johnstone and Alfred H. Saunders. On the Membership Committee King Baggot appointed Mr. H. Brenon, J. Bunny, Del Henderson and C. A. (Doc) Willat. After this was done an adjournment was made until Saturday evening, the same hall, the same time, 8:30, when reports of the committees will be in order. The committees met at the close of the session and transacted a good amount of business, breaking up in the wee sma' hours in the morning, having the satisfaction of having accomplished some real good work.

Among the speakers of the evening were: Messrs. Saunders, Heddan, H. Raver, Maurice Costello, Prior, Russell, Haddock and others, including our good friend, J. Bunny, of Vitagraph, who made the hit of the evening. Following all the others in their good wishes for the success and prosperity of the club, he remarked that The Lambs Club have their gambols, The Friars Club their frolic, The Players Club their rehearsal, and why, asked he, should not the Screen Club have their reel? The best of good fellowship prevailed, and we predict for this club, which will be national in its ramifications ,one of the best and most successful careers of any organization yet established. It may take a semi-secret turn, but this is for the committee and the members to decide.

UNDINE

(Thanhouser Two-Reel Release)

The story of Undine, the sea nymph, who, enamored of the ways of mortals, begged permission to leave her cavernous home beneath the ocean and become as one of them, lends itself to the pictureplay in a manner most alluring.

Somehow tales of the sea have an unexplainable charm. The pink of its shells, the gleaming whiteness of its pebbles, and even the slimy green seaweed that forms the ceiling of its caverns, or floats ashore in tatters, to the music of the billows, has a fascination that holds one spellbound in a land of dreams—dreams of things that never were, and never will be, and maybe are more alluring to meditate upon on that account.

The production of Undine by the Thanhouser Company is of more than usual merit. The play has been well cast, an essential which means so much to the success of a play. Miss Flo La Badie, as Undine, is quite in her proper place, her delicate personality fits the part of the lithe sea nymph most satisfactorily. Miss Marguerite Snow, as the Lady Bertalda, again shows her power as an actress in strong, emotional characters, and Mr. James Cruge, as Lord Hulbrand, the faithless knight, is all that could be desired in the part. In fact, the entire company have acquitted themselves exceptionally well.

A brief outline of the story is as follows: Undine, the beautiful daughter of the sea, becomes a mortal by request. She finds her way to the hut of a fisherman, and is adopted by the fisherman and his wife.

Then Lady Bertalda, a beautiful young woman of the land, daughter of a Duke of large domains, offers as a prize a bow of ribbon, fashioned by her own hands, to the Knight who will dare to ride at midnight through an enchanted forest, not far from the Duke's domain, to the sea and back again. Lord Huldbrand, who is enamored of the Lady Bertalda, consents to take the ride. On his return from the sea he comes upon the fisherman's hut, where he meets, and falls in love with Undine. He marries her and takes her home to his castle. The Lady Bertalda is not only wrathful at the occurrence, but immediately sets out to again win the love of Lord Huldbrand, in which plan she succeeds. Undine, grieved and unhappy at her fate, returns to her home under the sea, throwing herself overboard from a boat in which she, Bertalda and Huldbrand have been afloat on the ocean, giving to her companion the impression that she is drowned. Bertalda and Huldbrand therefore prepare to marry; but just as the priest is about to pronounce the final words that are to make them man and wife, Undine returns, steps in between them, and clasps the Knight in an embrace—the embrace of death.

The final scene of the picture is very effective, showing Undine alone, resting her cheek against the tomb of Lord Huldbrand.

This film is thoroughly artistic and beautifully done. This is the first of the tremendously popular Riverside classics to be presented in motion pictures by the Thanhouser Company.

WASHINGTON, D. C.

The recent flying visit of Alfred H. Saunders, editor of the Moving Picture News, to this city, was scarcely a starter of what we would like to have done for the man who has given so much help and encouragement to the progress of the motion picture industry. Somehow, the local correspondent was called upon to do much of the arrangements with exchange men, managers, etc., and I suddenly found myself actually conducting (that's a little mild) Mr. Saunders to various offices and keeping a tab on the time as to when we had to move to the next place. He saw some of the motion picture men—Arthur Lucus, of the Mutual Film Company; E. F. Dardine, of the Washington Film Exchange; Tom Moore, of many theatre projects, etc., etc.; C. Francis Jenkins, of camera fame; W. H. Crandall, manager of the Feature Film Manufacturing Company, and a few others. Our only regret was that his stay was too short. There are lots more people to talk with and lots more places to see.

He did manage to try two large automobiles (despite the fact that I had heard he did not care for such swift travel). These were Mr. Jenkins' and Mr. Moore's. In the latter's machine with a party of six we made something of a flying trip through a pretty part of the city.

W. H.

ROMANCE OF THE COAST

By VIRGINIA WEST.

(Adapted from Lubin Release)

ON a high bluff above the sea stands a house built many years ago after the fashion of old English castles. It has passed through many hands, through many generations, but has always been owned by some branch of the same family. Becket Castle is the name, and will probably always be the name, though the names of the families who have owned it have been many.

For the last forty years Becket Castle has been owned by a branch of the family named Myers, and it is about Harry Myers that this story is written.

This young man had two qualities not particularly apparent in his branch of the family before—literary ability and very strong individuality. So when the desire came to him to seek local color for some stories he was writing, he did not resitate to go to a little fishing village a few miles away and live among the fisher folks as a boarder at Pete Wright's.

The young man dressed so simply and was so friendly and genial with the people of the little village that while they knew he had refinement and education, that they lacked, they never dreamed that he came from the class he did.

He was soon on very familiar terms with the village people; fishing with the men and listening to the yarns of the older ones; chatting with the women in the cottages, and attending the entertainments given by the young folks from time to time.

One morning when a heavy mist was lifting from the sea, Harry went down with Pete Wright and his son to prepare for a fishing trip. As they walked along the shore a sound of singing came to them through the fog. It was the voice of a young girl, uncultivated, but strong and unafraid.

"You must have sirens along this coast," said young Myers as he stopped to listen.

Pete and his son stopped, too, and looked at Harry. "I don't know whether they're fish er fowl," said the old man, "but I never heerd of 'em."

"They are beautiful women who sit on rocks and sing to lure men to their destructions," Harry said with a twinkle of fun in his eyes.

"Oh, if you mean that singin', it's Dick Drayton's daughter. She ain't singin' fer no man's destruction."

The old fisherman spoke in tones of reassurance, as though to calm Harry's fears.

The young fellow laughed. "Well," he said, "I should rather like to be lured to destruction by a siren with a voice like that."

Pete shook his head as he said: "They ain't no woman goin'ta make a fool outa me."

By this time they had begun to walk forward and in a moment came upon the girl whose song they had heard.

She stood at the edge of the water, her feet and legs bare beneath her gathered-up skirts and her sleeves rolled almost to her shoulders. As the mist lifted it seemed to hang in soft clouds above and behind her, and on her hair it left shining drops like diamonds.

The young man and the girl stood perfectly still looking straight into each other's eyes. They stood so long that Peter's son giggled and Pete said "It's all right, Harry, she ain't no siren. She's Dick Drayton's daughter Ethel Ethel this is Harry Myers who's aboardin' at my house."

Harry put out his hand and the girl put hers shyly into it. Not word was spoken, and the three men went on their way.

When they had walked a few dozen yards in silence Pete said: "Hard time she has, poor girl—and her sister, too."

"Why?" asked Harry. "Are they poor?"

"Yes, but they don't need to be. Pap's a drinkin' man, God help him, and he won't half work."

Harry said nothing, but his thoughts were very busy and his heart beat in a way he had never known before.

The next day he deliberately sought the girl for the purpose of seeing if she produced the same effect upon him as she had at their first meeting. It might be, he thought, that the surroundings and the beautiful picture she made there at the edge of the waves, had had an effect upon him that would not last. At any rate he must see her.

Harry found out from old Pete where Ethel lived, and it was there he went.

She was in front of the cottage mending a net. The man stopped for a moment to watch her before she noticed him. He felt the same feeling of awe at the picture she made, and when she raised her eyes to his, his heart gave a bound of joy so intense that it was pain. In that moment he knew that he had not made a mistake. The fact that they were born into such entirely different stations in life meant nothing to him. All he knew or cared was that he loved her.

"May I stay and talk with you a while?" he asked, as the girl lowered her eyes again to the work she was doing.

She answered shyly that he might, and he threw himself on the sand at her feet.

The moments passed and only the lap of the waves on the sand was heard, and now and then the cry of some sea bird as it flew to its nest on the cliffs behind them. Then Harry spoke very softly:

"I have seen you but twice and you may think I am too hasty, but I must tell you the one thing that is in my heart. I love you."

The girl ceased working but she did not look at him.

"I have never loved a woman before," he continued, "but when I saw you standing in the mist by the waves, and your eyes looked so frankly into mine, I knew that love had come to me at last. Did you—do you return it?"

A shadow fell across the sand near them. Myers looked up and straight into the eyes of Charles Cogan. The intruder's face was black with hatred.

"Is that man your lover?" asked Harry when the other had gone.

"No. He—he—makes love to me," answered the girl.

"Do you love him? Pardon me for asking but I must know."

"No, no, I don't love him—I can never love him."

The vehemence with which the girl spoke sent joy to Harry's heart.

"I must go now," said Ethel rising, "Beatrice is coming and we must see to the lobster pots."

"Can't I help you?" asked the man eagerly.

"No, no, please don't. Father wouldn't like it and it would only make trouble for you."

"But you haven't answered my question. I shall come again and again until you do."

Ethel smiled at him as she turned to run over the sand.

The next day was rainy and Harry went to the cabin where Ethel lived. The door was opened by a rough, half-drunken fisherman.

"What do ye want?" he asked gruffly.

"I want to see your daughter Ethel for a moment," answered Harry, scarcely knowing what was the best thing to do.

"Well, ye can't see her. I'm her father an' I say ye can't. An' more'n that ye better keep away from this here house. It's mine an' I tell ye to keep away."

"Very well," said Harry and turned away.

For a week the young man saw very little of Ethel. He would not go to the cabin for fear he would make things harder for the girl by doing so. Sometimes he saw her on the beach or in the village, but only for a moment and with very little satisfaction.

One day Harry sat by the window of his room at Pete Wright's, looking out over the sea and wondering what was the best thing for him to do regarding Ethel. He believed that she loved him, and therefore he was not willing to go away.

Suddenly Myers caught sight of a figure on a rock about half a mile out. He knew that the tide was coming in and he knew that that very rock was completely covered when the tide was at its height.

In a moment Harry was running to the lighthouse. He climbed the ladder and seized the telescope. He saw that the figure was a woman and his heart sank as he remembered that Ethel and Beatrice often went to that rock to set lobster pots.

As quickly as possible Myers ran to Ethel's home. "Where is Ethel?" he demanded of Beatrice, who came to the door.

"She went to set the pots and hasn't come back. I was beginning to worry a little."

Without a word Myers sped along the sand toward a boat he saw moored. But another man saw him coming and reached the boat first.

"Stand aside!" cried Harry, but the man did not move. "Give me the boat, for God's sake. Ethel will drown."

"I'd rather she would than fer you to hev 'er," answered Cogan sullenly.

"This is no time for quarrels. Stand aside!" And as the man did not move Harry knocked him down and sprang into the boat.

With all his strength he pulled, and his strength seemed super-human. He could see as he drew nearer the girl, that the water was creeping over her. It had reached her waist and he was only halfway. "Oh, God," he prayed, "let me reach her in time. Give me strength." He was within a few yards of her. The water had reached her shoulders. In the distance he saw her boat tossing on the waves. One, two, three—a dozen strokes and he drew the boat beside the terrified girl. As he reached toward her the waves were lapping her chin and her eyes were closing as all her hope left her. She had not seen nor heard him, for her senses were fast becoming numb.

"Ethel," he cried, "have courage, dear, you are safe now."

The girl opened her eyes and looked into the face of her lover.

"Are your hands on the rock?"

"Yes," came in a whisper.

"Then let go quickly and reach toward me when I say 'now.' Have faith in me, dear."

"I am ready," came very faintly.

Harry braced himself and leaned over the boat. "Now!" he demanded.

Without a moment's hesitation Ethel lifted her hands from the water and at the same time threw herself forward. Harry seized her under the arms and drew her into the boat. He never knew how he did it and it almost seemed like a miracle, but he did do it and the girl was beside him in the boat.

Harry put his coat around her as best he could and pulled for shore as fast as his strength would let him.

Then for the first time the young man realized that the villagers had all assembled on the shore and were cheering with all their might.

Ethel was carried unconscious to her home and it was many days before she could see her rescuer.

Harry went to the house every day, happy to sit even in the next room.

During these days Dick Drayton remained sober. When Harry came he would hang his head and leave the room.

At last the day came when the doctor said Ethel might see her lover. He knelt by the bed and kissed her hand, and so pleading was the look in his eyes that Ethel smiled and said: "I love you and I belong to you."

When she was well enough to be up she sent for her father and told him of her love.

"I'm glad now, girl. Ye've got a fine man. Ye don't come from the kind o' folks he does. I kin tell by his talk ef he does wear fishermen's clothes. But I guess it's all right. Air ye sure ye won't be ashamed of her?"

"Yes," said Harry, "I love her truly and she shall have all that I have—even education."

Then he told them who he was and of his home at Becker Castle.

The old man shook his head a little but Ethel put her hand in Harry's and said that she was not afraid.

THE "BULL MOOSE" CAMERA CAMPAIGN—ROOSEVELT SNAPPED DRIVING LOCOMOTIVE

The following telegram received by the General Film Publicity and Sales Company on September 9th from their camera man has a thrill to it which makes us sit up straight and prick up our ears; it makes us feel that we had better be on the "qui vive" and keep track of what that camera man is doing, for it's a sure thing that this chap is onto the tricks of his trade all right. Here are the very words of that hypnotizing telegram: "Took picture of Roosevelt driving locomotive from Helena, to top of Rockies, and across the continental divide."

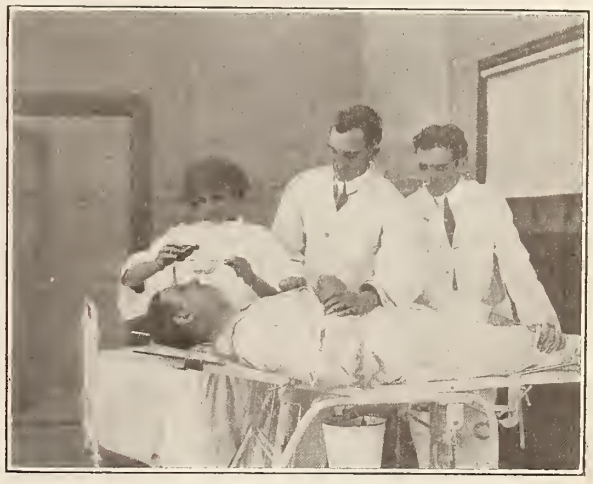
Can't you see the panorama of excited scenes the "Bull Moose" films are going to create? A group of small boys standing before a "Bull Moose" poster; out of breathless excitement, Johnny says to Jimmie, who peers over from the rear and of the group: "Gee, but that must be some picture? Ain't it Jimmie?" "Yep," answers Jimmie from an enthusiastic silence. We pass on then to the old farmer, who in conversation with Sarah Anne on the doorstep, "thinks mebbe he'll hook up and take a run into town to see them pictures of the Colonel, seein' as he ain't got the price to follow him round the country." Further on we see in our mind's eye the interior of a moving picture theatre filled to the guzzle with a motley crowd of admirers and non-admirers of the Colonel in which applause and silence mingle their varied sentiments. Outside a group of opposition men have stopped to vow vengeance on the subject of the poster, but on second thought their hands find their way to their pockets and slap go the nickels into the ticket booth, and soon the angry group are bolstering the back line of "stand-ups." Oh, the sights you'll see, and the—well, words cannot express it, only there'll be some fun when "Teddy" and his speeches appear on the screen.

Grand Rapids, Wis.—H. H. Hoyt sold the Grand Theatre to Peter Mitchell and Chas. Waterman.

R. E. SHERWOOD TO OPEN PICTURE THEATRE ON FULTON STREET

A unique little theatre has been fitted up, on Fulton street between Broadway and Nassau, by Mr. R. E. Sherwood, the well-known bookseller of that district. Mr. Sherwood has announced that all children who have clean hands and face will be admitted free after 6 p. m. and provided they are accompanied by their parents. There are many interesting things to tell about this theatre, and the views of its owner, which will be given in our next issue, with illustrations.

Woodbine, Ia.—Wilkins & Hupp sold their motion picture theatre to Fred Cromie.



CUPID VS. CIGARETTES
Majestic release of Sept. 15th.

For Those Who Worry O'er Plots and Plays

Observing Things

THE power of observation is a power greatly to be desired by the pictureplaywright. Unless you are a close observer, how can you expect to have any original action or story with which to entertain others not so observant. The talent for observation is being slowly worn away, and without this talent you can never become a successful author. Few can describe anything correctly these days. Ask a man which way the Indian face is turned on a common cent, and it is a mere guess if he tells right. Ask a friend how 'Steenth street, which he crossed yesterday, was paved, whether brick, stone, macadam or asphalt, and he will only guess at it. Most people are not trained to the habit of observation. At school we have classes in everything but observation. It is a fault not to see things and it is a fault that has been overcome by all successful pictureplaywrights. In order to get fresh, original ideas one must closely observe things. Observation should have a place on every public school curriculum, also in pictureplay "schools." The newspaperman and the novelist are trained observers. They have to be.

Another Market

J. Ashton Reid, script editor for the Great Eastern Film Mfg. Co., 218 Tremont street, Boston, Mass., writes in that he is in need of high-class society dramas and promises prompt consideration and good prices for all acceptable scripts.

Quality of Scripts

A well-known script reader writes as follows:

> "There is a lot of discussion over the improvement or non-improvement of scripts during the past two years. You certainly started an argument not only among the manufacturers but among exhibitors when you instigated the controversy. I want to add my mite to the aggregate. I read a couple of thousand scripts the past two years. The quality of scripts has advanced. The quality of films has also advanced over what it was two years ago, and I contend that it is harder to-day to write a good pictureplay than it was two years ago, because the supply of themes is not so large. And yet pictures are better and are appealing to-day to the highest thinking classes in the country."

The above writer is an authority, probably handles as many scripts as any reader in the profession, and his assertion is very interesting for that reason.

Read the Trade Journals

Leavenworth, Wash., writes a letter which we reprint in part. The paragraph omitted is the one in which the lady wishes our recommendation of one of two "moving picture colleges" which she names. We couldn't recommend either one, and said so. However, the letter:

> "I note that Mr. McCloskey makes the statement that it is a colossal joke the way the correspondence schools for pictureplay writers are making fools of beginners. Undoubtedly many schools for scenario writers have been established. If they are not worthy of the name, how is the confiding public to be protected from them? I have only recently become interested in this subject and have been reading what trade papers I could find. I notice that several writers say there is an immense demand for good scripts. How is one to become a playwright without assistance? Experience cannot be one's only teacher. Naturally the idea is the thing, but does not one stand a better show if the idea is presented with proper technique. Where can one learn the technique?"

Experience can be one's best teacher in pictureplay writing just as in any other profession. Experience, however, must be supplemented with brains and talent. Experience is knowledge of the very best kind. There seems to be no protection for the "confiding public" from so-called "pictureplaywright universities" excepting those trade journals courageous enough to take a firm stand against such "schools." The stand is taken from principle and with pecuniary loss. This journal has turned down many offers of advertisements from "professors" and "schools," and we believe that several other trade journals and magazines have done likewise. A close study of the film release stories, a study of the picture play as it appears on the theatre screen, and the reading of a good text-book or two such as "The Art of Scenario Writing," or Sargent's "Technique of the Photoplay," will give the beginner useful information and instruct in the proper form. There is little more that can be accomplished by any "college." The Lord helps those who help themselves. This rule is applicable to the pictureplaywright.

Finds Little Encouragement

Mr. Matt Mereness, a successful pictureplaywright, weighs in with the following contribution:

> "One of your contributing editors speaks of too much encouragement, and I'm going to say that we haven't had any. Show me a company that encourages script writers? We have had encouragement from trade papers, true. He speaks of the poor quality of submitted scripts and as a remdy a "settling down." Perhaps he means that we take more interest in the work. When the manufacturers take more interest in the outside writer they will receive a better quality of scripts. How many little tips could any editor hand out that would be of great benefit in the script field? The writer at present has little encouragement. If he is a writer who is selling, now and then, a script for the same old price, ten or fifteen dollars, he doesn't try to improve his work because he knows he would receive no more for it. Suppose this writer received $25 or more for a script, with a letter of encouragement. He would have something to look forward to. Suppose, when his scripts come back on the rejection slip was written. Your work shows merit; try again!' That is encouragement. The manufacturers talk of improving the writers. The author writes and writes and his scripts are returned without a word. He reads how Miss So-and-So writes a majority of the plays she appears in, and how a certain editor writes half the plays produced by a certain company. As long as editors, actors, directors, office boys and scene-shifters write ninety-nine per cent of the scripts and no attention is paid to the outside writer, there will be slight improvement in scripts."

Why, Brother Mereness, we are surprised at you! The above is certainly no communication for a Brother Optimist to indite. We are inclined to think that you misunderstood the true meaning of the "Too Much Encouragement" statement of the editor. He meant to imply, in our opinion, and plainly, too, that "Anyone Can Do It," "No Education Necessary," "Make $50 Weekly Writing Moving Picture Plays," etc., were advertising statements of "schools" overly encouraging to a certain class of writers. What you want to do is to get out of the ten-dollar and fifteen-dollar class and climb the ladder to the twenty-five-dollar and fifty-dollar class. If you write a script that is worth ten dollars and fifteen dollars, you cannot expect to be paid more for it, can you? Again: if you write an appealing and original story you can get considerably more than ten dollars for it if you hold out for a decent price.

In our experience, we have found first-class and second-class work from the pen of the same author. You know down in your own heart when you have turned out a crackerjack story, just as you are apprehensive about some of your other scripts. Try and make them all crackerjack scripts. Then you will be ready to command the best prices for your work and get the best prices. If the "outside writer," as you express it, has the goods, he will find the market.

There are different classes of editors. We know some who praise good work in a script, even when that script is not available. We know one editor with exaggerated ego who sometimes writes sarcastic notes on rejection slips and has lost two or three promising writers in consequence. However, you will find that, although over-

worked, and reading hundreds of manuscripts, that the average editor, if he is worth the title, will take time to drop a word of encouragement now and then. He cannot conscientiously encourage everyone. But the promising writer will not escape the kind word if he keeps at the game long enough. We are inclined to agree with you as to the actor, director, and friend-of-the-family refraining from writing scripts and attending strictly to their own business. However, the editor cannot always be blamed for the condition of affairs in and about a studio. Some of the most successful pictureplaywrights we know today are from the ranks of the "outside," and they won their spurs by keeping everlastingly at it, in the face of heart-breaking discouragement. We repeat, that attention is paid to the "outside writer." If he has the talent for hard work, is studious and original, he will succeed sooner or later.

In speaking of the monotony of some output, office scripts, and the "outside writer," Epes Winthrop Sargent has something to say that is peculiarly appropriate. Here it is:

> "The outside writer may have a better idea and yet be unable to get it on paper clearly, or being able to get it down at all, it may not be the sort of story that will lend itself to filming. Office scripts are not, as a rule, run to save money, though a few editors are supposed to supply one free script a week as part of their work. Generally some player or director is paid for his work on the outside basis. Generally this blinds the director to the work of others and he can see good only in his own story. Other play-directors write all their own scripts because they know just what they want and inevitably they must repeat themselves.
>
> "The real gravity in the situation lies in the fact that there is a fiction in the studios that the producer must like his script or he cannot make a good production, and some producers refuse to "like" any script that entails hard work. In our own experience we have suffered from a director who refused to make anything but Western stuff in the summer time. Given anything else he would persuade his employer that the story was poor and would be directed to make something else. In another studio, but one man out of five directors could be appealed to with a script entailing much outdoor work.
>
> "There are some directors who are earnest students and enthusiastic workers, who regard no labor as too arduous so that a good production is the result, but there are others who hold the average down.
>
> "It cannot be denied that there is vast room for improvement in the average of pictureplay no matter from what maker, and that manufacturers must turn to the outside contributor for ideas. No fiction magazine ever maintains a staff of tame writers and finds success."

WILLIAM LORD WRIGHT.

INTRODUCING BARNEY GILMORE

Featured in Solax Production "Dublin Dan"

As a star in the theatrical firmament, Barney Gilmore has always been conspicuous. His winning personality has made him stand out prominently in the constellation of melodrama. Coupled with his courtly manners and suavity, is his histronic ability. The soft liquid tones of his melodious voice have often gone to the very heart of the matinee girl and made her a worshipper at his Thespian altars. He has enjoyed public adoration ever since he began his career on the stage in 1890, and since he has had a long line of merited successes.

During his career Mr. Gilmore, or Barney, as he is familiarly called by the people who idolize him, has performed before three presidents and always has had their friendship and admiration. Quite an achievement. He knows as many prominent personages as Roosevelt, who, by the way, is one of his admirers.

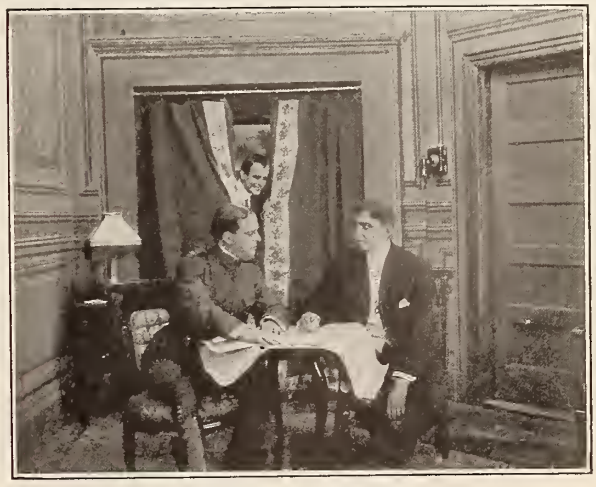
Barney has been in nearly every town in the country, starring in such attractions as "Dublin Dan, the Irish Detective," "Kidnapped in New York," "Rocky Road to Dublin," "Kelly from the Emerald Isle" and other big productions. Early in his career he had wonderful success with a vaudeville skit entitled "Ireland's Kings." At that time he trouped with John T. Leonard. The skit was a headliner for several years. Later Barney, in company with Leonard, produced "Hogan's Alley" and introduced the famous character "Yellow Kid." The play was such a tremendous success that a big demand arose for a second company, which he was compelled to organize and equip. At the present time Barney Gilmore is starring in vaudeville. He is very proud of the picture he worked in and surprised the Solax Company by his fine work as pantomimist.

COMING CINES AND ECLIPSE FILMS

George Klein announces for release Tuesday, September 17th, an unusually interesting three subject reel dealing with topical, industrial and scenic subjects in "Traditional Customs in Southern Italy;" we are given close views of the peculiar religious ceremonials indulged in by the peasantry, which are not only entertaining in their oddity but highly instructive as well. The second subject on this reel treats of a matter we are more or less familiar with, but only at a distance. Few of us have not seen the great cannons and modern engines of destruction, but very few of us have ever enjoyed the privilege of seeing the monster guns in the process of making. In the subject "A Gun Factory," we are taken through the famous Armstrong works at Pozzuoli, near Naples, Italy, and the various operations from the melting pot to the transportation of the finished articles are clearly and interestingly shown. A very beautiful series of views of "Amalfi, Italy and Surroundings" has been added to complete the reel, and a magnificent panorama seldom equaled is spread before our eyes.

An Eclipse comedy and a scenic form the split reel release for Wednesday, Sept. 18th, "A Country Holiday" describes the adventures of three lively young men who fall in love at the same time with an actress who is passing her vacation on a farm and whose sense of humor permits her to have great fun at the expense of her ardent wooers. The scenic subject on the same reel pictures "New Plymouth, New Zealand," in a manner that will be found very pleasing.

As interesting and romantic as the general history of France is to the world at large, there is no period which thrills and fascinates us more than the epoch-making days of the Revolution, and that particular time so fittingly called "The Reign of Terror." Robespierre's brief captaincy of the poor, horror-ridden Ship of State will be remembered through the ages as a dark page in French history. An incident which occurred during those days of plotting, conspiracy, mock-trial and wholesale beheading is interestingly portrayed in the Cines film, "Betrayed for Love," to be released Saturday, September 21st. Amelia Cattaneo and Anthony Novelli are seen in the leading roles, and, ably supported by a large company, they enact in realistic manner an absorbing and thrilling story.



THORNS OF SUCCESS
Majestic release Sept. 17th.

THANHOUSER
UNDINE ARRIVES AT THE CASTLE
THE UNFAITHFUL KNIGHT WEDS BERTALDA
LADY BERTALDA JEALOUS OF UNDINE
UNDINE BECOMES THE BRIDE OF A MORTAL
UNDINE'S HOME BENEATH THE SEA
"UNDINE"

SCENES FROM THANHOUSER'S "UNDINE"

RICH G. HOLLAMAN RETURNED FROM SUCCESSFUL EUROPEAN TRIP

Hale and hearty, and with even more than his usual pungency of business energy, Mr. Rich G. Hollaman returns to us after his trip abroad, during which said trip he transacted some very important business re the Simplex Projecting Machine—business that is of value to the public as well as to the trade, for, a well projected picture is, as we all know, "a thing of beauty and a joy forever" for as long as it lasts.

As before said, Mr. Hollaman's trip abroad was taken chiefly in the interests of the Simplex projecting machine, and he reports a most successful sojourn. That he has arranged with the Charles Urban, Kineto, Ltd., for the agency of the Simplex in Great Britain, has in itself a large significance, for Chas. Urban, of Kinemacolor, so well known as the partial inventor of this wonderful method of photography, is known among his fellows as a man of keen business instincts, and one who lends his energies only to the best; and the Chas. Urban Kineto, Ltd., are to use all their energies for the future establishment of the Simplex projecting machine in the British Isles.

It is a remarkable fact, and one of which Americans may well feel proud, that in comparative tests which have been made with the Simplex machine and the best projecting machines which Europe has to offer, the Simplex has shown its superiority, and has again proved itself to be the peer of all moving picture projecting machines.

The first public demonstration of the Simplex in London was given at the Hippodrome. An idea of the satisfactory result of the demonstration can be gleaned from the following quotation from a letter from the management to the Precision Machine Company: "It has given us the greatest satisfaction both in regard to steadiness and flickerless projection. It contains many distinct improvements over other types, being both dust-proof and absolutely fireproof. It is a machine which will undoubtedly command a big sale in this country."

Mr. Hollaman took six machines with him on his trip, all of which were sold during his stay abroad. The unusual qualities of the Simplex projector have caught the operators, who are becoming most enthusiastic over it, and there is not a doubt that with the influence and push of the Kineto Company behind it, it will become the premier projector of Great Britain.

Mr. Hollaman, while in London also closed for the Australian patents to Spencers, Ltd., of Melbourne. The new lamp recently constructed by Mr. Frank Cannock was much admired by Mr. Spencer, so much so that in addition to his order for machines, he placed an additional order for these new lamps, not alone for the new machines, but for all the machines which he has in operation throughout Australasia.

A number of inquiries have been received also from France and Germany with regard to the Simplex projector for these countries. Orders are arriving so thick and fast for the shipment of Simplex machines all over the world that the capacity of the manufactory is already taxed to its limit.

It is apparent that the foundation of the "Simplex" has passed the embryo stage, and that its establishment is an assured thing—its existence is absolute.

THANHOUSER FORCE AND FRIENDS ENJOY FIRST ANNUAL OUTING

Two hundred members and friends of the Thanhouser Company's force went to the Bay View Hotel, City Island, on Saturday, for the first annual outing. Athletic events took place and the winners follow:

Men's Bowling—Won by John Wallace; ladies' bowling, won by Anna Drew.

Men's 20-Yard Dash—Won by Carl LeViness; ladies' 20-yard dash, won by Blanche Bugle.

Men's Potato Race—Won by John Gleason; ladies' potato race, won by Edith Houser.

Dancing Prize—Won by Mrs. Hattie McCroskery and Theodore Heise.

Fat Ladies' Race—Won by Mrs. Harry Benham, with Tilly Specht, second.

The committee in charge was composed of Bertram Adler, Charles Gercke and Charles Van Houten.

The judges of the events were Frank Zimmerman and John Andrew.

One thing the party did not appreciate. The large motor "bus," used to convey them home, was heavily loaded, necessitating unloading at the foot of every hill. Many of the men who were compelled to walk had to help the progress of the "bus" by pushing it, and their remarks were not printed.

Others who went include:

Jessie B. Bishop, Teresa Burke, Adele Jordan, Francis Lyons, Frank Capparelli, Mrs. G. J. Badgely and daughter Helen, Mrs. Mike McCurran, James Booker, Mrs. Theodore Heise, Andrew Harte, Mrs. Charles Gercke and J. Chesterman.

Walter Foy, Leon Allen, John Burke, John Desmond, Frank Stroh, George Kraft, Cyril Connelly, Ernest Marx, Mrs. F. L. Zimmerman, John Jackowitz, Ernest Haller, Lawrence Fowler, Irene Christie, Lawrence Williams, Mrs. C. J. Van Houten, Nora Riley, Nettie Stamp, Elizabeth Edwards, Mabel Zimmerman, Francis Newburg, Mrs. L. J. Henderson, Frank Grimmer, William Garwood, Harry Benham, Marie Eline and mother, Mignon Anderson and mother and A. A. Cadwell.

C. L. Gregory, William Zollinger, Fanny Gregory, Harry A. Spear, C. Dull, Robert Newman, Elizabeth Webber, H. A. Markes, C. Carey, F. Champury, Lewis Thomas, John Miller, James Wallace, Frank Urson, Perry Horton, Phil Brady, Dave Thompson, Jeanette Henry, Anna Drew, Rose Scott, Lila Chester and Mrs. John Henderson.

RAY C. SMALLWOOD FALLS AT LAST

"I would not marry the best woman living," said Ray C. Smallwood, camera man of the "101 Bison" Company, something over a year ago to a bosom friend. It must have been over a year ago, because we will have to allow time for the courtship developments, in the case of such a confirmed woman hater as Smallwood surely was, and we learn that although the news has only just leaked out, Ray C. Smallwood fell some few months ago to the charms of Miss Ethel Grandon, leading woman of the "101 Bison" Company, and—they were married!

Congratulations, Ray. It's all right—we'll forgive you.

DIRECT CURRENT ARC CONTROL

In line with the general trend for better picture projection, Mr. J. H. Hallberg, "The Economizer Man," reports the installation of a Hallberg A.C. to D.C. 60-ampere Economizer at the Park Theatre, Bensonhurst, L. I., N. Y.; also a 220-volt D.C. to D.C. Economizer for Goldstein & Perkins, Punta Gorda, Fla.; also a 30-ampere Rectifier, for family theatre, A. J. Bayer, prop., St. Mary's, Pa.

LALA'S SACRIFICE
Majestic release of Sept. 10th.

A FEW WORDS ON FILM MERITS

Pathe.

"Locked Out of Wedlock" is a farce-comedy that is funny. The night before his wedding day the young man is disturbed by youngsters playing with his dog, which is chained to its kennel. He goes out to investigate, falls asleep after letting the dog go to play with the children. They return, however, and fasten the dog collar on his neck as he sits asleep in a chair by the kennel, run off with the keys. When at the hour for the marriage to take place he is discovered still asleep and in this condition, it is easy to imagine the fun that follows.

Selig

"An Equine Hero," from Selig, is interesting, although remarkable only so far as pertains to the wisdom of the horse.

"The House of His Master" is a drama which shows up the treachery and ill effects of the alcohol habit. It is a good film well played.

Kalem

"The Girl Reporter's Big Scoop" gives a good idea of the vicissitudes of the newspaper reporter in connection with the obtaining of big data and photographs. The story may be somewhat farfetched and exaggerated, but is at the same time none the less interesting.

Bison 101

(Released Through Film Supply Co.)

"An Old Tune" is one of the most effectively produced Bisons that has been on the market recently. Apart from the story, which is of a wayward boy, the light effect produced in the picture, along with its beautiful settings, make it thoroughly artistic.

American

"Wun Lung's Strategy" is only fair. There are some comic situations in the picture, but the impression of the picture on the whole does not sink very deep.

Comet

"A Waif of the Mountains" is the story of an orphan boy who is adopted by a couple who have no regard for children. The boy, unable to stand the ill-treatment which he receives, runs away and is taken in by a school teacher who, taking pity on the boy, rides with him across the State border, thereby thwarting his pursuers. His proper identity is afterward established.

Reliance

"The Bully and the Shrimp" is a Western love story, in which the quality of true manhood is made to shine forth. The players have made well of their parts.

"Love Knows No Laws" is also a Reliance of fair quality.

Majestic

"Thorns of Success" is a cleverly acted drama centering around the work of a young chemist, who has successfully produced a high explosive, which he is about to sell to the government when an adventuress in the employ of the Japanese government lures him by her fascination among the representatives of the Japanese government. The sale is about to be made to the Japanese when his wife interferes and persuades him to dispose of it to the government of his own country.

Biograph

"An Unseen Enemy" is a thrilling burglar story, remarkable for its continuation of a series of exciting events. It has no elevating quality, and was doubtless constructed with the object of thrilling the masses.

Thanhouser

"A Star Reborn" is the story of an old actor, who through the sweet offices of a young woman whom he once befriended, again comes into his own. The story is well produced and is filled throughout with a beautiful sentiment of helpfulness.

Edison

"Alladin Up-to-Date" is a film with an excellent moral to it for those who have good mental sight. The old story of the "Lamp of Alladin" will be remembered by those who have read it—the story of the lamp through which the fortunate owner could call to his aid the slaves Alladin by merely rubbing the side of the lamp. Alladin Up-to-Date" follows out the lines of the story on an up-to-date basis, and teaches an excellent lesson on the abuse of one's privileges.

Cine's

"A Tragedy of Long Ago," after the same high-class order as "The Bride of Lammermoor"— a wonderfully artistic production, splendidly produced.

Gaumont

"Queen Elizabeth's Token" though very beautiful in some respects, gives one the impression that the production as a whole has fallen somewhat below the usual Gaumont standard.

Essanay

"The Woman of Arizona" is a story which throws out in bold relief the despicable trait of ingratitude. The woman in the story is just a sweet, womanly woman who unwittingly shields her husband's betrayer, who attempts to take his life after being treated by him to the hospitality of his home.

Lux

"Tommy's Playmate" is a very cleverly acted picture, which without being harmful, is at the same time sensational. Tommy's playmate is a lunatic. The film shows the character of the lunatic without the weird gruesomeness so often forced upon us in films.

Vitagraph

"The Higher Mercy" is one which portraits not the inhumanity of man, but the reverse, and is entirely commendable.

"A Wasted Sacrifice" is a most remarkable picture, not so particularly as regards the story but as regards the filming of the rattlesnake in his native haunts.

Lubin

"Little Family Affairs" is the kind of comedy that makes the people laugh. It is a love story with a deal of comedy in it, which centers largely around the prudish, hard-shelled conservatism of the mother of the young man into whose home an orphan girl is adopted. There are a myriad of funny situations.

MANUFACTURERS' NOTES.

Mr. J. A. Ross of the British-American Film Company has been spending the past few days in New York City.

* * * *

Selig's Doings

Mr. Lem Parker, of the Selig Polyscope Company's producing staff has left the Chicago studio for Los Angeles, where he will be connected with the Selig Edendale studios in the capacity of director.

* * * *

Miss Myrtle Stedman, the popular and versatile leading woman of the Selig Colorado Company, now located at Canon City, was presented with a beautiful hand-carved, inlaid table by one of the convicts in the Colorado State Penitentiary last week. Miss Stedman is gifted with an exceptionally beautiful voice and has sung at the penitentiary at the request of Warden Tynen upon several occasions. The prisoners are very fond of Miss Stedman, and one of the prisoners started work on a table over six months ago, when Miss Stedman was there last summer. He finished it last week and requested permission from the warden to meet Miss Stedman in order that he might present the table in person. Miss Stedman is very proud of her present and will ship it to her home in Chicago.

* * * *

Selig's latest and by far the greatest wild animal picture, entitled "Kings of the Forest," will be released in the near future, sometime, if the plans of the release department are not changed. Finishing touches are now being added to the film and it will be even more interesting when finally released than it was when shown at the exhibition of licensed pictures at Orchestra Hall during the recent national convention of the Motion Picture Exhibitors' League. It was undoubtedly the hit of the entire program on that evening and will prove to be one of the greatest sensations of the film world when released.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., September 3.

A few minutes ago "The Man in the Baths" informed me that he had given his solemn promise to Mr. Saunders to send in a long, newsy letter this week, and then he said:

"It has been many, many moons since you batted out one of those weekly raves, my dear, so I have decided to let you have the honor of sending the Moving Picture News the first correspondence in this glorious month of September. You should regard it as a 'consummation devoutly to be wished,' and while you are pecking away at the typewriter, your better half will recline near you and peruse the papers. Please get busy."

Verily, 'twas ever thus, so here goes.

As a starter, I want to cite an instance of what motion pictures are doing for Whittington Park. Heretofore the management there used Licensed reels, but a few weeks ago decided to take on Independent material. Manager "Doc" Owens, it should be stated, realized that good product should be thrown on the screen with all the latest facilities, so there was purchased for the park the last issue of the Powers No. 6, and the machine is a marvel, too. Then came first-run material, lots of good, "classy" advertising, and here's the result: The Park Theatre won't hold the people. Notwithstanding that the New Central is packing 'em in each night, the park has more than it can entertain. The Gaumont weekly is a worthy rival of the Pathe feature of this kind, and the Park has also been featuring the two and three-reel specials. I was informed that next season there would be a new theatre erected in the park and motion pictures did it. Also qualify that with the further assurance that the product was Independent material.

(I read what I had thus far written to my better half. "Hurrah!" said he. "Let the good work proceed, and joy be unconfined!")

I would also like to ask the American company if they really took a look over "The Battleground" before they turned it loose and threw it open for the inspection of visitors? The Princess featured this production this week. The billing drew good business. We have a state-wide Prohibition fight on in old Arkansas at present, and I venture the assertion that had the "drys" been aware of this material that they would have used it as an argument in their favor. I hope American hasn't any more themes like that one. To begin with, it wasn't a pleasant subject to throw before children, this spectacle of a woman drunk and drinking all the time. There was also a recollection of "ladies of easy virtue" who did not need any sub-title to tell who or what they were. The main thought in the film was coarse as sandpaper, and when the "gell" informed her husband that the young man who had entered the priesthood and not himself, who furnished the meal ticket, was the father of her child, it came as a shock, for we were willing, up to that point, to believe she was a very model young lady. But after the confession we understood the reluctance exhibited by the young man to entering the priesthood and realized that, after all, there must be some truth in the old adage that one should "never leave the vineyard until all the grapes are picked!" One view showed the young couple married; the next with a "ch-ee-ild" at least six years of age. Speed laws were evidently broken. I might remark that the more "mommer" imbibed had no effect on the child's dress; and that it was a most wonderful child, as well as patient, for it wore the same dress all through its parent's downfall without getting it soiled or wrinkled. When "hubby" was flattened out by the automobile and we found him in the hospital, notwithstanding the fact that he was creased worse than the "steam roller" marked the political beauty of one Theodore, his face was clean as a doll's, not a scratch on it, and his hair had the cutest part.

I take issue with that part of the film that shows the priest conducting the child to a non-sectarian home for children. That youngster would have gone to a Catholic institution. And when the girl informed the good young father that he had something coming to him; that he had neglected to figure on the result of their pre-romantic friendship and broke the truth that he was "daddy" as well as priest—well, I didn't blame him much for being surprised. That scene reminded me of the speech I once heard a blackface comedian interpolate to his wife on the stage. The comedian had been away and returned to find a new arrival. His absence was of a year's duration. He was surprised. He denied the allegation and indignantly exclaimed:

"Woman, you-all must sure be some mistaken, fo' all dat you-all ebber got from dis nigger was one lone picture post-card!"

We have heard of metal telepathy and various spiritualistic transmissions, but from the look of astonishment on the face of the aforementioned good young father, we were quite willing to wager that he yelled "Not guilty, your Honor!" thereby opening up a wide field, considering the girl's most positive admission, for scientists to ascertain just exactly how it did happen. The real husband died by the way of the compressed tire route; the priest "kicked in," it was assumed, "for the good of the cause." It was well. What a pity that the man who read the scenario did not illustrate justifiable homicide on the author!

Oh, American, your Western reels are excellent! Stick to the West and wander not from the land of the sagebrush and snow-crowned mountain peaks! There you are in your element. Let the East and its social questions be solved in the future by the "Ladies' Aid Society" or the "Little Sunshine Workers."

The Cinese company sent here "The Little Orphan," which was silly. We are hoping Cinese will improve in "The Martyrs," which is due this week. There was one excellent comedy here the past week, "Holding the Fort," and it was rewarded with shouts of laughter and applause. It was, taken all in all, one of the merriest reels that the New Central has shown in weeks. We also liked "Benares, the Sacred City," by Ambrosio, and "The Reformed Outlaw" was quite a pleasant substitute for the real thing. But, then, the Bison "101" pictures are always good.

The Trust pictures that were well received here the past week include "A Child's Remorse" and "With the Enemy's Help," although in the former, when the boat had "drifted far out to sea," I noticed that there was a pleasure yacht anchored within a few feet of the aforementioned boat, which had somehow got within range of the camera for a moment. However, even little errors will slip in on Biograph. "The Grouch," by Edison, was a happy study in the human sunshine class. We have never met the counterpart in actual life here, possibly because the wonderful world-famous waters succeed in getting all such ugliness out of our system. "The War on the Mosquito" was a worthy rival to the now famous Fly reel of last season. "Twins," by Essanay, was well received, as was also their "New Church Organ," but we knew all the time that the representative of the harmonic factory would wed the "deah gell," honest we did. "The Two-Gun Sermon," by Lubin, was beautifully brave—in pictures, but I'd hate to see the parson try that stunt out here. In fact, it wouldn't be necessary, in the first place, but if it came to a "showdown"—God help the parson. Kalem sent us a most interesting study in "The Little Keeper of the Light," and we liked it immensely. Come to think of it, too, Kalem is the prime favorite in these parts. We are looking forward with pleasant anticipations to another one of their thrilling Egyptian features. Selig sent us a breeze from the Orient in "The Tents of the Asra," which was well acted and staged in superb fashion. Vitagraph, too, was not lacking in good pictures and "The Heart of Esmeralda" gave the sisterhood a fine chance to become real sympathetic. Miss Story, as usual, was very clever.

"Hubby" has asked me if I am going to give an impersonation of the babbling brook and go on forever, so I'll take that as his signal of distress and conclude. I wonder if Mr. Saunders will permit me to do so with a reiteration of the invitation to get out of "Little Old New York" and come out here for a trip? This also goes for any of the other boys who help make the Moving Picture News famous. Au revoir.

THE LADY IN THE BATHS.

Brookhaven, Miss.—George Barney, of Gloster, will open up shortly a moving picture show on the first floor of the Masonic Temple.

OPERATORS' CHAT

By James Girvan

MOVING PICTURE MACHINE OPERATORS' UNION NO. 1

President—Robert Goldblatt.
Vice-President—James Girvan.
Corresponding Secretary—Geo. Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-arms—William Cohen.
Business Representative—R. Knaster.

The Moving Picture Operators' Association will be known in the future as the Moving Picture Machine Operators' Union No. 1, office 133 Third avenue (top floor), telephone Stuyvesant 572. Meeting rooms at Teutonic Hall, 66 Essex street, N. Y. City.

The Moving Picture Operators' Union of G. Y. N. and vicinity, held their regular meeting Monday night, September 9, 1912, at Teutonia Hall, 66 Essex street. The meeting was called to order by President Robert Goldblatt.

It is very gratifying to know that such great progress is being made in spite of the fact that we have been holding meetings every Monday night for the past six week, and the big Mardi Gras attraction at Coney Island had no effect upon the attendance, 158 members present.

We wish to state that we are meeting with a greater success than we ever dreamed of.

The membership has increased so rapidly and the money has been coming in so well that we have been enabled to increase the salary of our Business Representative and also pay some of the debts of the former auxiliary. Fifteen new members were obligated. The following wage schedule was unanimously agreed upon:

	Per Week.
Matinee and evenings (one hour for supper)	$22.00
Evenings only	18.00
Evenings and Sat. and Sun. mat	19.50
Double shifts, 12 noon to 11 p. m., each man	18.00
Double shift, 1 p. m. to 11 p. m., each man	18.00
Double shift, 9 a. m. to 12 a. m., each man	21.00
One shift, 2 men (12 noon to 11 p. m., (one hour for supper), each man	25.00
Relief work (one day)	3.15
Relief for supper, per hour	.75

Amateur Entertainment and Smoker
given by the
Moving Picture Operators' Union No. 1,
of Greater New York and Vicinity
At Volk's Lyceum, 218-20 Second St., near Ave. B,
Monday Evening, Sept. 16, 1912.
Tickets Including Refreshments, 50c.
Doors Open at 9 P. M.

The following talent will appear: Miss Irene Turner, female contortionist; Miss Mabel Girard, genuine Spanish dancer; Gentry and Baird, acrobatic marvels; Miss Julia Woods, popular rag-time singer; Mr. Casey, unusual feats; Miss Effie Fay, Houdin outdone; Mickey Finn, physical evolutions; Miss Meyers, soprano vocalist; Mr. Charles Hastings, star baritone; Jerry Callahan, eccentric dancer; Mr. Gibson, the Noblest Roman of Them All; Charles Richards, the Terrible Turk; Miss Nellie Cannon, some dancer; Brother Jack Garlick, better known as Ed. Gavin, the man with the iron neck; Brother Ralph Knaster, lecturer. Motion pictures will be shown, machine to be operated by Brother Mike Berkowitz.

The above acts come from the well-known studio of Mr. Frank Forrester, 14 West Twenty-third street.

We were greatly shocked to hear that Brother Sam Talofsky, better known as Barney Shear, had met with a serious accident on Monday night, September 9, 1912, while riding on a motorcycle with a friend, Pete Millet, formerly pianist at the Waco Theatre, on Rivington street. The accident, which occurred on Avenue A at Eleventh street, caused the death of Millet and left Brother Talofsky with probably fatal injuries. We extend our heartfelt sympathy to his family with the sincere hope that he may recover. We can ill afford to lose Brother Shear as he is one of our best members.

New York, Aug. 26, 1912.

James Girvan, Editor Chat Column,

Dear Sir and Brother:—At the last convention of the I. A. T. S. E. of the United States and Canada at Peoria, Ills., a delegate representing a local of stage-hands got up on his hind legs and wanted to know if the convention was going to be "run" by M. P. operators.

For the benefit of that brother and others so poorly informed, I desire to state: That the I. A. is in a position somewhat similar to that of the man who had the bear by the tail.

They would like to let go but cannot gracefully do so. The I. A., the I. B. E. W. as also the Actors' Union, all fought for jurisdiction over the operators for quite some time and the A. F. of L. finally decided we were subject to ruling and jurisdiction of the I. A. At that time there were approximately 10,000 members of the I. A. and not over 5,000 operators in the Western Hemisphere. To-day things have changed somewhat. The I. A. has a membership of under 13,000, while there are between 15,000 and 20,000 M. P. operators in the United States alone, and that is a very conservative estimate. Now that the child has outgrown the parent, it is about time that it became self-governing and self-supporting.

We now arrive at the kernel of the matter at hand. If our appeal to the A. F. of L. for national autonomy is successful we would, in the natural course of events, pull something like 35 locals of M. P. operators out of the I. A., which would make quite a hole in their annual per capita tax. Of course they don't like that.

Yet if the A. F. of L. decide against us, and we are still compelled to struggle along under the jurisdiction of the I. A., why in the course of the next five years the operators will outnumber the stage-hands by a large majority, and the I. A. conventions will ultimately be ruled or "run" by operators' representatives.

However, I feel that men who have the required amount of brains to rise to a position of leadership in a great organization such as the A. F. of L. will see the situation in its true light, and in due fairness to all parties concerned, grant our request for national autonomy, or a separate organization.

The I. A. naturally does not want to lose benefits and emoluments accruing to them as having the jurisdiction over the M. P. operator. But I fail to see where we derive any benefit from our present position.

In a time of stress or strike we have the moral support of the I. A. How paternal! "It is to laugh."

As a national organization affiliated with the A. F. of L. and all Central Labor bodies we would be entitled to that and very likely their financial support as well.

When a child your parents very probably supported you until you were able to support yourself and then sent you out into the world to scratch for yourself. You either had to keep working or stop eating.

Possibly some were more fortunate than others, but speaking as a whole this is very nearly correct.

Now a labor union is most emphatically not a paternal organization, but is supposed to be formed for the express purpose of bettering the condition of the majority. Therefore it stands to reason that a body composed of stage-hands are going to work for the betterment of said stage-hands and are not going to put themselves to any inconvenience to assist the M. P. operator. It is a peculiar state of affairs, no doubt, but an established fact nevertheless, that since 1776 A. D., the inhabitants of these United States have become imbued (singly and collectively) with the idea that they have brains and gumption enough to govern themselves without any outside interference. Speaking personally, I am rather inclined to think the same way in regard to the present situation as it affects the moving picture operators.

After all is said and done a labor organization is only a form of government to better the condition of a certain trade or craft. As you are not a stage employee you cannot expect much from the I. A. if you look at it from their point of view.

To slightly misquote: We want an organization of the operators for the operators by the operators. Don't forget to communicate with me in regard to this matterr as I am very anxious to obtain the views of all in favor or opposed as the case may be.

Yours fraternally, W. D. CHANEY,

Manufacturers' Synopses of Films

ECLAIR

THE WORD OF HONOR (Sept. 24).—Four young men are playing cards. One of them, Henry Blackwood, has absent-mindedly laid his wallet on the table. They are called out of the room and all but Jim Ainslee leave at once. Ainslee is the sort who is traveling far beyond his means. He notices the wallet and then opens it and discovers it contains quite a sum. He extracts the money just before Blackwood returns in search of it. He finds it lying on the table, but upon opening it discovers the theft. He then compels all to undergo a search of their clothes, whereupon the money is found in Ainslee's possession. Jim pleads hard that he be not arrested nor informed upon. They all give their word of honor not to betray his temptation and act and a paper to that effect is written and signed that as long as they live they will not disclose Ainslee's guilt.

Later Ainslee is left an inheritance and he woos the girl Blackwood had hoped to marry. His fortune and his seeming gentlemanliness cause the girl to promise her hand. Blackwood learns and is about to expose Ainslee's true character to save the girl from the man so actually unworthy of her when Ainslee reminds Blackwood of his word of honor.

Blackwood re-reads the note at his home and the simple line "as long as I live" strikes his eye and suggests. He writes a letter telling all and prepares to do away with himself. But the girl's father chances to stop in, learns the truth and through much adroit manœuvring brings the girl and Blackwood into each other's arms, then orders Ainslee begone.

THE CLOCK ON THE STAIRS (Sept. 26).—We all revere the poetry of Longfellow. It enthralls with its tender sublimity. It lifts the lids of our own imaginative eyes that we may view with him the beauty of all things. His was a wizardous imagination to sing in words so simple, a presentment of thought so rare.

It is with pleasurable pride that Eclair announces a picture interpretation of Longfellow's exquisitely luring poem, "The Clock on the Stairs."

LOVE AND SCIENCE (Sept. 29).—Max Pledge, a young savant, is trying to perfect his invention which will enable a person to see the other person with whom he is talking over the telephone. He becomes so absorbed in his work that he will not see anyone.

His sweetheart, Daisy, calls, and he tells her he is too busy at the time, but if she will go home he will telephone her and she can see him then, as he expects to have the invention ready for the first successful test.

Daisy is very much vexed at his inattention and determines to teach him a lesson by way of a practical joke. She asks her chum to join in her prank of dressing the chum up as a man with a mustache so when Max calls up he shall see his sweetheart apparently kissing another man. Evening comes. Max telephones and his first test is a perfect success. He first sees his Daisy, then he sees the supposed man kiss her. His jealousy and anger is ungovernable and through the hard work perfecting his invention his mind gives way. He forgets everything, cannot recognize anyone.

The doctors say the only way to restore his reason is to reproduce the same scene, but to give it an explanatory ending. The moving picture camera is called into service. The scene is re-enacted with the same tragic gestures as before. The supposed man with the mustache kisses Daisy as before. Max watches intently—suddenly the artificial mustache falls off and he at once recognizes Daisy's girl chum. Slowly his reason returns. The joke of it dawns upon him and he folds Daisy in his arms, never to doubt again.

RELIANCE

THE GERANIUM (Sept. 25).—A little girl is left an orphan by the death of her widowed mother and has but one thing left to brighten her life—a geranium plant. Dan Bossworth, a young lawyer, in passing her poverty-stricken home, saves the geranium when it is blown from the window sill and, discovering the emblem of death on the door bell, learns of the child's condition and arranges to adopt her. He takes her to his boarding house and makes her happiness his life's ambition. Later when she becomes a beautiful young woman he reaches the pinnacle of success in his profession and, going home to her, tells her they will change their social sphere to fit his new duties. She, however, tells him she is going to work and will no longer be dependent upon him. Realizing he loves her, he pleads with her to become his wife. She laughs it off and afterward when the attentions of a gilded youth are showered upon her he warns her of her danger and they quarrel. Brokenhearted he goes to his lonely office while she goes out with the other man. Compelled to resist his unworthy advances she realizes the character of the gilded youth and the worth of her former protector. Rushing away from him she goes to Dan's office and, kneeling down beside him, begs his forgiveness and sobs out her love for him.

On the same reel:

BEDELIA AND HER NEIGHBOR.—A Bedelia farce that depicts the troubles of an Irishwoman with her colored neighbor across the way. Another one of these Bedelia screams.

THE CUCKOO CLOCK (Sept. 28).—An old fisherman and his wife have been saving up their pennies for a long time to buy a cuckoo clock. The day the savings reached the needed amount the old man does not go to work, but with his wife makes the occasion a gala one. He goes to town, secures the clock, and tenderly and gently carries it home, telling his friends on the way what a wonderful addition it will be to his cottage.

Arriving home he finds that his wife has spent a great deal of time arranging a place for the clock in the living room. Very carefully it is dusted, wound and secured in place and they are as happy as two children when the cuckoo calls the hour. Later, while he is on the beach and she is in the village, a young sailor, hearing the cuckoo as he is passing, climbs in and examines the clock. He breaks it and runs away. She returns to find the clock a wreck and tries to mend it, but fails. The old fisherman accuses her of breaking it and her denial brings about a quarrel, he thinking her untruthful after all the years they have spent together as man and wife. The boy returns from a cruise and, overhearing her endeavors to get him away from the grog shop, learns the cause and rights the wrong. The old folks become reconciled and the family discord is forever thrown out of the cotage along with the family clock.

AMERICAN

GERONIMO'S LAST RAID (Two reels) (Sept. 12).—Lieutenant Parker reports for duty to Major Wilkins, commanding Fort Sill, where Geronimo is a prisoner. Parker quickly wins the love of Pauline, the Major's daughter, and the undying hatred of Captain Gray. The Captain plans to release Geronimo in the dead of the night, throwing the blame on Parker. This he successfully does by obtaining, through an accident in the billiard room, possession of a letter from an Eastern friend to Lieutenant Parker. By tearing out a portion of this letter reading "of course Geronimo's escape would mean an advantage to you," he successfully deceives everyone. But meantime Parker has been hurriedly detailed to find Geronimo; so Gray is sent out with a second detachment to overtake both Geronimo and Parker and make them both prisoners.

Through a friendly orderly, Pauline learns of the trick. She hastens after Parker to warn him but falls into Geronimo's clutches. The Lieutenant is himself captured by Geronimo and, with Pauline, makes his escape.

Later, he rescues Captain Gray and his command from certain death, and is rewarded by being made prisoner by Captain Gray. But all is explained at the formal court-martial, when Pauline rushes in with the other portion of the letter. That paragraph completed reads —"of course Geronimo's escape would mean an advantage to you young fellows fresh from West Point, by giving you a chance to recapture Geronimo and show your mettle. Good luck, old boy. From your old friend, Jim Random."

In "Geronimo's Last Raid" you have the decidedly unusual in Indian pictures. Aside from some remarkably splendid battles, involving more than 200 people, you are also shown many interesting customs of the savages never before made a part of Indian pictures. For instance, the Indians had a language of their own—a sort of wireless—a way of conveying messages by smoke signals. This is one of the many distinguishing touches given this subject that will make it delightful. By firing through the bunghole of a barrel, Pauline saves her lover from being burned at the stake —another decidedly new and novel touch that will please.

THE STORY OF STARVED ROCK.—A mighty effort is the "Story of Starved Rock" —an elaborate costume motion picture drama staged at historic Starved Rock by special permission of the state of Illinois.

No period in American history had more to do with the shaping of this continent than those stirring, bloody days of adventure when such intrepid explorers as Father Marquette, La Salle and Tonty waded through the trackless forests and malarial swamps of an unbroken wilderness.

This subject covers the adventurous journey of Father Marquette and Joliet into the Indian village of Kaskaskia, just opposite Starved Rock. It follows the subsequent journey of La Salle and Tonty, the building of a stockade, their treaties with the Indians and the love of Uhla, daughter of Chief Big Bear, for the handsome Tonty. Throughout runs a tale of adventure; and love of the beautiful Barbe Cavalier and the Explorer Tonty and the jealousy and subsequent death of Uhla. Bad Snake, lover of Uhla, his rejection by her and his journey to the Iroquois nation, bringing back a horde of savages, who all but massacred every living soul in the Starved Rock stockade, makes a subject that for genuine thrills has never been surpassed.

Just one more word. You have never before seen such superb backgrounds. Starved Rock and its environs have ever been the Mecca for sightseers because of the wonderful canyons, great cliffs and remarkable rock formations. The great Illinois rolls its waters through its most picturesque spot at Starved Rock, Illinois, and shows its splendors daily to thousands of vistors. Such are the backgrounds of "The Story of Starved Rock" with photography that cannot be excelled for soft tints, brilliance, and lack of those many technical faults which often mar the best of backgrounds.

"The Story of Starved Rock" will delight you. It cannot fail of that if you are hypercritical and hard to please. Money has been lavishly spent in maintaining an expensive camp at Starved Rock for the express purpose of turning out a master negative. This, we think, we have done. We believe you will agree with us.

SOLAX

THE LOVE OF THE FLAG (Sept. 25).—A very efficient draughtsman in the employ of the government quarrels with the head draughtsman in his department. The head draughtsman makes it very unpleasant for his subordinate. Their relations become so strained that it becomes necessary for the government to discharge the younger of the two men. The young draughtsman is very much incensed against the government. He is out of work for a long time—and his family becomes destitute. His wife is forced to take in work she is not accustomed to, and many a day their child is put to bed with very little to eat.

Because of their close proximity to the barracks, the child is very much interested in soldiers and is naturally very patriotic. George Washington is a god to the child and the country he built represents paradise to him. The father in his wanderings looking for work meets an agent for a foreign government who

offers him a hig sum for duplicates of the plans of certain fortifications on the Pacific coast. The draughtsman tells his wife about it and she advises him to go to the government and try to get a hearing. He is discouraged in his attempts by repeated repulses and temporizing methods of certain authorities.

Finally the draughtsman grows desperate and decides to accept the proposition made him by the foreign spy. The patriotic son of the draughtsman saves his father from treason and disgrace by unique and timely interference.

THE FUGITIVE (Sept. 27).—During a struggle with desperadoes, Helen's mother is killed by a stray bullet. The ground upon which her mother fell Helen consecrates and makes holy by planting a flower bed. One day while caring for this sanctified place a stranger comes on the scene, exhausted and solicitous. Helen offers him a temporary shelter. So long had she spent her time alone that she is thankful for the companionship of someone her age. Immediately after she had sheltered the stranger her father, who is the sheriff of the county, rides in and asks Helen if she had seen anyone come by—that a prisoner had escaped from the jail.

Helen does not tell her father about the stranger she is harboring. When her father leaves she takes the fugitive to a shack near the house and rigs up comfortable quarters for him. For several days Helen spends many delightful hours with her "hero." She brings him food and clothes every day. One day the suspicions of her father are aroused when he sees his daughter carrying a basket of food out of the house. He follows and learns of the existence of the fugitive. The fugitive tries to make his escape. The sheriff fires and the fugitive drops on the consecrated grave of the sheriff's wife.

Helen, seeing again a tragedy similar to the one enacted some years ago when her mother was killed on the same spot, is crazed by the coincidence. The fugitive, however, is only wounded and is taken back to the prison. Helen, however, is of the opinion that he had been killed.

Her reason lost, she makes regular trips to the shack, as had been her custom—and always she carries with her a basket of food. The father is heartbroken. Helen walks about as if in a dream. She broods and imagines that "her fugitive" is about and that she sees him and that he talks to her.

In desperation the father calls in a doctor. The doctor, after a close observation of his patient, recommends a very extraordinary cure and the girl is brought back to reason.

THANHOUSER

AT THE FOOT OF THE LADDER (Sept. 22).—She was a sweet, charming girl, and always obeyed her dear papa and her mamma. But finally a crisis arose, and what could the poor girl do?

Here is the problem she had to solve:

Dear papa told her that he wanted her to marry his junior partner, a "perfectly delightful" lawyer. Mamma at the same time trotted out a candidate who was a member of one of our first families, and could lead a cotillion beautifully. Mamma said papa's candidate was "an old fogy." Pa called the society man "a dude with one-half the brains of a mud hen." If she married either one she was sure to mortally offend one of her parents, so she went out on the front steps and wept bitterly. For, as was said before, she loved her pa and her ma.

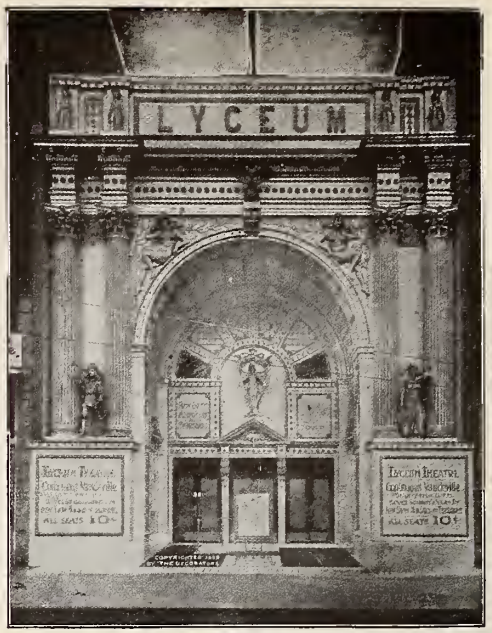
In the midst of her grief a young newspaper man she knew happened along, and being a good newspaper man, inquired the particulars. She confided in him, and he told her how to solve the problem.

"Don't marry either of them," he said; "marry me. Then each of your parents will be so pleased that the other was fooled that they will forgive you."

The girl, in the meantime, had agreed to elope with both of the other men, "to oblige pa," in one case; to "make ma happy" in the other. The reporter convinced her that his suggestion was the best, but she did not know how to get rid of her other suitors, who were due to help her down a ladder that night.

The reporter solved the puzzle. He called in a policeman pal and had the suitors arrested as burglar suspects. Then he eloped with the girl quietly, visited the parents calmly, and was forgiven without any fuss whatever, just as he had expected.

For, as has been already stated, he was a good newspaper man, and an excellent reader of character, and knew that each parent would be consoled because a good part of the joke was on the other.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

The young men who were arrested as burglars did not forgive. But then, they did not count anyway.

UNDINE (Part One) (Sept. 24).—In the days long ago when knights were brave and venturesome, lived Lord Huldbrand of Ringstetten. The Duke's daughter, Bertalda, Huldbrand's kinswoman, was the most famous beauty in that section, and Lord Huldbrand was one of the cavaliers who vainly sought to win favor in her eyes.

Just beyond the Duke's domains was a gloomy stretch of woods, known as the enchanted forest. It was said to be the resort of all kinds of spirits and goblins, and travelers durst not venture there.

The haughty Lady Bertalda was struck with the idea that here was a way to prove her power over her admirers. To the one who would dare to make a midnight trip through the enchanted forest, she offered a bow of ribbon, fashioned by her own fair hands, which did not seem much of a prize, except to the infatuated young men. At that, however, Huldbrand was the only one who dared to tempt fate. Bravely he rode through the forest, pestered and annoyed by spirits, until at last, faint and exhausted, he saw the humble cottage of a fisherman, and gladly sought refuge there.

The fisherman and his wife, both past middle age, were common peasants, but the girl with them, whom at first he thought was their daughter, was of entirely different class. She was young, beautiful and refined, and the knight lost his heart to her at once. The peasants told him that they knew nothing about the girl except that they believed she had been shipwrecked, and that although they had learned to regard her as a daughter, they knew nothing of her history, except from the time that, seemingly half drowned, she had arrived at their humble home.

Lord Huldbrand's love became more and more pronounced, and in a very short time he asked her to be his bride. Then she told him her story.

"Many a fisherman," she said, "has had a passing glimpse of some fair water nymph, rising out of the sea with her song; he would then spread the report, and these wonderful beings came to be called Undines. And you now see before you, my love, an Undine."

She then went on to explain that Undines have no souls, and only by marriage with human beings could they acquire them. Undine determined to be of this number, and made her appearance as an earth maiden. Other sprites had aided her, and Lord Huldbrand had practically been driven by them through the enchanted forest to the fisherman's cottage.

The knight's love conquered, and he embraced the beautiful Undine, telling her that she should be his bride and that nothing else mattered. They were married, and returned through the forest together. To the surprise of the haughty Bertalda, Lord Huldbrand returned to announce that he had fulfilled his quest, but he returned the lady her token, say-

ing that by his trip to the enchanted forest he had won the fairest of brides. Then the nobleman and Undine proceeded to the castle, where they hoped to live together forever.

UNDINE (Part Two).—Many years ago Lord Huldbrand lived in his castle on the Danube River with his beautiful bride. He knew that before his marriage she had been a water nymph, because she had confessed the fact to him, but her marriage to a man of the earth gave her a soul, and she was so sweet and charming that he tried to forget the fact. From time to time, however, it was brought back to his attention by the unexpected appearance of some of her relatives, notably one Huhlborn, an uncle who in repose was a most charming brook, but ever and anon would resolve himself into a tall, old man, who seemed full of curiosity as to how his niece was faring. It palled upon Huldbrand, and he often wished that his bride had had earthly kinsmen.

Matters came to a crisis when Huldbrand's kinswoman, the charming Lady Bertalda, arrived with her father to pay Huldbrand a visit. There had been a time when Bertalda regarded Huldbrand as her chosen knight, but when she sent him into the enchanted forest he met Undine and gorgot everyone else. So Bertalda hated Undine, althougb she hid her feelings under a mask of friendship.

Huldbrand again fell under the spell of Bertalda. He neglected his beautiful wife, and this was noted by the water nymphs, who determined to avenge her. Their chance came when Huldbrand and the two women were taking a trip on the water. The nobleman had been more tban usually attentive to Bertalda and neither of them noticed that in the water surrounding their boat were scores of hands stretched out to drag them to destruction. Undine saw them, however, and after trying vainly to induce the nymphs to depart, sbe sacrificed herself to save her husband, leaping overboard and sinking, supposedly to death, under tbe sea.

Huldbrand's mourning was brief, and soon his betrothal to the beautiful Bertalda was announced. The latter was of a vengeful dispositon, and remembered that the only time Huldbrand had upheld his wife was once when she wanted a fountain in the courtyard blocked up, and the nobleman permitted it to be done, despite the protests of Bertalda. Now the young woman, in her husband's absence, had the obstructions removed and laughed as she thought that she had removed the last vestige of her former rival.

The unbappy Bertalda didn't know that the fountain was the only road by which the sea nympbs could get into the castle. Undine had closed the door to save her husband. Bertalda opened the way again, and through the fountain came a woman in white, weeping bitterly. Spectators drew aside in awe as she entered the banqueting room and approached the bridegroom. They recognized Undine as she stepped to the side of Huldbrand and enfolded him in an embrace—the embrace of his death, for he fell dead at her feet.

At tbe funeral of the unhappy knigbt there was one mourner who followed the others alone and remained after they left. It was the faithful Undine. She fell on her knees beside the tomb, her arms encircling the body. Then she faded from human sight, and a bright silvery brook appeared, and is there to this day. From tbat time forth villagers are said to have shown travelers this spring, and they believe it to be the poor, forsaken Undine, who continued thus to twine her arms around her beloved lord.

COMET

A ROUND-UP IN THE HILLS (Sept. 16).—Thrills, and plenty of them, tense situations and types make this unique film both interesting and out of the ordinary. A band of counterfeiters have taken refuge in the mountains. They are composed of Italians, with one Giovanni Ferraro as the leader. Ferraro is known among his confreres as a desperate and most resourceful man. No one has ever accused him of cowardice, and he proves this as the story progresses. The gang have been circulating counterfeit money right and left and their operations become so brazen that the Secret Service are at their wit's end how to capture them. Dick Wallingford, one of the most fearless of the Government officers, is assigned to the job of rounding up the law breakers and his efforts to catch the offenders is attended by plenty of hair-raising and stirring adventures. Conspicuous in the raid is Millie Bates, daughter of Allen Bates, the sheriff of the county. Miss Bates accompanies Dick and her father, whose services have been enlisted. The part Miss Bates plays in the proceedings to get tbe gang is spectacular as well as melodramatic. Undaunted, she goes direct to the haunts of the counterfeiters and when Ferraro is about to shoot Dick she takes his gun away and saves tbe day. Another feature is a minute and faithful reproduction of a counterfeiting den. A press, showing how the "queer" is printed, is displayed, giving the public a good insight to just how bad money is really made.

Get this money maker.
CALEB WEST
Released Sept. 18th. 2 reels. A rousing story. Adapted from F. Hopkinson Smith's popular novel. Dramatic situations. Sensational Diving. A fine love theme.
SPECIAL. 3 and 1 sheet posters. SPECIAL

RELIANCE

LOOK! You will want these advance releases. LOOK! "For Love of Her," Sat., Sept. 14th. "The Redemption," Sat., Sept. 21st. "The Geranium" and "Bedelia and Her Neighbor," Wed., Sept. 25th. "The Cuckoo Clock," Sat., Sept. 28th. "Brothers Under the Skin," Wed., Oct. 2.

ECLIPSE—George Kleine

THE SACRIFICE (Sept. 25).—A terrific riot rages in the street, and the troops are finally called to quell the tumult. When quiet is restored, Major Browning discovers a child lying helpless and forlorn in tbe roadway, and learning that her parents have been killed, decides to take her to his home. A few weeks later, the child makes such a charming impression that the major makes up his mind to adopt her.

As the years roll by, little Susie remains under the Major's fatherly protection, and they become so attached to each other that he even decides to break with his fiancee.

When Susie reaches womanhood, the Major's paternal feelings give way to love. One day he asks his ward to marry him, but because she loves anotber she is forced to refuse her benefactor.

Later, when the younger suitor comes to ask tbe Major's consent, the old man is inflamed witb jealousy at first, but soon the manly bearing of the one and the maidenly appeal of the other cause his better feelings to predominate, and forgetting his selfish interest, he joins them with his blessing.

CINES—George Kleine

HONORS DIVIDED (Sept. 14).—Edwin Blake, a struggling young autbor, toils day and night in writing his new play, and is making rapid progress, when suddenly he is taken ill, and is forced to retire to his bed and a doctor's care.

During the long days of sickness Helen, the landlady's daughter, offers her gentle sympathy to the impatient invalid, and listens with close attention as he explains the story of his play. She becomes greatly interested and longs to try her talents along this line.

Seeing her friend in despair at not being able to finish his work, she is suddenly struck with an idea, and her purpose formed, she carries the manuscript off to her room. By working almost continually for several days, the plucky girl manages to complete the play and, confident of the quality of her work, she delivers it in Edwin's name to the theatrical manager.

As it turns out, the play proves the success of the season. When Edwin grows better he is at first unable to understand why he is to be congratulated, but the truth soon begins to dawn upon him, and when he receives the first reward of his success, he rushes to find Helen and offers her a partnership, not only in this venture, but for life.

EDISON

THE GOVERNOR (Sept. 17).—John Meade, the retiring governor, is an honest, fearless reformer. He sees that his friend Waring is elected as his successor. Waring is not a strong character and his new office goes to his head. Nolan and Deems, party bosses of the worst type, recognize the new governor's weakness and play on it with flattery. Nolan introduces into Waring's service, as stenographer, Margaret Ward, a girl who is under obligations to Nolan, because he has befriended her family.

Charles Waring, who becomes bis father's secretary, is suspicious of the two bosses and suspects the new stenographer. Nolan and Deems father a certain traction bill in the legislature. It is a bad bill and it means a great deal to them financially. It is passed and sent to the governor for signature. At tbis juncture a telegram is received from Meade urging the governor not to sign the bill until he, Meade, can come with evidence that the bill is a steal. Margaret hears Waring announce that he will veto the bill and telephones to Nolan about it. Nolan and Deems come in hot haste to use all their wiles to make the governor sign the bill at once.

Charles discovers Margaret in the act of telephoning Nolan, and accuses her. She breaks down and comes to see that she has acted wrongly. Charles tries to get Meade by telephone but finds that the former governor is playing golf some miles away. Margaret, eager to make amends for wbat she has done, tells Charles to keep his father from signing the bill while she takes the governor's motor car and sets out to find Meade.

Charles enters his father's office as Nolan and Deems are appealing successfully to his pride. Charles upsets the inkwell over the desk, but even this fails, for Nolan snatches the bill away before it is damaged and Deems is ready with a fountain pen.

Meantime we have seen many flashes of Margaret's motor ride. At the critical moment she gets Meade to the executive offices. Meade bursts in upon the scene followed by Margaret and after seeing the proof Waring vetoes the bill, banishes Nolan and Deems and clasps hands with Meade in the old friendly way and Charles comforts the self-blaming Margaret.

LAZY BILL HUDSON (Sept. 18).—Bill Hudson's wife is a devout churcbgoer but Bill would rather be in bed Sunday mornings and turn over to have another sleep. One Sunday morning Mrs. Hudson arises and wakes up Bill to go to church with her. He simply turns over. She dresses and before leaving reproaches him for his lack of religion. He listens to her lazily and goes to sleep again and Mrs. Hudson goes to church alone.

An hour later he looks out of the window and sees the boy leave a Sunday paper on the front stoop. He goes down stairs in his pajamas, makes a quick dash out of the front door to get the paper when lo! the door slams and Bill finds himself locked out. He tries to open the door in vain. His predicament suddenly becomes worse when he sees his wife with the minister and several others returning home from church.

Bill makes a wild dash for the rear of the house and with the aid of a ladder starts to re-enter his bedroom. Mrs. Hudson and the minister get a glimpse of the strange figure on the ladder and conclude it is a burglar. They send for the policeman, who climbs the ladder to arrest the supposed burglar, but Bill resents the policeman's attack and a battle royal ensues in which Bill is badly battered up by the policeman, who is dragging him out in triumph when he is recognized by the frightened Mrs. Hudson and her neighbors. They have difficulty in convincing the policeman that he is not a burglar, but after due explanations the policeman apologizes and Bill promises to be good and become a better church member in the future.

KINEMACOLOR

HATCHING CHICKENS—CYPHER'S ELECTRIC INCUBATOR.—This is a most extraordinary film, showing the gradual hatching of eggs in an electric incubator.

We marvel at the strength of the tiny chicks as they peck and break their way out of the hard shell—finally emerging in their fluffy coat of down. The warmth of color in the various little chickens is remarkable—the beautiful yellows and soft browns, the tiny jewel-like eyes and sharp little bills scouting about for sustenance is a most captivating picture.

This film is a remarkable demonstration of a modern invention versus nature's method.

Motion photography clearly proving the achievements of this wonderful century.

THE HOUSE ON THE PLAINS.—A thrilling drama full of climaxes, portraying love's tragedy and heroism. A young miner visits his sweetheart, the daughter of the proprietor of an outpost store, and is ordered out by her father. The girl slips him a note, telling him that she will fire two shots when her father leaves, so that he may return.

Some miners call and leave their gold with the proprietor for safe keeping. This he places in the safe. Two Mexicans observe this and, when the proprietor is alone, come in on a pretext of wanting some goods. They overcome him, and attempt to blow the safe. The girl detects them at their work and leaves for help, but is discovered by the Mexicans, who fire two shots after her, to no avail. These shots attract the young miner, but he is held by his friends, who wish to tease him. Upon the arrival of the girl, they are informed of the attempted robbery, and leave for the scene, arriving just before the explosion. The young miner dashes in and pulls the fast-burning fuse from the charge, while the rest give chase and capture the Mexicans, and punish the culprits with death.

The father is impressed by the heroic action of the young miner, and is reconciled.

WAR AND PEACE.—Hugh Deming, a young Northerner, in the early '60s, meets Sidney Carey, of Virginia, and is invited to the latter's home for a visit. He accepts the invitation and meets Sidney's sister, with whom he becomes infatuated, and she also is pleased to accept his attentions. A ball is given in honor of Hugh. In the midst of the festivities a message announcing war is brought in by a neighbor. Fort Sumter had been fired upon. They all pledge allegiance to the Stars and Bars in turn, until Hugh Deming is asked —he refuses—his sweetheart pleads, but in vain.

He returns North. Later he becomes a captain in the Union army, and some time afterwards is detailed in the locality of the Careys' home. A spy is reported and Captain Deming details his men to search the surrounding country. They track the spy to the Carey home, and are refused admittance by Miss Carey. They surround the house and send for Captain Deming, who orders the house searched. The spy is located in a wardrobe, and is none other than Sidney, who is ordered shot at sunrise.

That same night Lee surrenders, and the news reaches Captain Deming in time to save the life of his friend. The Carey family, with the exception of Miss Carey, are very grateful, and the father says, "No man is worthy who doesn't do his duty." She is finally persuaded by her family, through her strong love, and forgives Hugh.

BIOGRAPH

AN UNSEEN ENEMY (Sept. 9).—These two girls and their brother live at the little homestead left them by their late father. The brother having disposed of a portion of the small estate, comes home with the money to show it to his sisters, telling them that they may now enjoy a few of the luxuries of life. As it would be after banking hours before he could get to the village he places the money in the safe and returns to his office, some distance away. He has hardly departed when the maid, a slattern individual, who has seen him put the money in the safe, attempts to get it. Failing to work the combination, she calls up an erstwhile friend, requesting him to come and help her. While these two work, the two sisters are locked in the sitting room, terrorized in a most unique way. The brother, however, arrives after a series of tantalizing delays and apprehends the criminals just as their schemes seems to have succeeded.

BLIND LOVE (Sept. 12).—In the little village there lived two families who were almost lifetime neighbors and friends. In the one family there was a boy, in the other a girl. These two had been sweethearts from childhood and each found happiness in the other's company. All was sunshine for Dave, the boy, until the day of the church lawn party, when the nephew of the minister arrived from college. His easy manners and good clothes make quite an impression on the unsophisticated girl, and it is with slight persuasion she consents to elope with him that evening. The result is inevitable, for the man proves to be a scapegrace. Meanwhile, the girl, through pride, pretends in her letters home to be doing well. Dave, however, has his misgivings and decides to pay them a visit. The result of his visit is a startling revelation. Later the girl is made to realize faithful Dave's true worth.

PATHE FRERES

PATHE FRERE'S WEEKLY No. 38 (Sept. 16).

THE ELOPEMENT (Sept. 17).—This film is inspired by the series of famous paintings by John Lomax which tells the story of a maid who disregarded her father's objection and eloped with the man of her choice. Each of the delightful characters is faithfully reproduced and an additional charm added by their animation.

On the same reel:

GERONE—THE VENICE OF SPAIN.—A Spanish town where boats take the place of taxicabs, as beautiful as the famous Italian city.

THE BANDIT'S SPUR (Sept. 18).—Manuel Garcia, a bandit, has ordered an Indian to make him a pair of spurs, and he then refuses to pay for them. On his way home he robs the passengers of the Overland stage. In escaping, however, he loses one of the spurs, and the victims of the robbery bring it to the sheriff. Garcia's daughter is in love with Ed. Stanton, a ranchman, who does not take her seriously. She sees Ed. embracing another girl and vows to be revenged. When the sheriff is informed of the holdup she is one of the spectators. Returning home to her father he tells her he has lost one of his spurs. She recognizes the spur he has as identical with the one in the sheriff's possession. Taking it from her father's boot, she hides it in Stanton's cabin and informs the sheriff where he will find it. The sheriff gathers a posse and they come upon Ed. and his sweetheart examining the spur. This evidence is too conclusive for the posse, and they take the prisoner away from the sheriff, determined to lynch him. The Indian comes to the sheriff to complain of the theft of the spurs by Garcia, and the sheriff thus learns the truth. He acquaints the posse with this additional evidence just in time to prevent the death of an innocent man.

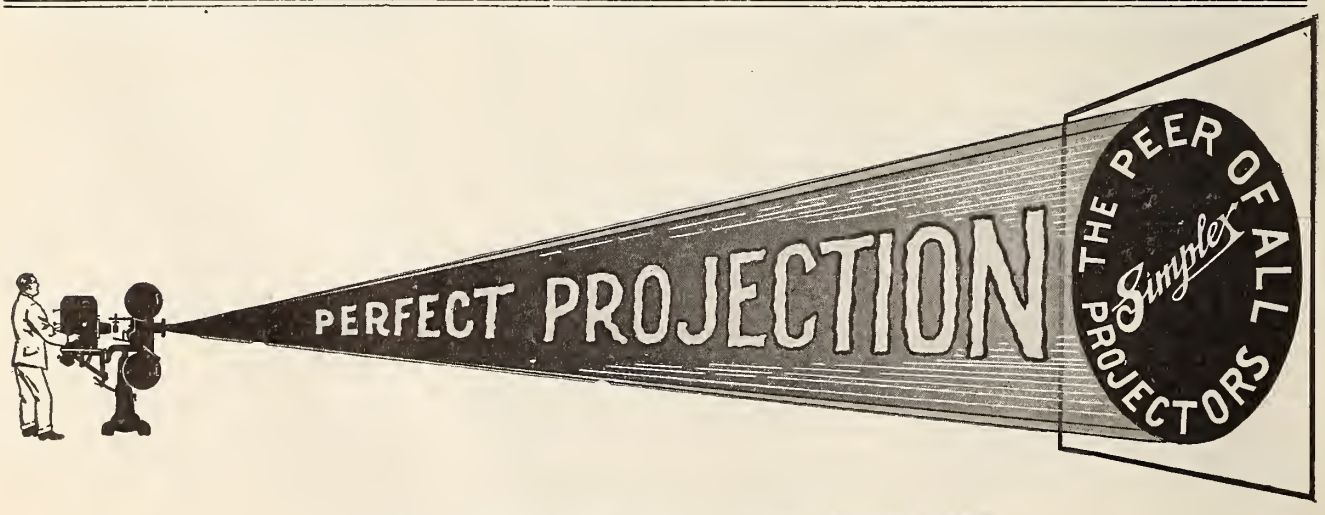
THE DESPERADO (Sept. 19).—The big man in Copper City is Dick Rand. He owns the town's only bank, and his pretty daughter, Jane, acts as cashier. She is attending to her duties when a stranger enters and asks numerous questions which arouses the girl's suspicions. Late at night the stranger returns, opens the safe and departs with the strong box. Rand hears him, but too late to get a shot at him. The sheriff is aroused, a posse secured and the robber pursued. He has too much of a lead, however, and escapes. When Rand and the posse return to Copper City they find a surprise awaiting them as Jane, suspecting the stranger, emptied the strong box that night and hid its contents beneath her pillow. The bandit, when he finds he is no longer pursued, sits down to count his golden harvest, and to his dismay discovers that he has stolen only some golden lemons.

MAX'S TRAGEDY (Sept. 20).— Max Linder, the author-comedian, is shown in another of his own sketches. This one includes a tragic scene and the manner in which it is handled will prove a revelation and a delight to his many admirers.

On the same reel:

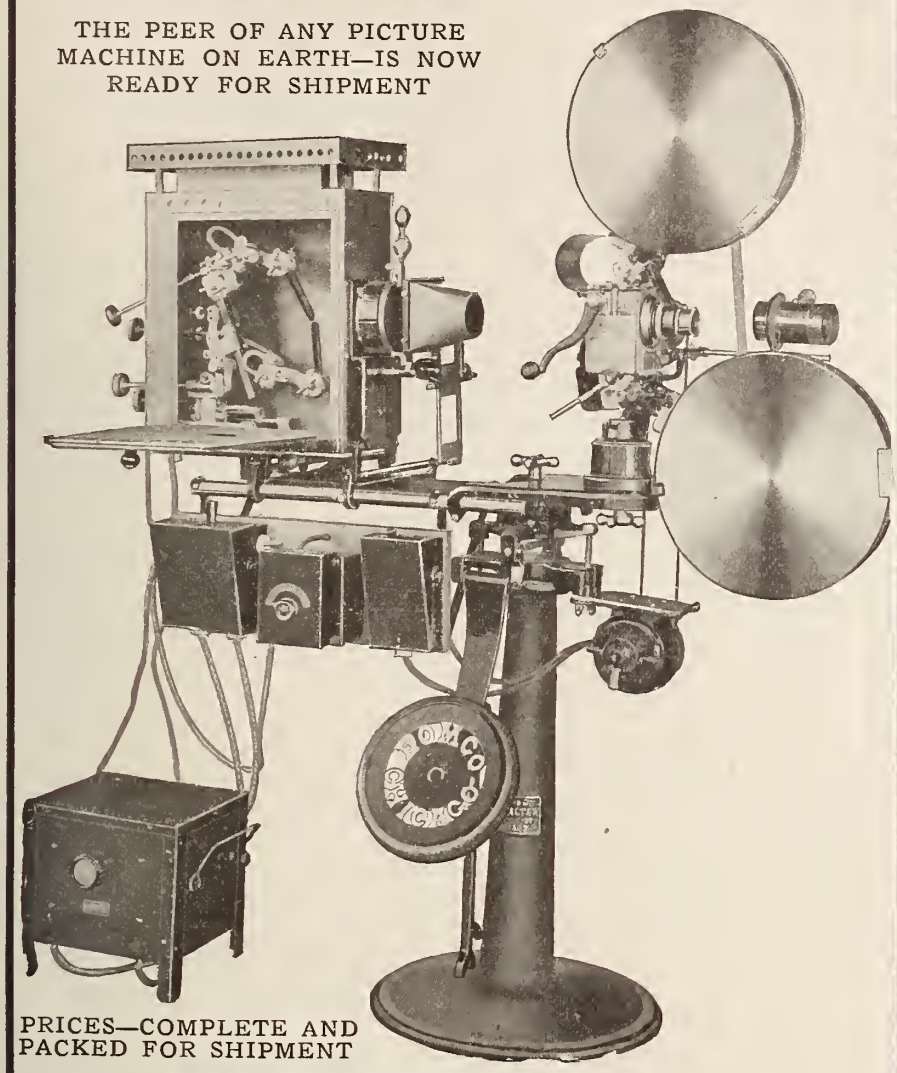
THE EDMUNDS KLAMM RAVINE.—Some views of a beautiful scenic wonder in beautiful Switzerland.

SILVER MOON'S RESCUE (Sept. 21).—A party of cowboys, on a spree, try to force an Indian girl to take a drink of whiskey. An Indian brave resents this, and in the struggle



THE 1913 MODEL MOTIOGRAPH

THE PEER OF ANY PICTURE MACHINE ON EARTH—IS NOW READY FOR SHIPMENT



PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.
THE PRICE HAS GONE UP FOR THREE REASONS:
1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete.

OUR GUARANTEE

FREE UPKEEP FOR ONE YEAR COVERING PARTS of the 1913 model Motiograph mechanism, THAT MAY BECOME WORN OUT IN SERVICE, or WHICH MAY SHOW DEFECT IN MATERIAL OR WORKMANSHIP, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
564-572 W. Randolph Street CHICAGO, ILL.
For Sale by Live Dealers Everywhere

which follows he kills one of the cowboys. The cowboys summon some friends who capture the Indian girl and bring her to their camp. The Indian chief is informed of what has happened and, taking a force of his warriors, he goes to the white settlement. The story has an unusual ending, for, after a rattling good fight, the Indians succeed in rescuing the girl and bring her home with them.

LUBIN

A TRUSTEE OF THE LAW (Sept. 14).—Bob McNeal, an attractive and popular young man, is elected sheriff. He loves Virginia Gordon, beautiful and high spirited, but is objected to by her family on account of his lower social standing and comparative poverty. One of Virginia's two brothers is found dead, and a worthless negro is suspected of having murdered him. The evidence against him seems conclusive to the Gordons and the community, and they determine to lynch him when he is captured by the sheriff. To their amazement, Bob declares he will protect his prisoner. His attitude finds no sympathy, even Virginia, frantic with grief, desiring swift vengeance for her brother. Bob's deputy deserts him—the entire community is against him and worked up to the fire heat. Bob prepares to defend his prisoner, the citizens to attack. It is certain both sheriff and prisoner will be killed. An accident demonstrates the fact that young Gordon's death was accidental. Virginia is just in time with this information to prevent a deadly assault on the sheriff.

The conclusion of the story sees Bob with enhanced popularity, the friendship and approval of the Gordons, and the accepted suitor of Virginia.

ITALA FILMS

"A Woman's Duplicity"
Two Reels
Released Sept. 15
A dramatic masterpiece, superbly acted, showing the dual life of a woman, and the tragic finale to her duplicity.

"Toto's Talisman"
"A Naughty Boy"
A Split Reel of Comedy
Sunday, Sept. 22

"His First Lawsuit"
"A Nail in the Shoe"
Two Comedies on One Reel
Sunday, Sept. 29

"Too Many Children"
A screaming comedy drama in two parts
Sunday, Oct. 6

AN ITALA SPLIT REEL COMEDY EVERY SUNDAY

MUTUAL FILM CORPORATION
60 Wall Street, New York City

THE SLEEPER (Sept. 16).—Dave Ryland, an old prospector who has prospected in the Southwest for thirty-five years, leaves his wife and grandson, with a grubstake seeking his fortune. After a month in the hills his grub has run low and he has not been able to strike anything or communicate with his wife. She, in the meantime, is dispossessed by an avaricious landlord. Two drunken cowmen, riding along after a debauch, see old Dave asleep and, being full of the Old Nick, determine to play a joke upon him by locating a claim beside him while he is asleep. They build a monument and write out a location notice. Old Dave wakes up to find that his hand falls on one of the richest pieces of ore he has ever seen, the cowmen not heeding same. He makes the richest strike that has ever been known in these parts. One Robert Adair, in the meantime, has found old Dave's wife and grandson and taken them into his home. Dave rushes to town, but has not sufficient money to record his claim. Robert happens along at the right moment and assists him, takes him to his home, and there the old couple are reunited. Robert assists old Dave in developing his claim, which turns out to be one of the wealthiest mines the country has ever known. The people far and wide hear of the strike and stampede to this district in the usual motley throng. Ten years later we see old Dave and Bob giving a little banquet celebrating the tenth anniversary of the discovery of "The Sleeper." Later, old Dave leaves the throng and returns to his wife, where they offer up a prayer of thanks in their old age.

MAJESTIC

MARY'S CHAUFFEUR (Sept. 22).—Hal Stowe, a good-hearted but rather dissolute scion of a wealthy house, is reprimanded by his father when he appears at breakfast with a "head." He is advised to mend his ways, but when he later appears at his father's office with a demand for money, the old man is disgusted and arranges to send him, under care of his chauffeur, to spend a while in the country at the house of a former business associate, Henry Hawkins.

This news is communicated to Hawkins in a letter, just as he is forced to absent himself from home on a business engagement. It is not altogether pleasing to Mary Hawkins, and, until she is acquainted with the character of the guest, she plans to have herself and maid change identities. This is done with the approval of her mother.

Hal and the chauffeur, on their way by motor to the Hawkins home, stop at a road house, where a similar change of identities is effected, as Hal is uncertain of his reception.

Arriving at the house much is made of the pretended heir and Hal, as the chauffeur, is shown to quarters above the garage. He is attracted by the appearance of Mary and she is attracted to him, each believing the other to be a servant.

In the meantime, the chauffeur, masquerading as the master, and the maid, masquerading as the mistress, indulge in a hurried courtship, which ends in an engagement, they obtaining the consent of Mrs. Hawkins, who is greatly amused.

Mary is overheard and seen by Hal one day with her mother, and he divines the real state of affairs. Pretending to be still in ignorance and wishing to be loved for himself alone, he leads an exemplary life and presses his suit to a happy completion.

The irate Hawkins arrives from town, accompanied by Stowe, Sr., to find his daughter in the arms of a chauffeur, as he thinks, but a few words of explanation and all is set aright, the chauffeur being willing to stay hound to the maid when he finds that she is of his own station in life.

THE BUTTERFLY (Sept. 24).—Nina is a veritable butterfly—gay and irresponsible and heartless. Will, a serious chap, falls in love with her and she accepts him. Her other suitors are dismissed with never a thought for possible aching hearts. Will's mother is not pleased at the match, but prays for her son's happiness. Six years pass. Nina is still a butterfly, devoted to a gay set of merrymakers and loving her husband and child—when they do not bother her! The child becomes ill. The mother goes in to see and then, forgetting all about him, she starts to dress for a dinner party. When her husband tells her they cannot go on account of the sick child she gets angry and dashes out to see the boy. The doctor tells her gravely that he fears the child has contracted smallpox, as there is an epidemic in the village. She falls back in horror —going to her own room she lifts a mirror in shaking hands to scan her face. The child cries for its mother. She locks the door and, although she hears the little voice, she is afraid to answer its call. Her husband pleads with her to go to the child, but she refuses until, unable to bear it any longer, she opens the door. But outside of the child's room she falls upon her knees and takes her husband's hand off the knob, pleading, "Don't open it—I'm afraid." He casts her off in disgust. She creeps back to her own room. Worn out with grief and fright she falls asleep and dreams. She sees her husband and child about to leave her. She begs and pleads with them but they go out and close the door upon her. She awakens to find herself banging on the door of her own room. She can still hear the child crying. She goes to him. Content he falls asleep in her arms. All through the long hours she holds the little tense body. With the dawn the child relaxes and falls back on his pillows asleep. The doctor arrives and tells them that it was merely a scare and the child had no smallpox. The father holds out his arms to his wife and she, weeping and worn out, falls into them.

IN THE LAND OF THE LIONS.—This is a story built around financial differences between South African colonists. The Del Espinar family becomes indebted to its neighbor, the Juan Moreno family. The creditor presses for payment and threatens drastic measures in order to enforce collection. Lions have recently been observed prowling around the neighborhood and the Del Espinar family hits upon a diabolical scheme to revenge themselves against the neighbor demanding his just dues. An ingenious trap is set, baited with a tempting lamb. In the evening twilight the huge lion is observed approaching the ambush, slowly creeping nearer to its bait. The prey leaps across the hedge and lands in the huge box which automatically closes, making the king of beasts a prisoner. The Del Espinar family with the help of servants drag the caged lion by night to the plantation of their creditor and turn the animal loose among this neighbor's live stock. The lion, however, prefers the home of the Juan Morenos and proceeds to try to feast on human beings instead of on live stock. The battle for life is most exciting. The Morenos crouch behind their barred door while the enraged lion frantically attempts to batter his way to the horrified family. Eventually, however, their cries bring help from without and a servant slips a pistol through a window to the head of the house. Cautiously opening the door, this man takes a chance on a quick shot. With two bullets he lays the lion low. Investigation indicates that the lion has been maliciously turned loose on the plantation and the Del Espinars are immediately suspected. Further inquiry proves the fact that the lion had been trapped on the debtors' property and in due order the arrest of the culprits is accomplished. The story ends with the lioness prowling about her den apparently mourning her lost lord.

TEXAS CONVENTION

An official call for a state convention to be held in Dallas, Texas, on the 15th and 16th of October, at the Chamber of Commerce Hall, has been issued by the National President. There will be big doings, automobile rides, sight seeing, banquet. All of the visiting ladies will be entertained by the ladies' committee on entertainment. The film companies of Dallas are going to demonstrate their friendship and goodwill by taking off their coats and working to make the convention a grand success. Every exhibitor in the state of Texas is not only invited to attend this convention, but is urged to do so as matters vitally effecting his business will be discussed.

The first day will be more of a social gathering. At 10:30 the convention will be called to order at the Chamber of Commerce Hall, by the National President, M. A. Neff, an address of welcome by the Mayor of Dallas, a speech by the President of the Chamber of Commerce, and a response by M. A. Neff, President of the Motion Picture Exhibitors' League of America, appointment of committees and adjournment to see the beautiful city of Dallas. This convention will bear out the traditional hospitality of the grand old commonwealth of Texas.

The exhibitors who are not in Dallas on the 15th and 16th of October will be like those who did not attend the Chicago convention, sorry that they did not go. This will be one of the grandest state conventions that any state has heretofore held. Mr. Anthony Xydias, who has been appointed National Vice-President for the State of Texas, is working hard to co-operate with every exhibitor to make the Dallas convention an epoch in the history of the State of Texas. The State Fair will be on the 15th and 16th of October, and there will be big doings.

Davenport, La.—The Iowa Theatre, located at 324 West Second street, was sold to Oscar Wernentin.

Ansonia, Conn.—The Sterling Theatre will be opened shortly.

Passaic, N. J.—The moving picture theatre on Palisade avenue, near Monroe street, will open again.

Tampa, Fla.—The Crescent Theatre has opened.

WANTED AT ONCE

MANAGERS FOR FILM EXCHANGES. STATE AGE, EXPERIENCE, ETC. REPLIES CONFIDENTIAL.

Mutual Film Corporation, 60 Wall St., New York City

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 817 CHELSEA

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL
A 3000-Foot Drama. Six styles lithographs, photos and heralds.
Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST
The Cleveland Leader
Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

SLIDES
¶ Announcement - Advertising, something that pleases the eye. Slides like you can't buy without you follow the crowd to
Niagara Slide Company
Lockport, N. Y.
Catalog Free Box N

NEW MACHINES FOR OLD
YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a brigbt brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Sbow Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

PATENTS
promptly obtained OR NO FEE. Trade-Marks, Caveats, Copyrights and Labels registered. TWENTY YEARS' PRACTICE. Highest references. Send model, sketch or photo, for free report on patentability. All business confidential. HAND-BOOK FREE. Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*
H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

LOCAL MOTION PICTURES MADE FOR 10 CENTS PER FOOT.
SPECIAL EVENT FILM MFRS. CO., Inc., 248 WEST 35TH ST., NEW YORK.

BE UP-TO-DATE
Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

FILM PROJECTORS
FOR SALE
One new Newman & Sinclair latest model; never used; one rotary wheel perforator, in good condition. Can be seen at this office. Apply ALFRED H. SAUNDERS, 30 W. 13th St., New York.

For reference as to quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co., Universal Film Mfg. Co., Solax Co., Kalem Co.

Corcoran Moving Picture Tanks
Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses have installed the "Corcoran System."
Send for Price List No. 5
A. J. CORCORAN, Inc.
No. 9½ JOHN ST., NEW YORK CITY

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—The Actor's Test.....
June 28—Benares, the Sacred City.....
July 17—The Airman .....
July 17—The Legend of the Chrysanthemum
Sept. 25—Arabian Infamy (Dr.) .....

AMERICAN

Aug. 19—The Land of Death (Dr.).....
Aug. 21—The Wooing of Wathena.....
Aug. 22—The Bandit of Point Loma.....
Aug. 26—The Jealous Rage.....
Aug. 28—Lonesome Trail Pioneers.....
Aug. 29—The Will of James Waldron (Dr.).1000
Sept. 2—The Greaser and the Weakling (Dr.) 1000
Sept. 4—The Masked Gun (Dr.).....1000
Sept. 5—The Stranger at Coyote.....
Sept. 9—The Dawn of Passion.....
Sept. 11—Vengeance that Failed.....
Sept. 12—Geronimo's Last Raid (2 reels)..

NEW YORK MOTION PICTURE CO.

"101 Bison"

Aug. 13—The Bugle Call.....
Aug. 16—The Other Girl.....
Aug. 20—The Buffalo Hunt.....
Aug. 23—The Reckoning .....
Aug. 27—The Bandit's Gratitude.....
Aug. 30—The White Lie .....
Sept. 3—The Honor of the Tribe.....
Sept. 6—An Old Tune.....
Sept. 10—The Fugitive.....
Sept. 13—A Frontier Child (2 reels).....
Sept. 17—The Penalty .....
Sept. 20—The Doctor's Double.....

BISON (UNIVERSAL)

Aug. 27—For Love, Life and Riches (Dr.)..
Aug. 31—A Shot in the Dark (Dr.).....
Sept. 10—A White Indian.....
Sept. 17—The Ranch Man's Awakening (Dr.)
Sept. 21—The Massacre of the Santa Fe Trail (2 reels; Dr.).....
Sept. 24—The Sheriff's Reward (W. Dr.)...
Sept. 28—At Old Fort Dearborn (2 reel Hist. Dr.) .....

BRONCHO

Sept. 18—Sundered Ties.....
Sept. 25—His Better Self.....

CHAMPION

Aug. 12—For His Child (Dr.).....
Aug. 19—The Bum and the Bomb (Com.)...
Aug. 26—The Foundling .....
Sept. 2—The Maid and the Rocks.....
Sept. 9—The Trysting Tree (Dr.).....
Sept. 16—The Dummy Director (Dr.).....
Sept. 23—The Rose of the Island (Dr.)....

COMET

Aug. 24—The Deputy's Duty (W. Dr.).....
Aug. 26—A Divided House.....
Aug. 31—The Moonshiner's Task (Dr.)....
Sept. 2—The Dentist's Dilemma.....
Sept. 7—A Waif of the Mountains.....
Sept. 9—The Romantic Suicide.....
Sept. 14—A Frontier Soldier of Fortune.....
Sept. 16—A Roundup in the Hills (Dr.)..1000
Sept. 21—The Heir to Bear Creek Ranch (W. Dr.) 1000
Sept. 23—Reaping the Harvest (Dr.).....1000
Sept. 28—The Rustler's Treachery (W. Dr.).1000
Sept. 30—The Worth-While Wedding (Com.)1000
Oct. 5—The Mystery of Mule Ranch (W. Dr.) 1000

ECLAIR

Aug. 22—Robin Hood (Dr.).....
Aug. 25—The Will (Dr.).....
Aug. 25—A Moslem Lady's Day.....
Aug. 27—Dolls .....
Aug. 29—The Passing Parade.....
Sept. 1—Two Brave Little Hearts.....
Sept. 3—The Actress Pulls the Strings..
Sept. 5—The Guest at the Parsonage....
Sept. 8—The Kind Old Man.....
Sept. 10—The Marshal's Honeymoon (Com.)
Sept. 10—The Haunted Bachelor (Com.)....
Sept. 12—The Rancher's Lottery (Com. Dr.).
Sept. 16—A Marriage of Convenience (Com.)
Sept. 16—Around Constantinople (Travel)...
Sept. 17—My Wife's Away, Hurrah (Com.)
Sept. 19—Filial Love (2 reels; Dr.).....
Sept. 22—A Frivolous Heart .....
Sept. 22—Through China .....
Sept. 24—The Word of Honor (Dr.).....
Sept. 26—The Old Clock on the Stairs (Dr.)
Sept. 29—Love and Science.....

GREAT NORTHERN

Feet

July 27—Don't Go on the Spree (Com.).... 876
Aug. 3—The King's Power (2 reels) (Dr.).2000
Aug. 10—Thou Shalt Not Kill (Dr.).....
Aug. 10—When the Cat's Away (Com.).....
Aug. 17—The Prodigal's Return (Dr.).....
Aug. 24—For Her Sister's Sake (Dr.)..... 944
Aug. 31—Love is Blind (Dr.)..... 943
Sept. 7—The Afflicted Governor (Com.).... 496
Sept. 7—The Spring Lock (Com.)..... 457
Sept. 14—Aunt Jane's Will (Com. Dr.)...1000
Sept. 21—Benoit's Fortune (Com. Dr.).....1000

GAUMONT

Sept. 3—Refugee's Casket (2 reels).....
Sept. 5—A Midnight Encounter and The Launching of the Imperator.....
Sept. 10—Love's Serenade .....
Sept. 12—The Plague-Stricken City .....
Sept. 17—Queen Elizabeth's Token.....
Sept. 19—Kings in Exile (2 Reels).....
Sept. 24—The Heart of a Redman.....
Sept. 26—The Stolen Cub.....
Sept. 28—Life in Caucasia .....
Oct. 1—The Convict's Band.....
Oct. 3—Nigoto to the Rescue .....
Oct. 5—Zigoto Drives a Locomotive.....
Oct. 8—Love's Test .....
Oct. 10—A Domestic Treasure.....
Oct. 10—The Gorges of Albuquerque.....

GEM

Aug. 6—'Neath the Homespun.....
Aug. 13—Babette (Dr.).....
Aug. 20—White Dove's Sacrifice (Dr.).....
Aug. 27—Baby Fingers .....
Sept. 3—The Celebrated Case (2 Reels)...
Sept. 10—A Turn of Fate.....
Sept. 17—Down by the Sounding Sea (Dr.)
Sept. 24—The Legend of Montmarte (Dr.)..

IMP

Aug. 31—A Case of Smallpox.....
Aug. 31—Her Burglar .....
Sept. 2—The Love Test.....
Sept. 5—Tears of the Weak.....
Sept. 7—Lem's Hot Chocolate.....
Sept. 7—Queenie and the Cannibal.....
Sept. 9—The Intrigue (Dr.).....
Sept. 12—Human Hearts (Dr.) (2 reels)....
Sept. 14—Dalby the Tomboy and Dick's Predicament .....
Sept. 16—The Millionaire Cop (Com.-Dr.)..
Sept. 19—Sweet Alice Ben Bolt (Dr.).....
Sept. 21—The Blind Musician (Dr.).....
Sept. 21—The Exchange of Labels (Com.)..
Sept. 23—Getting Mary Married (Com.)....
Sept. 26—The Parson and the Moonshiner (Dr.) .....
Sept. 28—Lie Not to Your Wife (Com.)....
Sept. 28—Curing Hubby (Com.).....

ITALA

Feb 17—Making a Cinematograph Scene....
June 29—The Great Bank Failure (2 reels)
July 6—A Woman's Duplicity (Dr.).....
July 20—Magical Hat .....
July 20—An Eventful Day.....

KEYSTONE

Sept. 23—Cohen Collects a Debt.....
Sept. 23—The Water Nymph.....
Sept. 30—Riley and Schultze.....
Sept. 30—The New Neighbor.....

LUX

By Prieur.

Aug. 2—The Mysterious Flowers (Dr.)..... 983
Aug. 9—A Race for Liberty (W. Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)... 272
Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).. 744
Aug. 23—Views of the Livran (Sc.)..... 239
Aug. 30—The Modern Child (Dr.)..... 990
Sept. 6—A Cripple's Folly (Dr.)..... 990
Sept. 13—Tommy's Playmate (Dr.)..... 980
Sept. 20—The Little Beggar Boy (Dr.)..... 963

MAJESTIC

Sept. 1—The Chaperon.....
Sept. 3—Mabel's Beau.....
Sept. 8—Willie's Dog and The Pleasures of Camping .....
Sept. 10—Lola's Sacrifice .....
Sept. 15—Cupid vs. Cigarettes .....
Sept. 17—Thorns of Success .....
Sept. 22—Mary's Chauffeur .....
Sept. 24—The Butterfly .....
Sept. 29—A Garrison Joke .....
Sept. 29—Belligerent Benjamin .....
Oct. 1—The Call of the Blood .....
Oct. 6—The Little Music Teacher .....
Oct. 8—The Winner of the Spoils .....

MILANO

Feet

Sept. 7—Victims of Ingratitude (2 Reel)..
Sept. 14—The Wedding Gift.....
Sept. 21—The Two Overcoats .....
Sept. 21—Bonifacio in Society .....
Sept. 28—The Mysterious Auto .....
Sept. 28—Honesty Punished .....

NESTOR FILM COMPANY

Aug. 16—The Miner's Widow (Dr.).....
Aug. 19—When the Heart Calls (Dr.).....
Aug. 21—The Alibi (Dr.).....
Aug. 23—A Stubborn Cupid.....
Aug. 26—The Story of a Wallet.....
Aug. 28—Uncle Bill .....
Aug. 30—The Girls and the Chaperon.....
Sept. 2—On the Border Line.....
Sept. 4—The Evidence.....
Sept. 6—The Girls and the Chaperon.....
Sept. 9—In the San Fernando Valley (Dr.)
Sept. 11—The Men Within (Dr.).....
Sept. 13—Those Lovesick Cowboys.....
Sept. 16—The Horse Thief's Daughter (Dr.)
Sept. 18—A Western Vacation (Com.).....
Sept. 20—Won by a Call (Com.).....
Sept. 23—Carl Von Gordon's Family (Com.)
Sept. 25—The Criminologist (Dr.).....
Sept. 27—Percy, the Bandit (W. Com.).....

POWERS PICTURE PLAYS

Sept. 4—Love Will Find a Way.....
Sept. 6—His Weakness.....
Sept. 11—His First and Last Appearance (Com.) .....
Sept. 13—The Supreme Power.....
Sept. 18—All on Account of a Widow (Com.)
Sept. 20—Fate's Way (Dr.) .....
Sept. 25—The Plan That Failed (Com.)....
Sept. 25—Swat the Fly (Com.).....
Sept. 27—Her Ambition (Dr.).....

RELIANCE

Aug. 28—Secret Service Man.....
Aug. 31—Thelma (2 reels).....
Sept 4—The Heart of a Cossack.....
Sept. 7—The Bully and the Shrimp.....
Sept. 11—Love Knows No Laws.....
Sept. 14—For Love of Her.....
Sept. 18—Caleb West (Dr.) (2 reels).....
Sept. 21—The Redemption .....
Sept. 25—The Geranium .....
Sept. 28—The Cuckoo Clock .....

REPUBLIC

Aug. 5—The Octoroon's Sacrifice.....
Aug. 12—The Borrowing Simp.....
Aug. 19—The Curse of Drink (Dr.).....
Aug. 26—The Pickaninnies and the Watermelons .....

REX

Aug. 29—A Japanese Idyl.....
Sept. 1—In Honor Bound.....
Sept. 5—From the Wilds.....
Sept. 8—The Ghost of a Bargain.....
Sept. 12—The Squatter's Rights (Dr.).....
Sept. 15—Lost, a Husband (Com.).....
Sept. 19—Far-Away Fields (Dr.) .....
Sept. 22—The Conflict's End (Dr.).....
Sept. 26—The Old Organist (Dr.).....
Sept. 29—The Hidden Bonds (Dr.).....

SOLAX

Sept. 4—The Fight in the Dark.....
Sept. 6—Open to Proposals.....
Sept. 11—Treasures on the Wing.....
Sept. 12—Fra Diavolo (3 reels), States Rights Feature .....
Sept. 13—The Soul of the Violin.....
Sept. 25—Dublin Dan (3 reels).....
Sept. 18—The Spry Spinsters .....
Sept. 25—For the Love of the Flag.....
Sept. 27—Si's Surprise Party .....
Oct. 2—The Fugitive .....

THANHOUSER COMPANY.

Aug. 25—When a Count Counted.....
Aug. 27—Lucile (Part 1 and 2).....
Aug. 30—Lucile (Part 3).....
Sept. 1—The Capture of New York.....
Sept. 3—The Voice of Conscience.....
Sept. 6—His Father's Son.....
Sept. 8—Don't Pinch My Pup.....
Sept. 10—A Star Reborn.....
Sept. 13—The Birth of the Lotus Blossom..
Sept. 15—Orator, Knight and Cow Charmer
Sept. 17—The Mail Clerk's Temptation.....
Sept. 20—Two Souls .....

VICTOR

Sept. 6—After All.....
Sept. 13—All for Love.....
Sept. 20—Flo's Discipline (Com.).....
Sept. 27—The Advent of Jane (Dr.).....

A Live Wire

The Man Who Buys NOW

Power's Cameragraph

No. 6A

The man who sent this wire was "A Wise Mann." He didn't waste time thinking it over; he did it NOW—get in out of the wet—and believe us it is raining orders here.

This is the situation: You want the best? Very well. We are working tooth and nail to fill orders, and we are now TEN DAYS BEHIND ON DELIVERY. So be "A WISE MANN" and order quick.

POWER'S CAMERAGRAPHS have always led the world. Our remarkable business is no spurt but the logical result of recognized absolute merit.

Let us send catalogue D showing the wonderful improvements on our new Model 6A. Our loop setter device when furnished with this model costs $10.00 additional and does away with the dark screen and interrupted pictures, thus giving **POWER'S** a greater efficiency than ever before.

Let us hear from you **AND DO IT NOW.**

NICHOLAS POWER COMPANY

90 Gold Street, New York City

For sixteen years the leading makers of motion picture machines.

Malden, Mass.—The new Holland Theatre opened up at York Beach.

New York, N. Y.—Peerless Film Exchange Company, moving picture films. Capital, $10,000. Directors: Adam Kessel, Jr., O. Bauman and Charles Kessel.

THE GERANIUM
Reliance release Sept. 25th.

"Agfa"

Celluloid Positive Celluloid Negative

AND

NON-FLAM POSITIVE

(Made Under License of the Patentee)

RAW FILM SUPPLY CO.

15 E. 26th St. NEW YORK

Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

PATHE FRERES' OFFICES MOVED TO JERSEY CITY

Pathe Freres, on September 6th, moved their offices from 41 West Twenty-fifth street, New York, to their new office building at No. 1 Congress street, Jersey City, N. J.

It was found that the New York office was inadequate for handling the ever-increasing volume of business, and this led to the erection of a new building. The new offices are in a handsome structure which was built with the accommodation of a motion picture business as an object. It is situated adjacent to the Pathe studio, and this convenient location, together with the perfect appointments of the new building, will make the new home of Pathe Freres ideal for their purposes.

Saratoga, N. Y.—The Liberty Theatre on Ferry street is completed.

Appleton, Wis.—John Maurer closed out his grocery business and will remodel the building and open a motion picture theatre.

St. Louis, Mo.—The Missouri Film Company has been incorporated with a capital of $5,000. Incorporators—Paul Swartz, A. L. Palmer, Jr., M. E. Maloney and Claude E. Huff.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Aug. 12—Rameses, King of Egypt (2 reels) (Dr.) .....
Aug. 12—The Inner Circle (Dr.).....
Aug. 15—An Interrupted Elopement (Com.)
Aug. 15—The Tragedy of a Dress Suit (Com.)
Aug. 19—With the Enemy's Help (Dr.).....1000
Aug. 22—A Change of Spirit (Dr.).....1000
Aug. 26—Mr. Grouch at the Seashore (Com.)
Aug. 26—Through Dumb Luck (Com.).....
Aug. 29—A Pueblo Legend.....
Sept. 2—In the North Woods (Dr.).....
Sept. 5—Getting Rid of Trouble (Com.)..
Sept. 5—He Must Have a Wife (Com.).....
Sept. 9—An Unseen Enemy (Dr.) .....
Sept. 12—Blind Love (Dr.) .....
Sept. 16—Stern Papa (Com.).....
Sept. 16—Love's Messenger (Com.).....
Sept. 19—Two Daughters of Eve (Dr.).....

CINES

C. Kleine

Aug. 24—A Picture C. O. D. (Com.)..... 450
Aug. 27—The Bridge of Lammermoor (Dr.)..1000
Sept. 3—A Tragedy of Long Ago (Dr.)....1000
Sept. 7—The Sacking of Rome (Dr.)..... 770
Sept. 7—Picturesque Sardinia, Italy (Sc.).. 230
Sept. 10—Scenes Along Salerno Coast, Italy (Sc.) 140
Sept. 10—The Conspiracy of Catiline (Dr.).. 885
Sept. 14—Honors Divided (Dr.).....1075
Sept. 17—Amalfi, Italy (Scenic); and A Gun Factory (Ind.); and Traditional Customs in Southern Italy (Top.) 1005
Sept. 21—Betrayed for Love (Hist.-Dr.)....1000
Sept. 24—Castrovillari, So., Italy (Sc.).... 335
Sept. 24—A Cavalier's Romance (Dr.)..... 665
Sept. 28—Quaint Sights in Sardinia (Sc.).. 205
Sept. 28—Reuben and the Boys (Com.)....
Oct. 1—The Island of Malta (Sc.)..... 460
Oct. 1—How a Brave Man Died (Hist. Dr.) 540
Oct. 5—Laino, Southern Italy (Sc.)..... 300
Oct. 5—Trifle Not With Love (Com.)..... 700

EDISON

July 24—The Grouch (Com. Dr.) 985
July 26—The Escape from Bondage (Dr.)....1000
July 27—The Relief of Lucknow (Hist. Dr.).1000
July 30—More Precious Than Gold (Dr.)....1000
July 31—When She Was About Sixteen (Com.) 1000
Aug. 2—The Lord and the Peasant (Dr.)...1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 17, 1912 700
Aug. 3—Mary Had a Little Lamb (Com.)... 300
Aug. 7—Marjorie's Diamond Ring (Com.)..1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 14—Holding the Fort (Com.).....1000
Aug. 16—The Harbinger of Peace (Dr.).....1000
Aug. 17—Spring Log Driving, Maine.....1000
Aug. 20—The Street Beautiful (Edu.).....1000
Aug. 21—Mr. Pickwick's Predicament (Com.) 1000
Aug. 23—The Cub Reporter (Dr.).....1000
Aug. 24—The War on the Mosquito (Edu.) 1000
Aug. 27—Alone in New York (Dr.)..... 1000
Aug. 28—Helping John (Com. Dr.).....1000
Aug. 30—The Boy and the Girl (Dr.).....1000
Aug. 31—Simla (Sc.) 1000
Sept. 3—The Triangle (Com.-Dr.).....1000
Sept. 4—Aladdin Up to Date (Com.).....1000
Sept. 6—Believe Me, If All Those Endearing Young Charms (Dr.).....1000
Sept. 7—Bridget's Sudden Wealth (Com.)..1000
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912.. 400
Sept. 10—The Manufacture of Paper, Maine (Ind.) 1000
Sept. 11—The Stranger and the Taxicab (Com.) 1000
Sept. 13—The Dam Builder (Dr.) 100
Sept. 14—The Rescue, Care and Education of Blind Babies 1000
Sept. 23—Benares and Agra, India (Sc.).... 350
Sept. 23—How Bobby Joined the Circus (Com.) 650
Sept. 24—The Little Girl Next Door (Dr.)..1000
Sept. 25—Cynthia's Agreement (Com.).....1000
Sept. 27—Mary in Stageland (Dr.).....1000
Sept. 28—'Ostler Joe (Dr.).....1000
Sept. 30—Calumet "K" (Dr.).....1000

ESSANAY FILM CO.

Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....
Aug. 8—The Old Wedding Dress.....
Aug. 9—The Tale of a Cat (Com.).....
Aug. 10—The Little Sheriff.....
Aug. 13—Broncho Billy's Last Hold-up (Dr.) 1000
Aug. 15—An Adamless Eden (Com.).....1000
Aug. 16—The Magic Wand (Juvenile).....1000
Aug. 23—Work in a U. S. Arsenal (Edu.)..
Aug. 23—A Water Fight (Com.).....
Aug. 24—The Government Test (Dr.).....
Aug. 17—On the Moonlight Trail (Dr.)....1000
Aug. 20—The Return of Becky (Dr.).....
Aug. 22—A Corner in Whiskers (Com.).....

Feet

Aug. 23—Her Adopted Father (Dr.).....
Aug. 24—Broncho Billy's Escapade (Dr.)....
Aug. 27—Alkali Ike Plays the Devil (W. Com.) 1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.)....1000
Sept. 3—Back to the Old Farm (Dr.).....1000
Sept. 5—The Wildman (Com.).....1000
Sept. 6—Twilight (Dr.) 1000
Sept. 7—The Ranchman's Trust (Dr.) ....
Sept. 10—A Woman of Arizona (Dr.).....1000
Sept. 12—The Listener's Lesson (Com.).....1000
Sept. 13—Billy McGrath's Love Letters (Com.) 1000
Sept. 14—Broncho Billy Outwitted (Dr.)....1000

LUBIN

Aug. 28—The Burnt Cork (Com.).....
Aug. 29—For the Love of a Girl (Dr.).....
Aug. 30—Pinned (Com.).....
Aug. 30—The Overworked Bookkeeper (Com.)
Aug. 31—The Sheriff's Prisoner (Dr.).....
Aug. 28—The Caretaker (Com.).....
Sept. 2—A Substitution (Com.).....
Sept. 4—The Bank Cashier (Dr.).....
Sept. 5—The Smuggler (Com.).....
Sept. 6—A Romance of the Coast (Dr.)..
Sept. 7—Little Family Affair (Com. Dr.)..
Sept. 9—The Halfbreed's Sacrifice (Dr.)...
Sept. 11—A Redhot Courtship (Com.).....
Sept. 12—Betty and the Roses (Dr.).....
Sept. 13—Never Again (Com.).....
Sept. 13—Buster and the Pirates.....
Sept. 14—A Trustee of the Law.....
Sept. 16—The Sleeper .....
Sept. 18—When Father Had His Way.....
Sept. 20—Turpentine Industry.....
Sept. 20—No Trespasssing.....
Sept. 21—His Pair of Pants.....
Sept. 23—A Gay Time in Quebec.....
Sept. 25—The Renegades .....
Sept. 26—Swimming and Life Saving.....
Sept. 26—Buster and the Gypsies.....
Sept. 27—Glued .....
Sept. 27—The Water Wagon.....
Sept. 28—The Doctor's Debt.....

G. MELIES

July 25—A String of Beads (Dr.).....1000
Aug. 1—The Will of Destiny.....
Aug. 8—The Ranger's Girls.....
Aug. 15—Romance at Catalina.....
Aug. 22—The Moth and the Flame (Dr.)...1000
Aug. 29—His Partner's Share (Dr.).....1000
Sept. 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Dr.).....1000
Sept. 19—The Prisoner's Story (Dr.) 1000
Sept. 26—The Beach Combers (Dr.).....1000

PATHE FRERES

Aug. 14—Silver Wing's Two Suitors (Dr.)
Aug. 15—Cupid's Stolen Arrows (Com.)....
Aug. 15—Some Inhabitants of Stagnant Water
Aug. 16—A Love Story of Old Japan (Dr.)
Aug. 17—The Cactus County Lawyer (W. Dr.)
Aug. 19—Pathe's Weekly No. 34.....
Aug. 20—His Windmill (Dr.).....
Aug. 20—The Sedge Warbler and the Cuckoo (Edu.) .....
Aug. 21—Jealousy on the Ranch (W. Dr.)...
Aug. 22—The Hand of Destiny (Dr.).....
Aug. 23—The Queen's Pity (Hist. Dr.).....
Aug. 24—The $2,500 Bride (Com.).....
Aug. 26—Pathe's Weekly No. 35.....
Aug. 26—Fire at Sea (Dr.).....
Aug. 27—A Prince of Israel (Bib.).....
Aug. 28—The Live Wire (Dr.).....
Aug. 29—The Detective's Desperate Chance (W. Dr.) .....
Aug. 29—The Armless Wonder.....
Aug. 30—The Musketeer's Love (Hist. Dr.).
Aug. 31—An Aeroplane Love Affair (Com.).
Sept. 2—Pathe's Weekly No. 36.....
Sept. 3—Beat rix d'Este (Dr.).....
Sept. 4—Locked Out of Wedlock (Com.)
Sept. 5—The Penalty Paid (Dr.).....
Sept. 6—Whiffles and the Magic Wand (Com.); and The Bud, the Leaf and the Flower (Sci.).....
Sept. 7—Gee! My Pants! (Com.).....
Sept. 9—Pathe's Weekly No. 37.....
Sept. 9—The Blighted Son (Dr.).....
Sept. 10—Love's Progress (Dr. Com.).....
Sept. 10—A Little Journey in Tunis (Custom)
Sept. 11—Black Beauty (Dr.).....
Sept. 12—Anguished Hours (Dr.).....
Sept. 13—Ford Her Lord (Dr.).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel.....
Sept. 14—Saved at the Altar (Dr.).....
Sept. 16—Pathe's Weekly No. 38.....
Sept. 17—The Elopement (Com.).....
Sept. 17—Gerone—the Venice of Spain (Tr.)
Sept. 18—The Bandit's Spur (W. Dr.)....
Sept. 19—The Desperado (W. Dr.) .....
Sept. 20—Max's Tragedy (Com.).....
Sept. 20—The Edmunds Klamm Ravine (Tr.)
Sept. 21—Silver Moon's Rescue (Dr.).....

KALEM CO.

Feet

Aug. 30—Jim Bludso (Dr.).....1000
Aug. 31—Saved from Courtmartial (Dr.)....1000
Sept. 2—The Hoodo Hat (Com.).....
Sept. 2—From Jerusalem to Dead Sea (Sc.)
Sept. 4—Down Through the Ages (Dr.)...1000
Sept. 6—The Loneliness of the Hills (Dr.).1000
Sept. 7—The Darling of the C. S. A.....1000
Sept. 9—The Girl Reporter's Big Scoop (Dr.)1000
Sept. 11—Dr. Skinnem's Wonderful Invention (Com.) .....
Sept. 11—The Ancient Port of Jaffa (Sc.)
Sept. 13—The Street Singer (Dr.).....1000
Sept. 14—A Railroad Lochinvar (Com.-Dr.)..1000
Sept. 16—The Parasite (Dr.).....1000
Sept. 18—In Peril of Their Lives (Dr.)....
Sept. 20—Chips of the Old Block (Com.)....
Sept. 20—Tilley's Bird Farm (Edu.).....
Sept. 21—The Grit of the Girl Telegrapher (Dr.) 1000

SELIG

Aug. 22—Betty Fools Dear Old Dad (Com.).1000
Aug. 23—Land Sharks vs. Sea Dogs (Com. Dr.).....
Aug. 23—From Forest to Mills (Edu.).....
Aug. 26—The Laird's Daughter (Dr.).....1000
Aug. 27—The Whiskey Runners (Dr.).....1000
Aug. 29—The Little Indian Martyr (Dr.) ..1000
Aug. 30—Just His Luck (Farce-Comedy)....
Aug. 30—Frenzied Finance (W. Com.).....
Sept. 2—As the Fates Decree (Dr.).....1000
Sept. 3—An Equine Hero (Dr.).....1000
Sept. 5—Serg. Byrne of the N. W. M. P. (Dr.) 1000
Sept. 6—Circumstantial Evidence (Dr.)....1000
Sept. 9—The House of His Master (Dr.)..1000
Sept. 10—The Fighting Instinct (Dr.).....1000
Sept. 12—The Indelible Stain (Dr.).....1000
Sept. 13—The Trade Gun Bullet (Dr.).....1000
Sept. 16—The Substitute Model (Dr.).....1000
Sept. 17—The Brand Blotter (Dr.).....1000
Sept. 19—Into the Genuine (Dr.).....1000
Sept. 20—Life and Customs of the Winnebago Indians (Dr.) 1000

URBAN ECLIPSE

G. Kleine

Aug. 21—Pulp Mills in the Province of Quebec (Ind.) 275
Aug. 21—A Day in the German Navy (Top.). 400
Aug. 28—The Golden Curl (Dr.).....1020
Sept. 4—An Eccentric Sportsman (Com.).. 455
Sept. 4—Small Game at the Zoo (Sc.)..... 165
Sept. 4—From Lauterbrunnen to Murren, Switzerland (Sc.) 380
Sept. 11—Glimpses of St. Petersburg (Sc.) 360
Sept. 11—And Chemical Action (Ed.)..... 180
Sept. 11—And Winter Sports in Moritz.... (Topical) 485
Sept. 18—New Plymouth (Scenic); and A Country Holiday (Com.)..... 980
Sept. 25—The Sacrifice (Dr.).....1000
Oct. 2—A Trip Through Belgium (Travel) 500
Oct. 2—A Foe to Race Suicide (Com.).... 500

VITAGRAPH

Aug. 12—Ingenuity 700
Aug. 13—The Heart of Esmeralda.....1000
Aug. 14—Vultures and Doves.....1000
Aug. 16—A Bogus Napoleon.....1000
Aug. 17—Two Battles 1000
Aug. 19—Her Grandchild 1050
Aug. 20—Lovesick Maidens of Cuddleton....1000
Aug. 21—The Ancient Bow.....1000
Aug. 23—Saving an Audience.....1000
Aug. 24—On Board Kaiser Wilhelm II..... 388
Aug. 24—The Party Dress 614
Aug. 27—Flirt or Heroine.....1000
Aug. 28—Two Cinders 555
Aug. 28—Bumps 477
Aug. 30—Written in the Sand.....1000
Aug. 31—The Bond of Music.....1000
Aug. 26—A Double Danger.....
Sept. 2—Tommy's Sister .....
Sept. 3—Coronets and Hearts.....
Sept. 4—Capt. Barnacle's Legacy.....
Sept. 6—Bunny's Suicide .....
Sept. 6—She Wanted a Boarder.....
Sept. 7—A Wasted Sacrifice .....
Sept. 9—Patio Days .....
Sept. 10—The Higher Mercy.....
Sept. 11—The Hindoo Curse.....
Sept. 13—The Loyalty of Sylvia.....
Sept. 14—Popular Betty.....
Sept. 14—Fortunes in a Teacup.....
Sept. 16—Capt. Barnacle's Waif.....
Sept. 17—The Troubled Trail.....
Sept. 18—A Vitagraph Romance.....
Sept. 20—The Indian Mutiny .....
Sept. 21—Adventure of the Italian Model..
Sept. 23—Bobby's Father .....
Sept. 24—His Lordship, the Valet .....
Sept. 25—Bill Wilson's Gal.....
Sept. 26—The Signal Fires.....
Sept. 27—The Counts; and Weary Starts Things in Pumpkinville.....
Sept. 28—Irony of Fate .....
Sept. 30—Her Choice .....

Get Prosperous!

Master minds are striving with might
and main to outdo each other in our great

QUALITY COMPETITION

9 RECOGNIZED MANUFACTURERS 9

offer through us the result of their greatest efforts comprising
in the approximate

21 ATTENTION COMPELLING REELS EVERY WEEK 21

these are available through

AUTHORIZED AGENCIES
in every section of America and Canada

Write for Name of Nearest Office

Film Supply Co. of America
133-135 West 44th Street New York

EASTMAN
motion picture
film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor
Box 830, Ridgewood, New Jersey.

ECLAIR

TUESDAY, SEPTEMBER 24th

"THE WORD OF HONOR"

The sort of a drama which keeps interest at fever point and ends just as it seems the least likely to, then everyone is satisfied.

THURSDAY, SEPTEMBER 26th

LONGFELLOW'S "THE OLD CLOCK ON THE STAIRS"

Another Eclair Classical Master-Vision. If we could paint the lily or engolden the rose we could describe this mystic dream of pictures.

SUNDAY, SEPTEMBER 29th

"LOVE AND SCIENCE"

The day will never come when love can be reduced to a science. This comedy drama demonstrates why.

FILMS OF QUALITY

ECLAIR FILM CO., 225 W. 42nd St., New York City, N.Y.

THE GERRARD FILM CO., Ltd.

The Film House

The Firm on the spot with all British Buyers and Showmen—is open to market one first class American Make —get right in touch with us now— Cables, GERRAFILM, LONDON

GERRARD STREET LONDON, ENGLAND

UNDINE

Released in two reels, Tuesday, Sept. 24, a marvel — adaptation of the famous Riverside Classic and a "perfect publicity" picture, is not the *only* feature of

The Thanhouser Three-a-Week

for the week beginning Sunday, Sept. 22. The **Sunday** and **Friday** releases for that week (Undine is the **Tuesday**) are **one-reel features** and should be billed that way. There is that something in the plot of each that throws them **all** instantly into the feature class. Check 'em as you get 'em in the squares alongside the titles below:

At the Foot of the Ladder ☐	Undine ☐	"But the Greatest of These is Charity" ☐
Sunday, Sept. 22	Tuesday, Sept. 24	Friday, Sept. 27

NEXT TWO-REELER:
Put Yourself in His Place
From the Story by Charles Reade — in October

NEXT JAP FEATURE:
For the Mikado
With Miss Taku Takagi in October

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.
Film Supply Company Agents for U. S. and Canada

A REMARKABLE production plus a well known star plus a well known play and plus the well known Solax Photography. Four big perfect factors in one big perfect attraction.

DUBLIN DAN
THE IRISH DETECTIVE

Three reels of thrills and sensation

With the Popular
BARNEY GILMORE

In the leading role. The late star with "Kelly from the Emerald Isle" and "The Rocky Road to Dublin" and other big attractions.

STATE RIGHTS SELLING

Through Film Supply Company of America.

ATTRACTIVE ADVERTISING MATTER

Includes, Three Sheets, two kinds of One Sheets, Half Sheet, Lobby Displays, Heralds, Magnets, Colored Slides and still pictures.

OTHER ATTRACTIONS

THE LOVE OF THE FLAG
(Comedy Drama)
Released Wednesday, September 25th, 1912

THE FUGITIVE
(Drama)
Released Friday, September 27th, 1912

SI'S SURPRISE PARTY
(Comedy)
Released Wednesday, October 2d, 1912

Solax Company
FORT LEE, NEW JERSEY

If ROOSEVELT Speaks in Your Theatre Will He Fill It? Try It

HE HAS PACKED EVERY TOWN HE HAS SPOKEN IN. People travel hundreds of miles to see and hear Roosevelt. We take Roosevelt to YOUR theatre. Regardless of your politics, remember Roosevelt has a following of millions. Remember Roosevelt is the first American statesman to recognize the right of American womanhood to help rule the country.

Women Want to See Him

THIS FILM WILL BE SHOWN IN EVERY TOWN IN THE UNITED STATES

Will Roosevelt Appear in YOUR Theatre?

AFTER OCTOBER 1st WE RELEASE THE

Mikado and Y-O

FILMS

The only films of famous Japanese actors. Made in Japan. Place orders now.

Copyright by Underwood & Underwood

WE OFFER YOU ONLY SUCCESS FILMS

Nat C. Goodwin as Fagin

This Country's Greatest Film Masterpiece

SPEAKS FOR ITSELF

GENERAL FILM PUBLICITY & SALES CO.

H. A. SPANUTH, Pres. J. W. STROUSE, Treas. **145 WEST 45th STREET, NEW YORK**

In writing to advertisers please mention "MOVING PICTURE NEWS"

SEP 25 1912

MOVING PICTURE NEWS

VOLUME VI
No. 12

SEPTEMBER 21
1912

BILLY QUIRK
in "Canned Harmony"
Solax Release of October 9

PRICE
TEN
CENTS

LIBRARY OF CONGRESS SEP 1912

ROOSEVELT

THE GREAT REGENERATOR

YOU owe the people of your district the right to see the great American statesman at close range, regardless of ***your*** political creed. ***Thousands*** and thousands of people of your territory love Roosevelt. REALIZE THAT THEY WILL PAY TO SEE HIM!

THIS MEANS DOLLARS TO YOU

We show Col. Roosevelt among the Cowboys, Indians, running locomotive over Rocky Mountains, walking over bed of roses, boys and girls on horseback receiving Roosevelt and all his speeches among enthusiastic crowds.

This Film Is The Greatest Attraction Ever Offered

Copyright by Underwood & Underwood

This picture is just what I expected it would be. Already, orders for forty-seven sets have been received.

Is yours among them? If not

WIRE IN AND PLACE ORDER AT ONCE

Approximately 2000 feet, 15 cents a foot

Released on or about Sept. 26th

POSTERS OF ALL KINDS **HERALDS AND CARDS**

General Film Publicity & Sales Co.

H. A. SPANUTH, Pres. **J. W. STROUSE, Treas.**

145 West 45th Street, New York

In writing to advertisers please mention "MOVING PICTURE NEWS"

GAUMONT

"Sights For Well Eyes"

Bear In Mind

THE STOLEN CUB

The prize of pleased patronage awaits its presentation.

A "cute" baby bruin—Mother love outraged—Desperadoes and the art of making money with smokeless powder—Over the cliff but still alive—Through the woods, crippled, to relieve a besieged family.

RELEASED THURSDAY, SEPTEMBER 26

THE CHICAGO AVIATION MEET

A SPLIT REEL

and

LIFE in CAUCASIA

RELEASED SATURDAY SEPT. 28

Take a Flyer See High Life

You Cannot Fall Down On Your Receipts

TUESDAY, OCTOBER 1
THE CONVICT'S BRAND

THURSDAY, OCTOBER 3
ZIGOTO TO THE RESCUE

SATURDAY, OCTOBER 5
ZIGOTO DRIVES A LOCOMOTIVE

TUESDAY, OCTOBER 8
LOVE'S TEST

THURSDAY, OCTOBER 10
THE TIE ETERNAL
(THE BINDING LINK)

SATURDAY, OCTOBER 12
THE COTTON INDUSTRY
AND SPECIAL

TUESDAY, OCTOBER 15
BEETHOVEN

COPYRIGHT PROTECTS ALL OUR FILMS
INFRINGEMENTS WILL BE VIGOROUSLY PROSECUTED

Gaumont

GAUMONT CO.

Flushing

FILM SUPPLY CO. OF AMERICA, Sole Distributors

Gaumont

GAUMONT GAUMONT

GAUMONT

Great Crowds Greet the Ridgelys All Along the Line

Dick Ridgely and Cleo Ridgely, who left Brooklyn, N. Y., August 26th, as representatives of the Motion Picture Story Magazine, on a horseback trip to San Francisco, Cal., are meeting with tremendous success in all cities which they visit. Those theatres at which they appear are crowded to the doors, and they are always given an enthusiastic reception.

On date of writing, September 20th, they are at Harrisburg, Pa., and during the next two months they will probably pass through the following cities:

PENNSYLVANIA

Harrisburg
Dauphin
Duncannon
Newport
Millerstown
Miffiintown
Lewistown
McVeytown
Mt. Union
Huntington
McConnellstown Sta.
Williamsburg
Hollidaysburg
Altoona
Gallitzin
Lilly
Portage
South Fork
Johnstown
New Florence
Blairsville
Saltsburg
Apollo
Vandergrift
Leechburg
Free Port
Oakmont
Sharpsburg
Pittsburg
Allegheny
McKees Rocks
Coraopolis
Aliquippa
Freedom
Rochester
New Brighton
Beaver Falls
Ellwood City
New Castle
Sharon

OHIO

Youngstown
Washingtonville
Lisbon
Hanoverton
Minerva
Malvern
Waynesburg
Mineral City
Canton
Massillion
Dalton
Fredericksburg
Millersburg
Coshocton
Frazeyburg
Newark
Pataskala
Columbus
West Jefferson
Springfield
Osborn
Dayton
Brookville
West Alexandria
Lewisburg
New Paris

Those exhibitors in the above mentioned cities who desire to make arrangements with Mr. and Mrs. Ridgely to appear at their theatres, can do so by writing to us direct.

The Motion Picture Story Magazine

26 COURT ST., BROOKLYN, N. Y.

ECLAIR

TUESDAY, OCTOBER 1st

"THE OLD DOCTOR'S HUMANITY"

A story of great set-you-to-thinking interest, yet not all complex nor confused like many.

THURSDAY, OCTOBER 3d

"THE LUCKY LOSER"

It has every little touch which your patrons like. There is love aplenty, rivals, comedy, dramatic suspense, all combining a great big whole.

SUNDAY, OCTOBER 6th

"THE LOCK OF HAIR"

A Paris Eclair drama enacted by the artists which have called forth the highest praise accorded any one company of actors.

FILMS of QUALITY

ECLAIR FILM CO., 225 W. 42nd St., New York City, N.Y.

THE GERRARD FILM CO., Ltd.

The Film House

The Firm on the spot with all British Buyers and Showmen—is open to market one first class American Make —get right in touch with us now— Cables, GERRAFILM, LONDON

GERRARD STREET LONDON, ENGLAND

MABEL NORMAND

SPARKLING COMEDY IN SPLIT REELS

KEYSTONE FILMS

FOUR FAMOUS COMEDIANS

MACK SENNETT
MABEL NORMAND
FRED MACE
FORD STERLING

AND AN

ALL STAR CAST

A KEYSTONE EVERY MONDAY

"COHEN COLLECTS A DEBT"
"THE WATER NYMPH"
Monday, September 23

"RILEY AND SCHULTZE"
"THE NEW NEIGHBOR"
Monday, September 30

KEYSTONE FILM COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

"For the Honor of the 7th"

1 Reel **BRONCHO FEATURE** Wed., Oct. 2

THRILLING, SPECTACULAR, MILITARY SUBJECT

A lieutenant and a captain love the same girl. In a sensational battle with the Indians the soldiers are hard pressed. The lieutenant persuades him to order a retreat, though reinforcements are rushing to the rescue. The captain is courtmartialed and the lieutenant turns against him. Discharged, the captain discovers the dual life of the lieutenant, and with bearded face secures employment as a scout. During a battle the lieutenant is fatally wounded and in a dramatic scene confesses his duplicity and the wrong he has done the captain, who is reunited with the girl he loves.

"SUNDERED TIES"
SEPTEMBER 18th
A Wonderful War Story

"HIS BETTER SELF"
SEPTEMBER 25th
A Stirring Western Drama

BRONCHO MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

© CLB 238630

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **September 21, 1912** **Number 12**

PERSONAL—TO THE OPERATOR

I WANT in this week's editorial to ask a very few pertinent questions from the moving picture machine operator. Without the operator the machinery could not work, and it depends upon the operator what result the picture shows on the screen. The operator may mar or bring out the best qualities of a picture, and between these two extremes he can work, but it is the results that tell.

The public are a very appreciative quantity as audiences of the moving picture theatre, and oftentimes comments favorable or unfavorable, as may be deserved, are heard throughout the houses I have visited, and if some of the operators could hear the remarks, they would, I am sure, endeavor to do better in the future. One great help to the operator is organization, unity, or, if you like, union, and these are questions I want to ask the operators of America: Why are you not organized? Why are you in a state of chaos? Why are you so foolish in not looking after your own interests better than you are doing at present? Some of you may remark to me that you are organized, that you have a union, that you are not in a chaotic condition. I reply unto you this is not so, for a greater disorganization of any body of men I think it will be hard to find anywhere in organized labor as it stands to-day, either in the American Federation of Labor or any other organization that may be mentioned. I am now stating a fact which cannot be controverted when I say there are at least from twelve to fifteen thousand moving picture operators throughout the country, and I am taking this as a low estimate so that I may be within the bounds of a practical statement. Do you know of any other organization of 15,000 men that are not represented in the A. F. of L.? If so, whose is the organization? I think the operators throughout the country are very blind to their own interests and also to their own progress; if they were united in as full a degree as they should be, we would not have such anomalies as schools turning out crude men, who are accepted into unions free of charge simply because that school is corrupt enough to graft the officers of that organization; and many of my readers will understand what I mean without speaking any plainer.

The condition of the operators in Chicago, Philadelphia, St. Louis and New York should certainly be altered, and be put upon a sound, firm business basis. What I propose to every operator is that he, individually first of all, and later in a collective capacity, should request the A. F. of L. to grant a special charter and special unions for the moving picture operator alone. By so doing better men, more skilful workers and more contented employers would be the result. It was pointed out to me the other day that the operators were organized, that they belong to the International Association of Theatrical Stage Employees. What, in the name of common sense, has this organization to do with the moving picture operator? Why should the M. P. operator be an auxiliary to the stage employees'organization? The I. A. T. S. E. is an organization for the spotlight men, who need no great skill in their work of throwing a light or turning a series of colored discs onto the stage; and, if I understand aright, the scene-shifter is also a member of this organization, as are also the stage hands, who need not be very skilful artisans. Compare these with the experience required to operate a projecting machine and a careful handling of films, and we think the skilled labor of the moving picture operator ought to predominate over unskilled labor. Therefore I think the time is now ripe when the moving picture operators should ask to be released as auxiliaries to stage employees, and ask for a union belonging to themselves, which, if properly formed as the organizers of the A. F. of L. know how to organize, might be made a good factor in keeping out of the ranks of the operators unskilful schoolboys, and put in their place men who have been in the business for a number of years, and if this was done I fully believe that a better, more superior class of men would be the net result, and that instead of the exhibitor giving the lowest salaries to his operator, making him very discontented, unfaithful and unsatisfactory in his work, the reverse would be the case, and the employer would then select the very best help to operate the machine that it is possible for him to do.

Let some of the most important and best qualified among the expert operators take up this question with the

heads of the A. F. of L., and I am fully convinced that the conditions which now exist would be entirely improved, and that the best interests of the men as a unit and a body would be looked after. I have been among operators in many of the large cities, and they give voice to the same cry of incompetence among some of the operators employed, they have expressed their utter inability to cope with these conditions. and have asked me what I would advise them to do. After long thought the above is the advice I tender to every moving picture operator in the industry. Now let them get to work and secure what they need.

Alfred H. Saunders.

THE SCREEN CLUB

This club, as reported in our last issue, met on Saturday, September 14th, at Bryan Hall and received the report of Secretary Calder Johnstone, who reported the club was going along in a very satisfactory manner, and approving the minutes of the past meeting. Treasurer Francis Power reported $510 subscribed and with a few expenses, which were authorized to be paid, left the balance in hand $486. This, with a few who were enrolled at this meeting, brought up a total of approximately $500 in hand and with 120 members on the roll. Rules and constitution committee reported progress, as did also the membership committee. The meeting adjourned until Thursday, September 19th. The other committees in the meantime will meet and report at this adjourned meeting. The members present at the first and second meetings, which were unfortunately crowded out of our last issue were: John Charles, Powers; Lee Beggs, Solax; Lamar Johnstone, Eclair; M. J. MacQuarrie, Kinemacolor; William Shea, Vitagraph; Joseph Graybill, Biograph; I. B. Rubenstein, American; L. J. Rubenstein, American; Edward Dillon, Biograph; Leo Delaney, Vitagraph; Robert Goodman, Majestic; Herbert Prior, Majestic; Darwin Karr, Solax; Parker Read, Jr., Producer; Henry Cronjager; Oscar C. Apfel, Majestic and Reliance; Carl T. Gregory, Thanhouser; Edmund S. Hirsch, photographer; James Carroll, author; P. C. Foy, Solax; Edw. J. Montagne, the Brooklyn Citizen; William Steiner, Republic; Larry B. McGill, Republic; Pierce Kingsley, producer; Walter Edwin, Edison; Harry R. Rever, Film Supply Co.; T. Hays Hunter, producer; Hopp Hadley, Majestic; Harry Spear, Thanhouser; Rev. Elias Stockton, author; Owen Moore, Victor; James Kirkwood, Imp; Gus Pixley, Biograph; Paul Scardon, Majestic; William Robert Daly, Imp; Guy Hedlund; Albert W. Hale, Thanhouser; Herbert Brenon, Imp; C. A. Willat, N. Y. Motion Picture Co.; Alfred H. Saunders, Moving Picture News; Michael Potter, author; William H. Sloan, Biograph; W. Robinson, Biograph; H. Harvey, Solax; Jack Pickford, Biograph; Henry Walthall, Biograph; David Thompson, Biograph; Wm. F. Russell, Thanhouser; Wm. Garwood, Thanhouser; Harry Benham, Thanhouser; Wm. F. Haddock, Eclair; A. V. Smith, Vitagraph; Courtenay Foote, Vitagraph; Van Dyke Brooke, Vitagraph; Maurice Costello, Vitagraph; Charles Eldridge, Vitagraph; Wm. J. Welsh; Geo. J. Elmore, Biograph; T. J. Young, Biograph; Chas. Kent, Vitagraph; George A. Holt, Rex; Tefft Johnson, Vitagraph; E. J. Le Saint, Kinemacolor; Jack Cohn, Imp; James Woods Morrison, Vitagraph; Hal Wilson, Vitagraph; George Cooper, Vitagraph; Glen White, Powers; Edw. W. Roskam, Commercial M. P. Co.; John Bunny, Vitagraph; Hugh J. Hoffman, J. H. MacDonald, Powers; F. E. Holliday, Gaumont Weekly; C. Gardner Sullivan, author; Alfred Tagro, Biograph; Bert Adler, Thanhouser; A. A. Cadwell, Thanhouser; H. C. Judson; Epes Winthrop Sargent; Richard V. Spencer, Bison; William Lamp, Majestic; F. J. Carroll, Cheyenne M. P. Co.; Dell Henderson, Biograph; Wm. Shay, Imp; King Baggot, Imp; Frank Powell, director; G. F. Blaisdell, Frank J. Beecroft, Dramatic Mirror; Calder Johnstone, Morning Telegraph.

Among those not present, but who are already on the roll call personally or through proxy, are included Sigmund Lubin; Mr. Thanhouser of the Thanhouser Co.; Chas. Simone, Universal; C. P. Clapp, Dramatic Mirror; David Miles, Kinemacolor; Frank E. Woods, Kinemacolor; James Hoff, Moving Picture World; Mr. Hoadley, Universal; J. G. Brammall, Kinemacolor; Ben Musson, author; Lee Starrett, director; Arthur Johnson, Lubin; Lawrence Trimble, Vitagraph; Earle Williams, Vitagraph; William Quirk, Solax; George Nichols, Rex; P. Thad Volkmann, Lubin; Wilfred Lucas, Biograph; Travers Vale, Rex; George Loan Tucker, author and director; Glenmore Davis, author and journalist; Chas. M. Seay, Edison; Harold Shaw, Edison; Arthur D. Hotaling, Lubin; Lawrence McCloskey, Lubin; Walter Stanhope, Lubin; Francis J. Grandon, Lubin Hector Dion, Reliance; George W. Terwilliger, scenario editor and manager; Stanley H. Twist, Selig.

Telegrams were received from Stanley H. Twist of the Selig Co., Chicago; Hector Dion of the Reliance Co.; Walter Stanhope of the Lubin Co., and Frank J. Grandon of the Lubin Co.

AND SPANUTH GOT NEXT!

If there's one trick in a body's makeup that's worth money, it's the trick of getting "next," and who says that H. A. Spanuth hasn't got the trick down pat?

Now, perhaps you think it doesn't mean a lot of thinking and scheming and clever manipulating to get next to some things in the business world. Perhaps you think that opportunities just come rapping on the businessman's door begging for admission. If you are foolish enough to think any such thing, just go in the film business as it is to-day, and we'll wager that in a month's time you'll feel you have another guess coming. Sometimes opportunities do come; but they wait as a rule until you have proved yourself worthy of taking care of them.

This latter is what H. A. Spanuth has done. He started in the big film world on a small basis, he and his worthy partner, Joseph Strouse. They have been not yet a year in the business, and have passed on an easy trot some of those who have been years at it. They have grasped their opportunities, and now opportunities are really coming begging at their door.

The Nat Goodwin film, their first and well-chosen big production, scored a hit. And now we find Spanuth getting next to no less a man than Colonel Roosevelt. We want to tell you that it takes "some" nerve to get a contract such as the General Film Publicity and Sales Company have, and which gives them the sole right to keep a camera man continuously with the ex-President in his private car, and following every incident of his present history-making trip.

The film is not political and its object is not to be a political booster. It is to show the greatest and most conspicuous American of to-day to the people as a man, outside his political activities and to show him to his enthusiastic admirers as he tours the country, and to allow the people in the towns which are unfortunate enough not to be able to see him, to get as near a lifelike presentation of the Colonel as it is possible to give.

Besides the Colonel the film will show photographs of the great men with whom he has come in contact in the different States and his associations with the cowboys and the Indians and taking exercise as an engine driver while his train crosses the Great Divide.

By an additional piece of good fortune Mr. Spanuth was able to get by working the cables the royal moving picture photographs of the German Emperor escorting Mrs. Roosevelt and Colonel Roosevelt escorting the Empress in Berlin greeted by a cheering crowd. The importance of this film will be understood when it is taken into consideration that none of the pictures of the German Emperor are allowed to be released without his consent, and Mr. Spanuth understands that it was the German Emperor's friendship for our ex-President that got the General Film Publicity and Sales Company this concession.

Another reward for H. A. Spanuth's energy is the securing of the Mikado and Y-O films made by the famous Japanese Film Company. These films will be the only ones that are really Japanese and manufactured in Japan, played by Japanese actors and stories written by Japanese authors The first Japanese picture that will be shown according to present indications, will be the picturesque

and ceremonial funeral of the late Mikado, said to be one of the most gorgeous spectacles of a spectacular people.

Mr. Spanuth has also secured for his firm the agencies of the Aquilla, Welt, Empire and B&C films. These films will be released at regular dates as soon as arrangements have been made for the shipping of the negative to this country.

The General Film Publicity and Sales Company have stated that all the productions that they make must come up to the quality of Nat C. Goodwin as Fagin in "Oliver Twist." This picture has made a standard for this young, energetic and successful firm, and they intend to live up to it.

A FEW WORDS ABOUT FILM MERITS

Gaumont

"The Plague-Stricken City," released September 12, is one of the most thoroughly artistic moving pictures that it would be possible to imagine. To say that it ranks with the best that the market has seen since the beginning of the Cinematograph industry, is not saying too much. Its merit lies not in the story, which is one of a cruel prince, who led a life of debauchery within the palace, while the people of his city lay dying in the streets of a terrible plague, and of his retribution by having the plague brought into the palace by the wife and daughters of a murdered adherent, but in the masterly manner in which it has been produced. There are marvelous groupings, marvelous detail in stage business, and it is beautifully hand-colored.

"Kings of Exile," released September 19, and a two-reel Gaumont is equal in artistic beauty and staging to the above-mentioned. "The Funeral of General Booth" and "An Eclipse of the Sun," for September 21, are fine photographic studies.

American

"Bad Pete's Gratitude" for September 25, is a very excellent production, and could be recommended for use by churches or philanthropic societies as well as in the theatre.

"The Foreclosure" not only affords many pleasing scenic panoramas, but is excellently acted, and has a good story.

Great Northern

"Benoit's Fortune" for September 21, is a comedy-drama of special interest. It contains a lot of real good, natural fun. The cabinet-maker taking possession of the beautiful country seat which he has inherited from a relative, is a scream.

Lubin

"Betty and the Roses," released September 12, is one of the freshest, prettiest little romances we have seen.

Solax

"The Life of a Rose" is quite the prettiest thing that Solax has done in some time. The story is of a beautiful white rose given by a bride on her honeymoon to a poor breadwinner, and of the different hearts it gladdened.

On the same reel with the above are views of "The Picturesque Hudson," taken apparently near its source. They are very beautiful indeed.

Essanay

"Neptune's Daughter," the dream of an artist, is fair. There are few essentials missing.

Kalem

"The Parasite" is good although its title leads one's mind to the subject presented in a more amplicated form.

Bison "101"
(Released Through Film Supply)

"The Penalty" is a wonderful production in more ways than one. The story and its detail are well worked out, the scenes are well chosen, the photograph is clear and beautiful, but most remarkable of all is the fact that the real, genuine red man figures in this film as an actor of no mean ability. It is hard to realize that the Indian, whose opportunities for education and development date back to so recent a date, is capable of the splendid work which has been done by men of his race in this film. It is a revelation.

Edison

"The Dam Builders" is of special interest, and apart from the story, shows some interesting scenes of the work of the steam shovel.

Kalem

"The Street Singer" is the story of a little street singer who, picked up on the street by a young violinist, at the death of her father, after growing to young womanhood, and discovered to have a beautiful voice, is sent abroad to study. The beautiful character of the girl is shown when in spite of the persuasions of her rich and haughty benefactress, she seeks out the benefactor of her childhood.

THE PICTURES AND THEIR MUSIC
(M. I. McDonald)

It is rather a mad tirade that I have been having, trying to find out what people do think about the pictures and their music. Of course people do commit themselves quite freely regarding their views on the mere pictures, but somehow when it comes to discussing the "better half," that is the musical end of the subject in question, the idea of essential relationship seems to be more or less of a myth, or at any rate a subject shrouded in mystery. A subject to which few have given really serious thought.

And it is for the purpose of getting a few free and easy, and intelligent opinions that I have been scouring New York from one to another music publishers and such, who ought to have some thoughts worth while on a subject so thoroughly up-to-date as moving picture music, one which fairly bulges with possibilities, but it is surprising how many of them kite the question or turn one down altogether; others look very stupid, trying to look wise, and only one or two have deigned to give any serious revelation of their innermost thoughts on the subject.

Raymond Browne, of Smith & Browne, publishers, is one of these latter.

Raymond Browne is notable in an interview for his courtesy, his good nature, and his frankness. He seems to have an intelligent idea of what you've come after, and talks to you as though you really were "some pun'kins." And by the way, Raymond Browne's folks were "some pun'kins" years ago in old Germany. His grandmother was first cousin to the famous Bismarck, and he's probably in a position to know "pun'kins" when he sees them.

Raymond Browne is a man of large theatrical experience. He was at one time a partner of Ned Weyburne. In fact he has figured in almost every capacity that stage liffe boasts of. Now he has been in the song writing and music publishing business for the past three months, and it looks as though he was going to stay with it. Everything about him spells success, even to the office equipment, and the individuality borne in upon the printing of the music, the arranging of front cover designs, etc. If you look at a Smith & Browne publication you will find that everything on the cover is in exactly the opposite place to what all other publishers have the same things; for instance, the publisher's name is at the top, instead of at the bottom, the composer's name is at the right lower corner instead of at the left, and a number of other things individualize their publications from others we see.

Raymond Browne's opinion on the music of the pictures is that the average theatregoer does not notice whether the music fits the picture or not. In fact, the firm has established a unique method of advertising its music, by sending free of charge to the different theatres copies of their new sheets, because they believe that many people go to the theatres to hear the music individually, just as much as to see the pictures. Mr. Browne believes that although he may be a connoisseur, or I may not be a connoisseur, and our critical ears and eyes catch sight of every little defect, or lack of synchronism, the ordinary individual may be perfectly enchanted, and satisfied with things as they are. Mr. Browne also states that at the theatre of which he was the owner in a little town of Nova Scotia, it was exceedingly difficult to get just the musical numbers which one might be called upon to use at the time, and believes that many theatre managers are in the same position with regard to music.

But regardless of the fact that the bulk of the people to-day are not sufficiently educated along these lines to thoroughly appreciate the situation, or demand a proper synchronization of the whole, we can by persistently stirring this up, and demanding better conditions by-and-by obtain what we want.

THE NEW SOLAX PLANT

A Modern Structure Representing the Last Word in Moving Picture Plant Architecture.

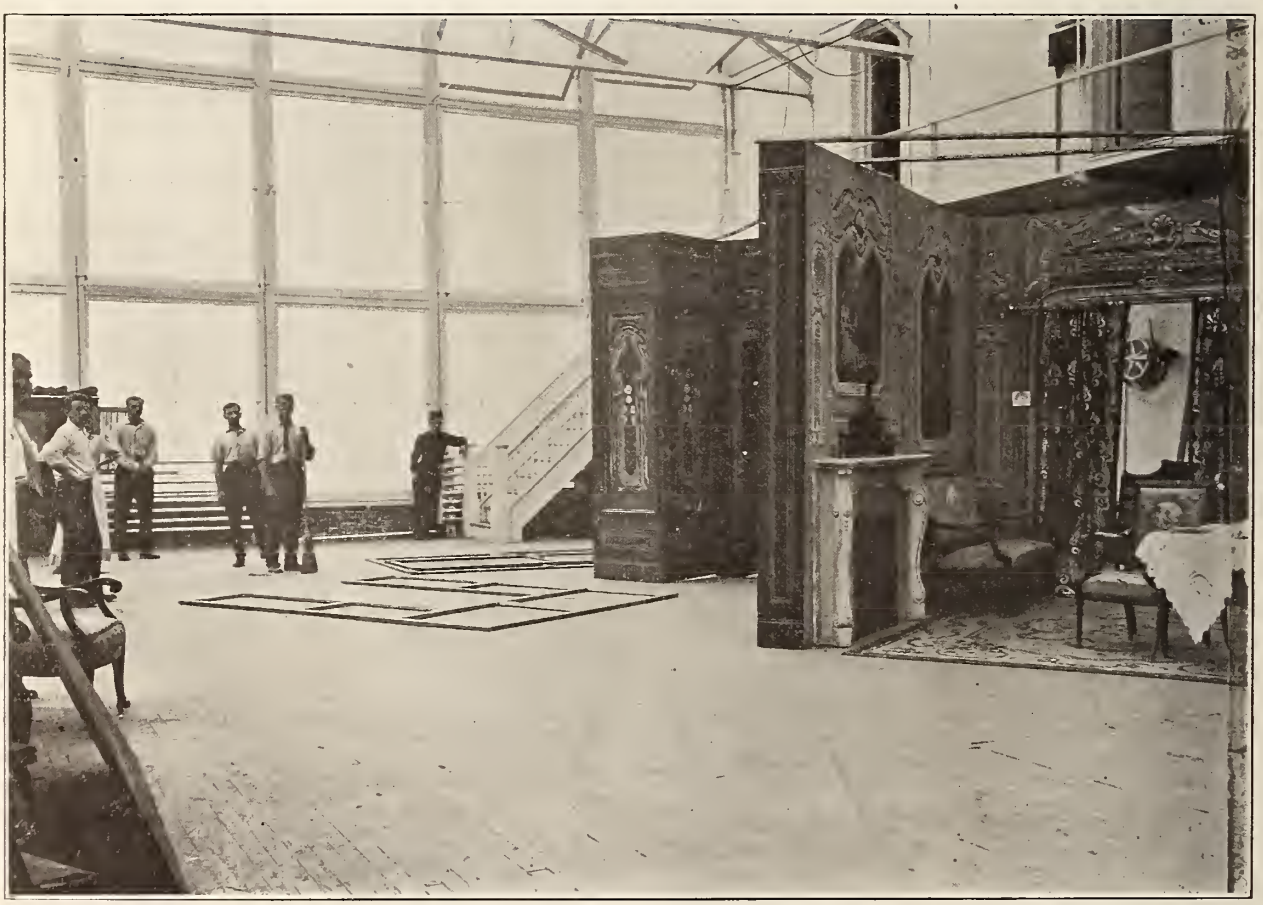
While the new one hundred thousand dollar Solax studio and factory at Fort Lee, N. J., is not the largest in the world, it is one of the best equipped. The completed establishment represents the combined efforts of Madame and Mr. Blache. The buildings were erected from plans drawn under their personal direction. In drawing and re-drawing the sketches for the new plant they have had the guiding knowledge of results from years of experimenting, personal acquaintanceship with the facilities of the biggest and best plants in the world and with all of this they have combined their general knowledge gained from experience. The results show that for studio facilities, factory layout and equipment, lighting, heating and sanitation, the new Solax plant is not excelled.

The massive building, erected a few hundred feet from the main street of Fort Lee and occupying several acres is an edifice that has changed the skyline of the neighborhood. It is situated only thirty minutes from Broadway. Its glass roof can be seen at a radius of several miles. The lawns, fountains and private walks with which a landscape architect plans to surround the building, will give the place a most beautiful and inviting appearance. It is planned to so arrange the exterior that outdoor pictures may be posed without leaving the studio grounds.

The plant is divided into departments and each department is located according to its relation to other departments. The executive, producing, art, selling, laboratory, publicity, shipping, accounting and electrical and mechanical departments, all have their logical location with special offices for the department heads. It is so planned that each department head can conveniently co-operate with his colleagues of the other departments with very little trouble. In making the plans, the executives realized that only by convenience of location could harmonious co-operation be maintained and thus the highest average of efficiency secured.

On the ground floor is located a suite of executive offices with private offices for the president, the sales manager and publicity manager. On the same floor is also the accounting department, clerical force, scenario department, shipping department, mechanical department, laboratories and projecting room. A special extension from the ground floor was built and space utilized for the plant. The ante-room of the executive offices is utilized as the poster exhibiting room, all of the artistic Solax posters are displayed for the edification of visitors.

Half of the ground floor is devoted to the laboratories. There are stock rooms in which positive and negative raw stock is stored, a perforating room, equipped with patented perforators and negative and positive developing rooms equipped with Corcoran tanks and frames for handling 60,000 feet per day; these rooms are also equipped with a perfect filter and running water system and fire protection appliances. The printing room is equipped with the latest model printing machines with facilities for printing 20,000 feet a day. A drying room, equipped with drying drums and racks, drying frames receive the wet negatives and positives after they have gone through their chemical baths. The number of feet the drying room has facilities for handling is almost unlimited. In addition to these important parts of the laboratory system are rooms for cutting and joining films, chemical storeroom and fire and burglar proof negative



INTERIOR VIEW OF NEW SOLAX STUDIO

vaults. The laboratory is so arranged that the whole process of film manufacture after the camera man turns in his negative proceeds logically from room to room in each succeeding process without needlessly making a single step that would tend toward delay or entail a waste of movement and consequently a waste of energy.

The studio occupies both the second and third stories. It has a direct entrance from the outside constructed of stone steps, twenty-one in number, with an iron railing on both sides and a camera platform at each side of the railings making a sort of balcony at the top landing. This balcony is about eighteen feet from the ground. This entrance is spacious in appearancec and was built for the purpose of moving large scene frames and big "props" in and out of the building and will rarely be used for other purposes. The main entrance to the studio is through the general offices, up a flight of stairs. The studio is of the glass variety. Its framework is of iron and the frames on four sides, top, north, south and west hold translucent glass. Half of the second story is devoted to the studio and the other half to the frame room, scenes, drops and large properties.

The studio equipment is perfect and complete. There is enough floor space for four ordinary sets and any three large or deep sets. A balcony running halfway between the floor and top of the studio was built not only to answer the purpose of a third story of the building but also as a camera platform for trick work and special effects. The ornamental stairway leading up to this balcony is so placed that it can very easily be used in a set. The camera platforms which form the balcony on the outside of the building can be utilized when an especially deep set is wanted. The translucent studio windows, the majority of which work on hinges, may be opened, the camera placed on the platform and thus shoot right through in on the scene. This arrangement adds about eight or nine feet to the actual studio depth. By working the hinged windows, the company can take advantage of a natural "back drop" combined with the ingenious arrangement of a set and by the opening of the studio windows a fine country effect through a sitting-room window could be obtained without the use of a "back drop" for the studio building is surrounded by trees and cottages and natural rural atmosphere that could not be easily obtained by the use of a "back drop," the artificial perspective of which is seldom accurate. The studio is equipped with other ingenious devices, all used for the purpose of making the Solax pictures as near true to life as possible.

The third and top floor of the plant is divided up into dressing rooms, the director's offices, wardrobe, small properties and art departments. The dressing rooms are all large and airy, well lighted, sanitary, and have both hot and cold water. Many funny stories are told about dressing rooms and their effect on artistic temperaments. The wants of the leading lady always conflict with the demands of the character woman or the ingenue. And the same trouble is experienced with the men, when considerable tact and diplomacy are necessarily resorted to in order to avoid a good deal of unpleasantness.

The art department is always an interesting place. The artist studio has a glass roof and a special light arrangement. A floor opening on both sides of the room makes it possible for the artist to work on his scene frames and panels without using a ladder. All he has to do is to slide the frame up and down; when his scene is painted he slides it down through the opening into the carpenter shop and from there it is taken out into the studio or scene room. The carpenter and artist cooperate. As soon as he builds a frame and covers it with canvas, all he has to do is to slide it up through the opening into the artist's gallery.

Every detail of the plant has been laid out after considerable thought and each device and part of equipment before their installation, were weighed on the scale of experience. Even heating, sanitation, fire-proofing, all of which are up-to-the-minute in the way of patents, were installed after rigid tests and close inspection.

INTERIOR VIEW OF THE NEW SOLAX STUDIO

WILLIAM LORD WRIGHT'S PAGE

THE endless variety of moving pictures incites one to wonder. We often wonder if theatre audiences appreciate the hazard inseparable with film production? One party attempted a boat upsetting scene; four girls in it and some young men; then the scramble and rescue of it; but the boat in overturning caught one of the girls under, and it took desperate efforts to get her unconscious from the water. Then they tried it all over again. In another scene, showing convicts on a rock pile, the leading actor, who was not a convict, strolled away to light a pipe, was challenged by a prison guard, whom he defied, was shot at really and truly, but wasn't hit. It's all in the game, Hortense, all in the game!

One application of the moving picture is very interesting, and that is taking the life scenes from the inside of an office or mill, or any outdoor work on the street or elsewhere, showing how the men work. It would also be highly educational to see some pictures of men who don't work.

The above is a good picture of R. R. Neils, general manager of the American Film Company, Chicago. It will be seen that Mr. Neils is in soldier garb and has undoubtedly been supervising and participating in some of those excellent American films taken at Starved Rock. Mr. Neils is one of the most popular and accommodating heads of moving picture establishments in the country. He numbers his friends and admirers by the hundreds. To his keen business judgment and ability much of the success achieved by the American company can be attributed.

Seumas McManus, noted Irish writer, interviewed at Cleveland, Ohio, recently, said he believed it would not be long before the universities of America will be establishing chairs of story telling. In other words, moving pictures. "Your country is too materialistic and now is enjoying a rebound. I have been surprised at the great interest which the people of America have taken in story telling of late years. Through the moving picture the importance of the story has become appreciated. There will be a return, also, to the old days of fireside stories."

* * * *

"This won't cost you a red penny," remarked the moving picture enthusiast as he used up our expensive Irish linen note paper with a spluttering pen.

"Now look here, we don't want any more poetry. What th'——"

But the M. P. E. had hurried away leaving the following touching verses:

"I'm weary of clash and of clamor,
Of heroes who hustle for cash,
Of bludgeoning blows with a hammer,
Of motors that go all to smash;
I want to shed tears o'er a story
Which tells how the hero proposed,
Then waited a year ere he wrapped her
In arms that were never quite closed.

I'm weary of young men of action,
of damsels of quarter-back build
Who run a political faction
Or swing deals with intellect skilled—
Oh, give me the heroine shrinking
The actress in garments so quaint,
Who spends half a reel in thinking
And ends everyone in a faint."

* * * *

Europeans who refuse to see the wonders of America, possibly refusing to leave the pleasant occupation of going through American tourists' pockets at home, are to have the natural beauties of the United States brought to their doors through the medium of moving pictures. America could well do likewise.

* * * *

Here is a little something for the pessimistic picture-playwright:

When you think the Fates betray you
Growl about it;
When your writing fails to pay you
Howl about it;
Don't brace up and keep on trying,
Spend your time in mournful sighing,
Let 'em all behold you crying:
"I've been robbed!"

When your hero's acting badly
Yell about it;
Sit around and discourse sadly—
Who can doubt it?
Time was merely made to fritter;
When your luck is bad, grow bitter,
Be a weakling and a quitter—
"I've been robbed!"

* * * *

Motion pictures played a big part in connection with a monster safety gathering of employes of all railroads entering Kansas City that the Santa Fe Railroad held in Kansas City this month. Special films showed the great railroad yards, railroad shops and speeding trains. The various ways in which employes are injured and killed and wrecks occur were vividly displayed on the screen. Another film showed the same scenes and demonstrated how men can protect themselves from accident by being careful. Thousands of employes who were present had ocular proof that it is carelessness alone that causes a great majority of railroad accidents.

* * * *

Dr. G G. Murray, regius professor of Greek at Oxford, after a visit to the United States, goes home and remarks that "deep decay" has eaten into the study of the classics in American colleges. Maybe. But the common people

are getting their Greek classics all right through the medium of moving pictures and all enjoy those self-same classics, too.

* * * *

The editor of the Ohio State Journal visited a moving picture theatre recently and saw a very great man.

He was apparently 30 or 35; a handsome fellow, graceful as a child, and with a face as kind as a mother's. He played the flute and seemed to play its melody into his life. They say he was shiftless and didn't seem to have any purpose in life. Still, he went about doing good in this way: He had a temper as sweet as a summer evening, and wherever he went it glowed in his manner, and lightened and brightened up many a sorrow and perplexity.

He had a habit of always appearing just where some one was unlucky or in sore distress, and who needed a little patience and gentle temper, and these this man brought in a measure sufficient to turn the untoward incident into a real benefaction. He seemed more like an angel than a man, and always happened to be where he was needed. How that audience loved to see that man appear in a scene! He was like a blessing coming into the life of everyone who saw him, even in a moving picture.

The lesson was that a patient, kindly, gentle, sympathizing man or woman touching the life of another, at an anxious and disappointing moment, is the truest example of a special providence and the most beautiful ornament that human nature ever wears.

Barnstable, Mass.—The Idlehour Motion Picture Theatre has opened

EDWIN AUGUST

Edwin August, who has been notable in several of the pictures produced by the big pictureplay manufacturers, has been engaged by the Lubin Co., of Philadelphia. His career upon the legitimate stage has been enhanced by responsible engagements, with Belasco, Otis Skinner, Mrs. Leslie Carter, and other prominent stars and producers. He has played considerably in England, Australia and other British colonies.

A DELIGHTFUL FUNCTION

The dinner given in Henderson's restaurant, Coney Island, New York, last Saturday afternoon for pictureplay editors, writers and others, proved to be a delightful function. Credit is certainly due Mr. Epes Winthrop Sargent, the originator of the idea, for the gathering was certainly a feast of reason and a flow of soul.

A committee was appointed to arrange for another meeting to be held probably within the next three months. Epes Winthrop Sargent was elected chairman and Messrs. Hoadley, of the Universal; Hadley, of Film Supply, and Phil Lang, Kalem editor, are other members of the committee.

There was a host of good fellows at the feast, among the guests present being C. B. Hoadley, A. Van Buren Powell, Messrs. Hall, Schulberg and Roach, of the Universal; Rev. Dr. Stockton, Richard V. Spencer, of the Bison; Herman E. L. Beyer, dramatic Critic of "Town Talk;" E. G. Montague, J. F. Clifton, A. D. Hotaling, Lubin director; H. Z. Devine, of Solax; Genial Billy Quirk, of the same company; Mr. Hennessy, of Biograph; Mr. Carroll; Frank E. Woods, known to fame as "Spectator," Mark Kintenfass, of the Champion Company; H. G. Plimpton, of Edison Company, and many others prominent in the game.

It was announced that the banquet would be a stag affair but Mr. Sargent and the others were unable to bear the thought that the festal board was not to be graced with charming femininity and there were several ladies present to add charm and eclat to the occasion.

A Van Buren Powell in describing the convivial gathering for Moving Picture News, says that everyone present thought the opportunity afforded for all branches to get into close touch, was a splendid one. Speeches were made by many and words of wisdom flowed freely from lips well qualified to utter them. Mr. Powell writes: "We free lances had the best of the bargain, for we soaked up the tips and information like veritable sponges. As for the dinner itself, looking at it from my point of view, it was in very good taste, conventionally and palate-ably speaking. We were photographed for the Animated Weekly before the feast and Mr. Carroll, winner of the Powers' first prize in the recent scenario contest, posed alone for a picture that will, no doubt, be a lasting reminder of an everlasting good time."

"There was no need to preach optimism. Just think of a bunch of free lances mingling in harmonious accord with editors, who may at that very hour, have it in mind to ship back their work; of directors 'seeing' scriptwriters whose efforts they have not been able to 'see.' And yet never a word, a look, or a thought of ill-feeling.

"It has always been my idea that an editor could tell a writer more in five minutes of actual conversation than he could in thirty letters—and, besides, he hasn't the time to write the letters. So it proved at the gathering. C. B. Hoadley expounded to attentive listeners the elements and essence of success in pictureplaywrighting, ably seconded by Messrs. Hall, Roach and Schulberg, of the Universal. Other authorities could be seen taking like action.

"And in closing, let it be known to all that an editor, a director, an actor, or in fact any authority in the business, is just as good a fellow as the world can produce. They want your work and frankly tell you so.

"It is certainly not their fault if one cannot always reach the standard that necessity compels them to set in quality of scripts. All they ask of one is to 'deliver the goods,' and I have it on authority, checks and contracts will be things of actual substance instead of matter for dreams. And again I say—Optimism Pays!"

Such a gathering as that held at Coney Island last Saturday between writers and editors tends to promote a better spirit among the rank and file of pictureplaywrights. They are able to meet personally the men who read and adjudge their work. They find these men gentlemen, and willing and ready to help talent. Thus is the "plot-stealing" bug; the cry of "favoritism," etc., lost. Mr. Sargent is entitled to great credit for his idea of bringing writers and editors into closer communion. It is our idea that it is certain to prove beneficial to the profession.

Anita, Iowa—Schwenneker Bros. sold their motion picture theatre to E. F. Grace.

THE WORD OF HONOR

By VIRGINIA WEST

(Adapted from Eclair Release)

THE clubroom was empty save for four men in a far corner. They had been playing cards all evening and even now that all other men had gone, they showed no sign of leaving.

Now and then some one suggested going home. It was always Jim Ainslee who wanted another game, for the pile beside him was much the smallest of the four. There was an anxious, eager look in his eyes that the other men did not have, and it was something almost like fear of that look that kept the other men playing so late.

"For heaven's sake, Ainslee, don't look like that," Fred Dunlop exclaimed, rising to his feet. "You give me the creeps. We're not playing for the sake of the money but for the game. The game's as good whether you lose or win. You look as though you had thousands at stake."

Ainslee laughed unpleasantly as he pushed the chips from him. "I must confess I do get excited," he said, "I suppose I'd play forever if nobody stopped me."

George Andrews stretched himself well as he said: "We might as well settle up and go home. I'm getting sleepy. It's time I was in my little trundle bed."

The men took out their pocket-books—Henry Blackwood to receive what he had won and the other three men to pay their debts.

As Blackwood was putting away his winnings the telephone rang.

"There's a long distance call for you, Blackwood," said Dunlap, who had answered the telephone.

"Good!" exclaimed Blackwood eagerly, "I know who it is," and he hurriedly left the room, unconsciously leaving his pocket-book on the table.

"Come on, let's have something before we go," suggested Andrews.

"All right," said Dunlap, but Ainslee did not answer.

"Don't you want anything, Ainslee?" asked Fred.

"No," he answered, and the others saw that he was in no mood to be coaxed.

Jim Ainslee's father had left him fairly well off in his early youth, but he was careless and fond of show, so that at thirty he had very little money left. So little, in fact, that he was constantly in debt and never was sure how he could get out. The men he associated with were all doing well in a business way, but Jim had not gone into business when he should have, and now he found himself without means of getting his living.

His friends were not aware of his condition, having known of the money left him by his father and not realizing that he had run through it all.

When the three men returned they found Jim sitting at the table where they had left him, smoking.

"Oh, here it is," Blackwood said, picking up his pocket-book.

"Yes, you left it there when you went out," said Jim without looking at him.

"How much was that bill, Fred? That's my treat."

Blackwood opened his wallet to take out the money. To his surprise the majority of the bills had disappeared.

"Why—Who's been in here? Ainslee, did you go out?"

Jim remembered that he had said the wallet was on the table, so there was nothing to say but that he had been there all the time.

"It's absurd to think anybody took it. You must have put it in some of your pockets."

"That's just as absurd, but I'll look."

Blackwood began to go through his pockets. The three men watched him in silence.

"No," he said at last. "Not there."

"Let's look on the floor, you might have dropped it," suggested Andrews.

But the money was nowhere to be found.

They stood in silence for a moment, plainly embarrassed. Then Dunlap said:

"Look here, fellows. I don't like this. Blackwood went out and left us three here with that money. Something queer has happened and I insist upon being searched. Could you identify the money, Blackwood?"

"I can't exactly say I could identify it, but I know that I had four fifties and five twenties in new bills that came from the bank this afternoon. I think that is all that's gone. Yes," he continued after looking in his wallet, "the small bills are here.

"Dunlap is right," said Andrews earnestly. "You must search us." He turned to Ainslee.

"Why, of course," he said quickly, "of course."

"I can't do that, boys," Blackwood said in distress. "You know I don't suspect you, although it is mysterious."

"But you must do it," insisted Fred. "You owe it to us to do it."

"Well, if you put it that way, I'll have to, but it's ridiculous."

Silently Blackwood went through Fred's pockets. "There, you idiot," he laughed when he had finished, "are you satisfied?"

Ainslee walked to the fireplace and lighted a cigarette.

"My turn," said Andrews, and Blackwood went through the same action as he had with Dunlap.

"Come on, Ainslee, prove that you are an honest man," called Fred.

Jim crossed the room to where the three men stood. "If we weren't friends," he said nervously, "I would be in a peculiar position. I went to the bank this afternoon and I am afraid my bills are very similar to Blackwood's. Go ahead."

The second pocket Blackwood put his hand into contained a roll of bills. He drew it out hesitatingly and then he stopped.

"Say, I feel like a dog," he said. "It's awful to do this."

"Count them," said Fred in a hard voice. Jim looked at him quickly.

Blackwood counted. When he had finished the four men stood in silence. There were four fifty and five twenty dollar bills.

Jim tried to look unconcerned, but the consciousness of the three pairs of eyes upon him made it impossible. His face flushed crimson and he turned from his friends

"My God!" said Blackwood hoarsely. "Jim, say it isn't so."

Jim turned toward the others almost fiercely. "Yes, it is so!" he cried. "I might as well let you know the whole truth now. I took the money because I was desperate. Fellows, I've run through all the money my father left me and I'm hard up. You see I wanted to keep up appearances and it's been a pretty bad business."

"But why—why in the world didn't you ask us for money?" asked Blackwood.

"I didn't want you to know. Pride I guess."

"What are you going to do, Blackwood?" asked Dunlap.

"Why I—I don't know—I——"

"You wouldn't expose me, would you, boys?" pleaded Jim, and they saw in his face the look of a coward.

Blackwood looked at the others. "Will you leave it in my hands?" he asked.

They nodded and he turned to Ainslee. "I shall do nothing about this at all, but it is for the sake of past friendship. I am going to write on this paper a promise not to betray you, and we will all three sign it. After that we had better part."

Blackwood seated himself and drew a sheet of paper toward him. He wrote silently for a few moments, then made three copies of what covered the first sheet.

When the three men had signed their names each four times, Blackwood handed one copy to Jim Ainslee.

"Are you satisfied?" he asked.

"Yes. Good-night," and Ainslee hurriedly left them.

The thoughts of the three men were too heavy and too intense for expression. They left the club almost in silence.

Jim Ainslee had grown up with them and had been on the most intimate terms. And now, to-night, that they had seen the true nature of the man they felt very de-

pressed. It was not merely the fact that he had stolen the money, but his actions and looks upon discovery.

So strongly was Blackwood affected by the occurrence that he went out very little that winter. About the only places he went were to the club and to see Elsie Condon.

He was not engaged to the girl but he hoped some day to be, and eventually to marry her. He believed that she loved him, but she was young and wished to be entirely free for awhile. Blackwood was content to have it so, for his hopes for the future were strong.

But when summer came something seemed to happen. Elsie left town in May for her father's summer home. She had told Blackwood that she would let him know when she wanted him to come up. But the summer came and went, with less and less frequent letters, and never a word about Blackwood's visit.

In October Elsie returned and before Blackwood had seen her he heard at the club that she was engaged to Jim Ainslee. At first he didn't believe it and said so.

"Well, you know Jim's aunt died this summer and left him a snug little sum, and he's no fool when it comes to making love to women," said one of the men.

Blackwood decided to go to Elsie at once.

When he was shown into the parlor who should he find present but Ainslee. After greeting Elsie he turned to Jim, and looking him in the eyes he said: "I think it will be necessary for me to make a few remarks to Miss Condon in private, Mr. Ainslee."

Jim smiled a smile of security. "You have not forgotten the twenty-ninth of September, I am sure," he said.

The color left Blackwood's face. He had forgotten for the moment, that he could not expose Jim.

"I have not forgotten," he said, "but I should like to speak to Miss Condon alone."

Jim went into the other room.

Blackwood began at once: "You are engaged to Mr. Ainslee?" he asked. "I think you owe it to me to tell me that."

Elsie lowered her eyes for a moment. "Yes, I am. We shall be married about Christmas."

"Very well. Thank you. Good-day."

Blackwood left the house. When he reached his rooms the first thing he did was to find in his desk the paper of the memorable night at the club.

There it was in plain writing: "I solemnly swear upon my word of honor as a gentleman never to tell what occurred among the undersigned and James C. Ainslee on the evening of September 29th, 19—. As long as I live.

"HENRY BLACKWOOD,
"FREDERICK DUNLAP,
"GEORGE ANDREWS."

No, he could not do it. He had given his word of honor and he would be compelled to see the girl he loved marry a man he knew to be a scoundrel.

He looked at the paper again. Suddenly the last words seemed to stand out in letters of fire: *"As long as I live."* The paper fell from his hand and he covered his face. "That is the only solution," he whispered. "I'll do it for her sake."

For an hour Blackwood sat silent, with closed eyes. Then he went to the desk and wrote the following note:

"I have given my word of honor not to tell what I am going to tell *as long as I live*. Therefore it is necessary to do what I am about to do.

Jim Ainslee is a thief and a coward. I do this to save Elsie.

"HENRY BLACKWOOD."

He addressed an envelope to Mr. Charles Condon and put the note into it.

Taking from a drawer of his desk a revolver, he inspected it carefully and laid it beside the note. Then he went into his bedroom to remove his clothing. He knew what he had to do and he had steeled himself to do it.

He did not hear a rap on his outer door, followed by someone entering the room.

An elderly man came into the room and looked around him.

"Well," he thought. "I must have beat him home. I'll wait awhile and see if he comes."

The man's eyes fell upon the revolver.

"Hello! What's this?" he said under his breath. "And a note for me," as he saw the note addressed by Blackwood.

The natural thing to do was to read the note and Mr. Condon did so.

As he finished he turned at a slight noise behind him. Blackwood stood there in his dressing gown.

"Good God, man, what does this mean!" exclaimed the older man.

"Just what you read."

"Then I've just come in time to save you and you haven't broke your word either."

"It seems so," answered Blackwood in a lifeless voice.

"Do you know," went on Mr. Condon excitedly, "I overheard what you said to Ainslee at our house a while ago and as I never liked him it set me thinking. So I followed you here as soon as I could."

He crossed to Blackwood and put his hand on the young man's shoulder. "How you must love my little girl," he said.

"I do love her and I wished to save her misery."

"I have a very strong suspicion," said Mr. Condon, "that that man has some queer influence over Elsie. I believe she loves you, Blackwood."

Blackwood smiled sadly and shook his head.

"Well, anyway, I'm going to try a scheme. I'm going to tell Elsie about this occurrence and then I'm going to take her to Europe to recover from the shock. She'll have plenty of time to think of your devotion and bravery. And then—well, wait and see."

A faint spark of hope burned in Blackwood's breast. He determined not to see Elsie until she had had time to know her own mind. That evening he left town to stay until the girl had gone to Europe.

Blackwood spent a pretty bad winter, but when the bright days of spring came his heart was cheered. A cable came for him which read: "Coming back. Hurrah! Condon."

NEW YORK MOVING PICTURE LEAGUE

The motion picture exhibitors of New York are certainly boosting their second annual ball.

Mr. A. Coleman, chairman, announced at the meeting that he had ordered ten thousand (10,000) souvenir programs and that he had received advertisements sufficient for forty or fifty pages of the same.

The whole of the actors and actresses in the Vitagraph, Rex, Imp, Pathé and other players of all the first-class picture producers have promised to attend.

The entertainment has been arranged and will give two hours of varied amusement to all who attend.

The proprietors of the Palm Garden have procured two of the finest orchestra bands and are preparing to enlarge both halls to accommodate the great number we expect.

SCENE FROM "THE BUTTERFLY"
Majestic release Sept. 24.

For Those Who Worry O'er Plots and Plays

Correspondence Schools

EVERY month sees the crop of "Schools for Photoplaywrights" growing larger and the courses and advantages offered by them constantly being extended. The number of students reached by them is steadily increasing and all are meeting with more or less disappointment at the end of their studies. It cannot be denied that the correspondence school has its place in the educational world to-day. Thousands who through poverty have been unable to attend regular schools and colleges, have been enrolled in correspondence schools and have greatly profited. However, these are not schools for pictureplaywrights. This field was overcrowded from the start for the reason that the entire scheme is a delusion and a snare. No person can be taught to write picture plays through a correspondence school. By means of misleading advertisements and a skilled portrayal of some exceptional success scored by a highly talented individual, the irresponsible "school" for ambitious writers of the pictureplay have lured thousands to enroll in their courses and then have failed to teach their dupes even the practical rudiments of the subject offered. The student has found that long hours of work have gone for naught when his manuscripts, prepared so carefully upon instructions from the "school," have been returned.

The current magazines are full of the advertisements of the "courses" for pictureplay writers. "It's easy," "make $50 a week writing pictureplays," "we show you how," "no education necessary." These and other misleading statements trap the unwary at this season of the year and separate the dupe from his hard-earned money.

There isn't a responsible trade journal in the field today that will recommend one of these schools; there isn't a successful pictureplaywright who will endorse the courses; there isn't a responsible scenario editor in the business that will honestly advise a beginner to pay for and go through one of these courses. And still the steady stream of gold flows into the coffers of the "correspondence schools" which advertise "Photoplay Building" where there is no such building; tell the students they can "make $50 weekly" when an expert cannot make so much; say that "no education is necessary" when education is necessary. Take the advice of those who have investigated the school subject and save your money, beginners. It is our honest advice, and we know. Write to the manufacturers for scenario forms; study the pictures on the screen, read the stories of releases in the trade papers. You will gain more in the end than you will by paying out $10 or $25 to a correspondence school. We confess we were rather surprised to see Collier's Weekly "also doing it." That great national weekly, published in the cause of reform, we thought was above printing the advertisements of correspondence schools for pictureplay writers when a little investigation among authorities would have convinced the editor that such schools cannot fulfill promises made.

Not in the Market

The Gaumont Company does not require pictureplay scripts of any kind as the concern does not take pictures in this country. A number of writers have been sending scripts to Gaumont believing the company in the market and Gaumont wishes all writers to know that they are not purchasing any scripts.

Better Be Careful

Be careful about answering the advertisements of concerns you do not know, and which ask for pictureplay scripts. Several readers of this department have been "stung" recently. Better stay with the old standbys, Universal, Film Supply and Patents branches.

Warning to Pessimists

A. Van Buren Powell, president of the Order of Optimists, was a guest of Epes Winthrop Sargent's party September 7th, for the express purpose of initiating Mr. Sargent and others into the great and beneficent order. Mr. Sargent paid his dues some time ago and has been presented with the password of the fraternity. It is understood the guests formed an Optimist Chapter meeting before cigars were passed. Anyhow, President Powell writes in on the "plot-stealing" bug and his experience as related should prove a dire warning to those who will not optimize. Our worthy president soliloquizes in the following:

> "Oh, unhappy day! Is that veritable virago, 'Plot-theft' never to be vanquished? Must We Optimists, like Perseus of old, burnish silvered shields, and with averted eyes, seek to sever the squirming, snaky headpiece from this modern Medusa, only to find that it will writhe about hoisting, hissing heads though lifted from its loathsome location? If such must we do, then let us e'en start everybody doing it.
>
> "Speaking of this plot-stealing bug recalls an incident of my recent trip that should serve as a warning to all who will not optimize.
>
> "While at Matteawan I was permitted a visit to a certain State institution there located. As soon as the attendant learned that I wrote pictureplays he led me, with an air of importance, to a heavily barred door, through which we gazed into a heavily padded room wherein, at a heavily built table, a heavily frowning individual was busily engaged upon some strange task. He ignored us as we entered. I saw that the top of the table was laid out in large squares, each of them inscribed with the name of a film manufacturing company, such as Imp, Vitagraph, etc. He laid a lump of sugar on a square and waited. A fly alighted and approached the sugar. Ere it could even near the sweet, the inmate, with a whoop, made a swoop with a folded newspaper—and the fly was no more.
>
> "The attendant nudged me. 'What are you doing, my friend?' I asked. The man looked up, moving the sugar to another square.
>
> "Well, you see, I am a photoplaywright," he explained.
>
> "And the sugar ——" I pursued.
>
> "That represents an original picture plot."
>
> "And the flies ——" I prompted.
>
> He swatted one on Kalem ere it could taste the sweet.
>
> "Ughrrr!" he growled, "those are editors."

Where to Put It.

San Francisco has become all "het up" over an argument he has been having with another one of those successful pictureplaywrights of the Pacific Coast. The argument: Shall the cast of characters come before or after the synopsis? Personally we write the title of the script, then the cast of characters, then the synopsis. Then starting a fresh sheet we start the scenic action. Some prefer the synopsis after the title, then the cast of characters. If you use a short cast (which is wise) it makes little difference whether the cast comes before or after the short synopsis for you can get it all on one sheet. You can easily get a good striking synopsis into two hundred words. Keep at it until you do.

Experience a Teacher

Topeka, Kansas, writes:

> "Some months ago I thought you were prejudiced on the 'correspondence school' subject and and so I have recently finished a $20 course. I want to say for the good of other writers who read your department that you knew exactly what you were talking about when you got on the school subject. I find a book on the subject at one dollar more desirable than correspondence lessons which do not teach the essential points. I do not think the correspondence plan worth the money I paid. My own opinion is that brains are the essential in writing pictureplays."

Honestly, we just couldn't resist using the above testimonial. Several more on file. Names furnished on application.

A Wee Bit of a Notice.

To those energetic gentlemen who have been using the names and addresses of writers mentioned from time to time in this department in order to worry them with offers, contests, etc., we beg to state that no more names or addresses will be printed unless we are given especial permission so to do by the writer. Our correspondents

need not feel uneasy about querying us as before. Names will be held confidential and replies will be made as usual by mail providing you enclose the stamped self-addressed envelope. Come along, we like to hear from you.

The Town of Struthers

Struthers, Ohio, consists of a tank, the postoffice and general store, the Methodist Episcopal Church and the sawmill. Yet we received a letter from Struthers that caused us to sit up and take notice. Einsel & Ressler, of Struthers, wish to furnish editors with "neatly printed" rejection cards bearing on the reverse side a free advertisement informing writers that the versatile firm at Struthers will revise Mss., negotiate a sale, etc. "You never get anything in this world unless you ask for it," reads the letter. If that is true, enterprising Struthers should flourish like a green bay tree for the asking part will be nicely looked after, all right, all right.

Perseverance Conquers

A lady wrote into the Universal Script Clearing House and said she proposed sending in a script a week until one was accepted. Mr. Reid, head of the department, and who is noted for his liberal and prompt payments for acceptable stuff and who sometimes writes pleasing notes on margins of rejection slips, is quoted in a house-organ as saying that "he admired the lady's determination and hoped she would succeed." And it is said that every week the script goes into headquarters. Mr. Reid, by the way, has contributed a very interesting article to this department. It will appear next week.

Leaves Universal

It is announced that Mr. Hal Reid, who has been editor of the Universal Script Reading Bureau, will shortly sever his connection with the Universal Film Manufacturing Company. It is said that he may return to directing picture productions.

WILLIAM LORD WRIGHT.

NOTES OF THE WEEK

The first German school to have a moving picture machine as a regular part of its equipment is in Thuringia. The apparatus will be used mainly in geography and nature study.

* * * *

It is interesting to know that in Schuylkill County, Pa., the moving picture theatres have hit the saloons such a hard blow that out of the 1,200 saloons in Schuylkill, only 30 per cent. of them are making money. The other 70 per cent. are seriously thinking of going out of the business.

* * * *

The following from the Atlantic City, N. J., Evening Union is only another instance of feminine influence and handiwork:

"When Mr. B. F. Keith in 1908 had come to the conclusion that the cheap moving picture show could be made both clean and profitable, he tested his theory by opening the Bijou Dream in Boston, with Mrs. Josephine Clement, Brookline social leader and wife of a former editor as free and unfettered manager. His only stipulations were that moving pictures should be the main entertainment, and that the price of admission should remain ten cents.

"Now, after four years, students of the cheap-entertainment problem all over the United States are ready to testify to the excellence and educational value of the performances at the Bijou Dream, while as to the very essential matter of financial success Mrs. Clement says, 'There are five shows a day, and it is rare indeed that at least three out of these five do not call for the "Standing Room Only" notice outside.'

"Mrs. Clement began by fitting the Bijou Dream as tastefully as if it were a high-priced theatre. The entrance is faced with marble and banked with growing ferns; there is a lobby with writing-desks and armchairs, and a ladies' room with a maid constantly in attendance. The ushers are presentable young women in uniforms of gray nun's-veiling, caps, kerchiefs and aprons.

"The theatre is not kept in darkness during performances, but is illuminated by a violet light which does not impair the clearness of the pictures. Musical selections neither too trashy nor too heavy, but such as will appeal to all, are played by trained musicians. Mrs. Clement's latest innovation is the weekly one-act play, and many plays written by students of Harvard and Radcliffe have their first presentation on the stage of the Bijou Dream."

* * * *

The following from the Louisville Courier is rather good:

"What do you think of the war?"

"What war?"

"The war in Tripoli."

"I really can't say. I haven't seen any of the films."

* * * *

The latest invention of E. S. Dinisthorpe is the Stentorphone. A private demonstration was recently given of a play and several songs, with camera illustrations, in London, at one of the Strand picture theatres. A farce was given in which the photographed characters spoke in complete accord with every movement, the singing being in harmony with melody and motion.

* * * *

The following from the Minneapolis Journal is interesting:

"The motion picture will be used in the Minneapolis public schools this fall in teaching history and geography. Board of education members say motion pictures and stereopticon slides will give a pupil a better and more lasting idea of the country or character being studied than books. More than half the schools in the city now have their own stereopticon machines and with a circulating library of slides treating the different countries and historical subjects it is planned to make them a part of the school work at least once a week. To encourage high-class music in the public schools, T. P. Giddings, supervisor of music, is planning to equip every school in the city this year with a phonograph. "It will help greatly in creating enthusiasm for real good music in the school pupils," said Mr. Giddings yesterday, "and I think every school in the city should have one." In some of the schools phonographs have been purchased and concerts have been given from time to time, at which only the highest class music has been given.

* * * *

The following quotation from an article which appeared recently in the San Antonio, Tex., Express should be encouraging to the trade:

"The action of the federal authorities in the City of Mexico in establishing free moving picture shows for the benefit of the lower class of the people as a means of keeping them from drinking places, is wise and commendable, and it is believed will result in good, in affording amusement and entertainment of a wholesome character to the people. At the same time the shows, if properly conducted and the right sort of pictures are provided, will have a tendency to educate and elevate a class that is now extremely ignorant.

"In Mexico, where there are thousands who cannot afford to spend more than the few centavos charged for admission, it is necessary for the government to establish shows for their benefit. They have been accustomed to spend their evenings in pulque shops, where their scanty earnings have been swept away despite the fact that they and those dependent upon them have not comfortable food or clothing, and the vile drink found in such places inflames their passions and makes them troublesome for the officers to deal with, particularly when the government already has its hands full keeping down malcontents among the higher classes.

"But, as has been said, the moving picture show is an institution worthy of encouragement in any country, and as its character improves it will become more valuable to the people."

* * * *

According to the Springfield (Mass.) Morning Union, the civilizing influence of the American motion picture is being felt in far-away Servia, where the younger generation in the last six months has been having its hair cut American fashion, has been wearing clothes cut on American lines and otherwise has been endeavoring to imitate the actors whose pictures appear on the curtains. The popularity of American pictures abroad suggests the desirability of using them for advertising American products in the Balkan countries, where new railroad lines are being built, new territory being opened up and old industries modernized.

THE CHRONO-KINETOGRAPH

John Cort, president of the Cort-Kitsee Company, gave the initial demonstration of the Chrono-Kinetograph, a speaking-moving-picture device, at St. Timothy Hall, Ridge avenue and Vassar street, Wissahickon Station, Philadelphia, on Monday afternoon, September 16th.

Dr. Isadore Kitsee, the inventor and patentee of the Chrono-Kinetograph, made his first attempt to master a device for the development of speaking-moving pictures in the year 1905. In his laboratories in Philadelphia he first produced films in which, through a chemical process, the exact spacing was attained. Later on he used electro-magnetic means for this purpose, evolving his present device, which may be applied to any of the existing types of projecting machines, synchronizing the same with any existing types of phonograph machines; in other words, given a picture house already equipped with a projecting machine, Dr. Kitsee is able to synchronize the same with a phonograph of any type desired, either of his own invention or any of the machines already on the market. The art of perfecting a speaking-talking device which positively synchronizes has been the ambition of the greatest inventors throughout the entire world, and much has been written of the claims of aspirants to these same honors.

Dr. Kitsee is an inventor of exceptional genius. The "Central" battery system, now generally used in all telephone exchanges, was invented by him in 1887, and was sold to the Western Electric Company (closely allied to the Bell Telephone Company). Without the central battery system telephony, as it is understood to-day, would be an impossibility.

The first patent issued from the United States Patent Office for "wireless telegraphy" was granted to Dr. Kitsee on November 26, 1895, under Patent No. 550,510. The first patent issued to G. Marconi from the United States Patent Office bears date of July 13, 1897, No. 586,193. On account of sickness at the time the doctor transferred his patents to a wireless syndicate.

The so-called "Portable-Kitsee," a semi-dry storage battery, is still used to a great extent in automobiling, and by one of the largest telegraph companies in connection with its submarine cable transmission.

According to the most prominent electrical magazines (the Electrical World and the Electrical Review) of April 30, 1910, Dr. Kitsee was the first to successfully cable across the ocean in Morse characters and receive the message with a common sounder.

About six years ago one of the largest phonograph companies secured the patent of Dr. Kitsee for "making original phonograph records," and it is said that all records since that time are made with the process as outlined in this patent. Users of phonograph records may never have heard the inventor's name, but yet have recognized the big improvement in recent sound records.

As a coincidence it may be remarked that in 1896 Dr. Kitsee made application in Germany for a wireless station in a dirigible balloon and was refused by the office; the reason given was that such a station would be impracticable.

* * * *

The following program was given to a full representation of the Cinematograph and theatrical interests and was an immense success. The synchronism was perfect and under control:

1. Duet—"I Love to Tell the Story."
2. Solo—"I've Got Rings on My Fingers."
3. Original Playlet—"The Lord's Prayer."
4. Quartet—"Down Where the Mohawk Flows."
5. Duet—"Just Before the Battle, Mother."
6. Solo—"Believe Me If All Those Endearing Young Charms."
7. "The Angelus," with Chimes.
8. Duet—"Alexander's Ragtime Band."
9. Solo—"My Carolina Lady."

* * * *

The Uno Manufacturing Co., of, Wissahickon, Pa. James D. Law, president, and Duff C. Law, vice-president, did all the work in connection with the development of this invention, the pictures and round reproductions being made at the Uno factory.

WASHINGTON, D. C.

At the recent congress of dentists in this city, the motion picture played an important and entertaining part. Under the title of "Toothache" a pathetic and humorous drama was enacted which is common in many households. This formed the offering of the National Mouth Hygiene Association, showing how a father wild with the toothache is persuaded by his little daughter to go to the dentist and how, being relieved of the pain, he is so delighted with the result that he is willing to pay a higher sum than will be accepted.

The film is very educational in that it clearly demonstrates that the toothache pain is not the field of the family doctor, but for the dentist; that the seed of proper attention of the teeth must be planted in the child; that the relief that comes from a visit to the dentist banishes a goodly part of the supposed horrors of that chair. It also brings out the most up-to-date equipments and hygienic and surroundings of the modern dental offices.

Perhaps the most interesting part of the film to the investigator and dental fraternity are those scenes which show the scientific experiments which have been carried on in the public schools of Cleveland, O., for the purpose of ascertaining the value of a healthy condition of the mouth. Proper mastication, the tooth brush drill, use of dental floss, and the diseased condition of neglected mouths are brought out in detail. The improvement of these children in digestion, general health, disposition and facial features after these experiments was wonderful.

An interview with Dr. W. G. Ebersole, secretary-treasurer of the National Mouth Hygiene Association, on the value of the motion picture in the dental profession will probably interest everyone: "I consider the motion picture about the best and surest means of teaching the public mouth hygiene that can be procured. It makes the mother, father and children think on subjects they never thought about before; it makes them realize more forcibly the harmful results of neglect and the necessity of a healthy mouth.

In our present scenario of "Toothache" we presented a home drama that teaches many lessons and which is at the same time interesting. This reel is our first in this direction and it will be circulated among the motion picture theatres in all cities. We will have others made which will prove equally as entertaining and instructive that may be used by schools for the promotion of hygiene and sanitation. It is also our intention to have taken a number of more scientific films which will be exceedingly useful to the dental profession. The value of the motion picture in clinical work is limitless; the industry has only begun its most needful career in this direction.

"The experiments we have made in the public schools of Cleveland would never have been so far-reaching if only confined in an official report of words; but put, though only in part, in motion picture form, it has already caught public attention and interest, and the film is now ready for distribution. Other educators and scientific men want to do likewise. This is the age of "show me," and the motion picture is the best live illustrator we have at present." W. H.

NICHOLAS POWER CO. ANNOUNCE INCREASED BUSINESS AND FACILITIES FOR HANDLING IT

The Nicholas Power Co. have added an extra floor to their factory and are now occupying over 2,400 square feet of space.

On account of the big demands for their machines they are ten days behind on deliveries, which has necessitated their adding a night shift of over ninety men. They employ a regular force of over 225 men in addition to the extra force just established.

Casey, Iowa—R. C. Otis has opened an electric theatre here.

Davenport, Iowa—J. H. Blanchard sold the Iowa Theatre to Oscar Wernentin.

Decorah, Iowa—E. K. Hoyden is succeeded by Henry Wolfgram in the Empire Theatre.

MOVING PICTURES AID IN EDUCATION

Tend to Enhance the Work of Schools and Libraries

(By Mary Lawton Metcalfe)

"No woman in America has helped to give moving picture interests a place in civic and patriotic education as has Mrs. Metcalfe in her series of articles in the Moving Picture News."

This was the gracious remark of Sidney Ascher, the shining light in the Greater New York Moving Picture League and vice-president of the National Association.

At the Eden Musée last winter, I had an audience of four hundred teachers, club-women, librarians and professional folk.

We know that the eye learns more rapidly than the ear; and that it is the scenes impressed on this brain camera which make indelible impression. Only the most narrow-minded past edition of educators will pull down the blinds and shut out the advantages of illustrated teaching.

I have been asked to write an article expressing my ideas and an authority on the desirability of moving pictures in the school sessions.

It will be a great mistake, verily, to take any more time in those precious five hours from the indispensable elementary English work, letter writing and arithmetic.

Every parents' and teachers' club should protest against this innovation. This seems drastic work against the trade of which I am a recognized champion. But it is not. I know that the moving picture theatre, the public library, the public school in practical co-operation, form a powerful triumvirate in public, civic and patriotic education.

The club of parents and teachers at Westerleigh is much interested in supplying illustrated teaching. I urged the club to co-operate with the moving picture theatre men in their neighborhood, for all these men whom I have met in the trade and interviewed are doing their best to "give the town just what it demands."

The picture suggests a definite line of reading; the theatre, therefore, may be used as the vestibule of the public libraries. We are teaching English literature in the moving picture theatres, botany, chemistry, zoology, science, biology, and in such attractive methods that the lessons at night are never dull. Not only do the children learn more from the pictures, but the adults and parents of the home are getting a university extension course, which would be impossible to understand except through the eyes.

I believe with the wonderful films taken by the Edison Company in the Holy Land we can do greater teaching in the public places than ever from the catechism articles.

It is simply the old habit of not patronizing the new idea, which chains up the wheels of progress.

A woman in Louisiana has revolutionized the work of public education by being the connecting link between the public schools and moving picture theatres. And this work we can do right here in this borough and in Greater New York.

Take the Odeon and Park Theatres, for instance. Both Mr. Greene, the proprietor, and Mr. Leo are perfectly willing to illustrate in films any subjects which are being taught in the classrooms.

Such men as Mark Twain and Elbert Hubbard have written the strongest kind of endorsement of the moving picture trade, as an agent in every community for educational entertainment.

We have asked that scenes of sorrow, death and tragedy, in any form, be refused, and yet there are some people who will take children into theatres where only "thrillers" are featured.

In an interview with Mr. Greene at the Odeon, I find that he has opened up this well ventilated picture theatre and is anxious to respond to the suggestions of parents and teachers of schools Nos. 15 and 16 to furnish such films as will be supplementary to their classroom work, besides helping to increase the circulation in the public libraries. Alfred Saunders, of Westerleigh, editor of Moving Picture News, stands only in his trade journal for the great educational uplift movement that is on the threshold of promoting the enormous commercial enterprise into the front ranks of public agents for distribution of knowledge.—Staten Islander.

KLEINE RELEASES

"A Cavalier's Romance"—the Cines film to be released by George Kleine, Tuesday, September 24th—is a charming love idyll with gallant and richly costumed courtiers and beautiful noblewomen of the Court of France in the seventeenth century as the principal factors, and love, jealousy, bitter rivalry and the inevitable duel on the "field of honor" forming the theme and main action.

Of all the beauty spots of scenically magnificent Italy, there is none fairer to look upon nor more interesting than the old, quaint and historic eighth century town of Castrovillari in southern Italy, which has been finely pictured by Cines and added to complete the "Cavalier's Romance" reel.

Self-abnegation and a life's devotion form the basis around which the Eclipse picture-drama released Wednesday, September 25th, entitled "The Sacrifice," is built. This splendid film is ably presented by the capable Eclipse players assisted by a large company of supernumeraries.

George Gambard, who so humorously portrays the character of Mr. Stout in the Cines films, will be seen in the release of Saturday, September 28th, as a country yokel—a "come-on." As Reuben in "Reuben and the Boys," he plays the unsophisticated "boob" with a naturalness that is intensely amusing.

Berlin, N. H.—The proprietors of the Gem Theatre have leased the theatre for the coming year to F. S. Story, of Lyndonville, Vt., and he will take possession immediately.

New Hampton, Ia.—The Idle Hour Theatre has been purchased by a Mr. Matlock.

Wellsburg, Ia.—Eells & Chase will soon open the Crystal Theatre.

Hearne, Neb.—Emmett Rohde will open a motion picture theatre here.

THE CUCKOO CLOCK
Reliance release Sept. 28th.

"THE LUCKY LOSER"

Eclair Release, October 3d

"The Lucky Loser" is one of those free, easy swinging comedies on love and frivolity. It deals with the flirtations of a young lady intent on leading the young fellows to propose, and then joyfully turning them down, that she may gloat and boast over the hearts she has broken. But when mamma gets wise to the situation, daughter is told to make a choice among three young eligibles, or beget herself back to boarding school. Daughter having neither taste nor desire for convent school life, if, of course forced

to the other alternative of marriage; but whom to choose is her perplexing question.

So she plans to have the three young men race to New Rochelle, where the winner is to find the wife-to-be awaiting his victorious arrival.

The one fellow she loved best down in her heart of hearts, is tricked by the other two, and left injured by the roadside. He wires the girl, who rushes to his side and promises him her hand. Then she hurries back to meet the victor of the race. When he arrives she brings forth a colored maid, for she had merely promised the winner he would find a wife. It was her good fortune not to have said in implicit fashion, that she was to be the wife-to-be.

She was just a quick-witted girl who could take advantage of technicality.

ECLAIR EMPLOYEES' BALL

The Eclair Employees' Association announces a ball to be given on Friday, September 27th at Cella's Hall, Fort Lee. Mr. H. Maire, technical director of the Eclair plant is president of the association and he promises a great big whole-hearted good time to all who will journey over to attend. Tickets 50 cents each.

Mr. Maire insists that there is not a better place on this side of the world for "eats" than is Cella's cuisine. He argues the beauty of the village as an attraction, Eclair's beauty chorus and an abundance of lover's lanes. All of which is quite some luring argument. He says Miss Tennant has promised to make no attempt to make her eyes behave which vision alone is worth the journey abroad to Jersey shores. Isabel and Muriel, and Isabel's mother, too, have signed a bond to appear. Miss Stewart consents to chaperone if formality is to be desired. Little Clara Horton has secured her mother's consent to stay up till eleven. Geo. Larkin will start a buck and wing contest. Johnstone promises a dance to every girl, if they all desire. Francis threatens to prove he's not as old as he acts and Frazer will put his bells on. Sterling will give every one a part for the next day. Grisel may be induced to come with Bill Haddock. And last, but not least, if abduction plans do not miscarry, they will have E. Arnaud in the midsts of the "welcome to our village" Eclairites. So on and so forth. Come—be friendly.

Springville, N Y.—Nicholas Hotton, of Franklinville, N. Y., has leased Godard Hall with a seating capacity of 700 and will install a moving picture show commencing Saturday, September 21.

NEW YORK MOTION PICTURE CO.

In an interview with Mr. C. Kersell regarding the use of the name "101 Bison," he said:

"New York Motion Picture Company and five other motion picture manufacturers, together with the agent for Eastman motion picture film, attempted to enter into a combination under the corporate name of Universal Film Manufacturing Company.

"From this combination New York Motion Picture Company withdrew on the ground of a violation of contract by the parties of the combination including Universal Company, and on other grounds, the details of which need not be set forth herein.

"The Universal Company, promptly upon receipt from New York Motion Picture Company of notice of withdrawal, commenced an action in the Supreme Court of this State, and made a simultaneous motion for an injunction against the New York Motion Picture Company, and its officers, directors and stockholders. After receipt of voluminous affidavits and exhibits, numbering about sixty, and covering several hundred pages, the motion was absolutely denied. The final trial will not be reached for several months, but the decision of the court on the preliminary motion may be accepted as an indication of the final result of the action.

"Universal Company also commenced an action in the Superior Court of Los Angeles, California, and a motion there made for an injunction, which, if granted, would have made it impossible for the New York Motion Picture Company to do business in the State of California. The New York Motion Picture Company was not equipped in California with the evidence with which it defeated the motion in New York, whereas the Universal Company had all of the papers to make out a prima facie case. Notwithstanding this, the California Court granted only limited injuctive relief, and compelled the Universal Company to file a bond in the sum of $25,000, and the onerous conditions of this injunction were promptly lifted pending the appeal by New York Motion Picture Company filing a bond in a like amount. This limited injunctive relief coupled with the heavy bond required from the Universal Company, would indicate in the mind of the court, its doubt of the right of the Universal Company to final relief in the action.

"The result of the litigation to this point contains nothing whatsoever to justify that claim of Universal Company that it is entitled to use the brands "Bison" and "101 Bison," and if the New York Motion Picture Company claims are unheld by the court in the litigation now pending, Universal Company will be prohibited from using those tradenames."

J. B. CLYMER SUCCEEDS A. K. GREENLAND AT GAUMONT

Mr. J. B. Clymer, formerly a copy reader at the New York Herald, has succeeded Mr. A. K. Greenland in the publicity department of the Gaumont Company, at Flushing L. I., who recently vacated that position to take charge of the offices of the Billboard in Chicago.

"THE OLD DOCTOR'S HUMANITY"
Eclair release Oct. 1st.

GERRARD FILM CO., LONDON, ENG.

In our advertising columns will be noticed the announcement of the Gerrard Film Co., Ltd., London, who have just opened up business at that mecca of the British film trade—"The Film House," Gerrard street. The Gerrard Film Co., Ltd., are open to take exclusive British or European agencies for one American film, and as the company is under the personal direction of Mr. E. H. Bishop, who paid us a long visit to New York last summer. I can safely predict a fine future for it, and can assure those American makers in want of live representation that they cannot do better than write to the Gerrard Film Co., Ltd.

Talking of The Film House, London, this is an interesting and successful experiment in the British trade. It was started some three years ago, a modest building of four floors; two years ago its capacity was doubled by the addition of the next door premises; now it is certainly the centre of the film trade in London, and the ceaseless hum of many machines may be heard all day.

The Tyler Film Co., Ltd, representing "Eclair" and "Itala," have a sumptuous little theatre and close alongside is the British home of the "Bisons." These are sold by the Cosmopolitan Film Co., Ltd., who have a most comfortable and well equipped theatre—in fact, the note throughout the "Film House" is convenience and comfort for buyers and showmen. The latter, although not buyers, are welcomed, and are able to see and arrange their theatre programs many weeks in advance of release dates.

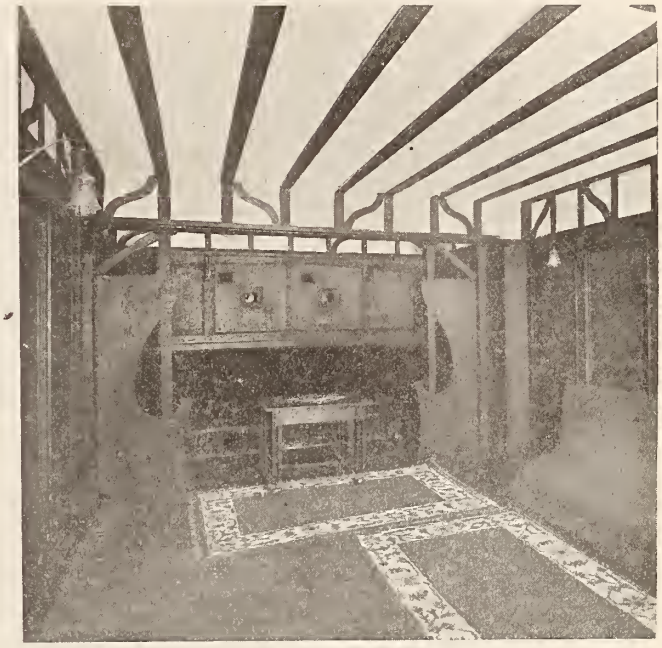
On the next floor, our old friend Mr. Montague, has large and spacious showrooms for Selig productions, and on the same floor the new Gerrard Film Co., Ltd., have just opened a capital show theatre. They have already the representation of one or two important Continental films.

Up above, Mr. Prieuer, the International, as well known in Paris and London as in New York City—presides over the British sales of Lux and Nestor and other films.

The Englishman is sometimes blamed for his slowness, but no time is wasted at the "Film House"; duplicate machines are installed in the projecting chambers, which are all built solid and fireproof, whilst the machines are all motor driven.

Besides the showrooms mentioned above, three or four foreign buyers have offices in the "Film House," and make it their headquarters.

Our readers can quite understand that the provincial buyers and showmen make a visit to the "Film House," where they can see under one roof such an immense variety of subjects—a standing weekly engagement.



TWO VIEWS OF THE PROJECTING ROOM, GERRARD FILM CO., OF LONDON, ENGLAND.

NEW INVENTIONS

Reported Especially for the Moving Picture News by H. B. Willson & Co., Patent Attorneys, Eighth and F Streets N. W., Washington, D. C.—A Complete Copy of Any of These Patents Will Be Forwarded to Any Person by Messrs. Willson & Co. on Receipt of Ten Cents—Persons Ordering Copies Must Give Number of Patent.

1,037,934.—Attachment for Cameras. C. C. Lamb, Joliet, Ill., assignor to W. M. McEwen, Chicago, Ill.

1,038,135.—Photographing Machine. John Herricht, New York, N. Y.

1,038,171. Photographic Printing Frame. E. S. McAdam, Drummond, Mich.

1,038,245. Flashlight Apparatus. C. A. Waldeck, Cantonsville, Md.

1,037,188. Moving Picture Apparatus. E. I. Aiken, East Orange, N. J., assignor to T. A. Edison, Inc., West Orange N. J.

1,037,192. Method of Making Photographs. F. W. Battershall, Albany, N. Y.

1,037,198. Printing Device. R. L. Boyd, Plainfield, N. J.

1,037,325. Kinetoscope. A. C. Roebuck, Chicago, Ill., assignor to The Enterprise Optical Mfg. Co., Chicago, Ill.

1,037,346. Stereopticon. A. M. Smiley, Franklin, Pa.

1,037,460. Pantographic Apparatus for use of Sculptors. John Ettl, Leonia, N. J.

1,037,721. Photographic Camera. Carl Bornmann and G. W. Topliff, Binghamton, N. Y., assignors to Ansco Co., Binghamton, N. Y.

1,037,721. Photographic Camera. Carl Bornmann and G. W. Topliff, Binghamton, N. Y., assignors to Ansco Co., Binghamton, N. Y.

Fort Dodge, Ia.—The Princess Amusement Co. will open a new theatre here.

Ft. Madison, Ia.—J. H. Fleagle and Fred Speilman bought the Crown theatre.

Lenox, Ia.—Chas. Hennig sold his motion picture theatre to Thos. Reiner.

OPERATORS' CHAT

By James Girvan

MOVING PICTURE MACHINE OPERATORS' UNION NO. 1

President—Robert Goldblatt.
Vice-President—James Girvan.
Recording Secretary—Geo. Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—William Cohen.
Business Representative—R. Knaster.

The Moving Picture Operators' Association will be known in the future as the Moving Picture Machine Operators' Union No. 1, office 133 Third avenue (top floor), telephone Stuyvesant 572. Meeting rooms at Teutonic Hall, 66 Essex street, N. Y. City.

All members are notified that the next regular meeting will be held on Monday night, September 23, 1912, at our meeting rooms, at 12 o'clock midnight. Important special business is to be considered, also nominations for permanent officers, as at the present time the organization is governed by a temporary board.

A full attendance of all members of No. 1 is earnestly requested.

We have been advised by the hospital authorities that Brother Sam Talofsky, who was severely injured in a recent motorcycle accident, is on the gradual road to recovery. We trust he will continue to improve and that we may have him speedily among us again.

It is gratifying to state that the enrollments in M. P. M. Operators' Union No. 1 has totalled over 25 this week and the gradual increase as at the present time will no doubt bring the number of members back to the original total we had when we sent our delegate to the 1910 convention.

It is proposed that owing to the rapid increase of membership in No. 1 the initiation fee will be increased to $5.00 on or about October 1, 1912. All operators who desire to avail themselves of the opportunity to become members at the present low fee should call at the office, 133 Third avenue, and enroll.

A word to the wise is sufficient.

The following vaudeville acts were furnished by the Frank Forrester studio of 124 West Twenty-third street, N. Y., and gave great satisfaction at our smoker.

Among those who appeared were: Miss Irene Turner, female contortionist; Miss Mabel Girard, genuine Spanish dancer; Gentry and Baird, acrobatic marvels; Miss Julia Woods, popular ragtime singer; Mr. Casey, unusual feats; Miss Effie Fay, Houdin outdone; Mickey Finn, physical evolutions; Miss Meyers, soprano vocalist; Mr. Charles Hastings, star baritone; Jerry Callahan, eccentric dancer; Mr. Gibson, the Noblest Roman of Them All; Charles Richards, the Terrible Turk; Miss Nellie Cannon, dancer.

The entertainment and smoker given by the M. P. Machine Operators' Union No. 1 was a gratifying success, financially and socially.

The affair took place at Volks' Lyceum on Monday night, September 16, 1912, and exceeded all expectations, the hall being filled to capacity with an attendance of over 600 from various points within a radius of 60 miles of New York City. For orderliness and sociability it would compare with any entertainment given by New York's best society.

The only unpleasant feature was the trickery of some of the members of Local No. 35, who made attempts to place a stigma on the show by making false reports to the police, stating that obscene pictures and acts would take place. The police officials investigated this matter and found no cause for complaint, they remained during the entire entertainment and took part in the festivities, greatly enjoying themselves. This, in itself, was a great credit to Union No. 1 and showed how much value the mean methods used by the disturbing element of No. 35 had to produce a false impression.

Preparations for refreshments were made to accommodate 400 men, but owing to the unexpected attendance we went short of the supply at 12 o'clock midnight, and it was too late to get more.

There were six friendly contests in the manly art of self-defense, 17 vaudeville acts, which enlivened things at different periods, and a swell bunch of moving pictures. The use of the films was supplied through the courtesy of the Crescent Feature Film Company of 133 Third avenue and the G. N. Y. Film Company of East Fourteenth street. The three-reel feature from the Crescent Company, entitled "The Mystery of the Bridge of Notre Dame," was exceedingly interesting. The other films from the G. N. Y. Film Company were late releases from the leading manufacturers, and were greatly enjoyed.

The lectured picture, "The Passerby," held the attention of every one to its conclusion, and was liberally applauded.

In the near future it is proposed to give an entertainment and ball, and from the indications of this, the first effort of the boys, no doubt it will turn out to be a much greater success. Many thanks are extended to the editor of the M. P. News, who has so liberally extended the use of its columns for publicity of the affair, and also to the film companies for the use of their films. We also extend our thanks to Mr. Frank Cannock for furnishing the projecting machine. The affair lasted until the small hours of the morning. Every one was well satisfied that they had an enjoyable time.

Liberty, N. Y., Sept. 5, 1912.

Mr. Alfred H. Saunders,
Editor, Moving Picture News.

Dear Sir:

I heartily congratulate you upon the stand you have taken in supporting the new organized moving picture operators' organization, known as the Moving Picture Operators' Union No. 1 of Greater New York.

It certainly proves beyond a shadow of a doubt that you are the operators' friend, and it also proves that you are alone in the field of editors of moving picture papers that really mean to help and advise the operator as to what is best for him and his interests.

To my brother operators, I say without fear of being misled, that in Mr. A. H. Saunders, editor of the Moving Picture News, and Mr. Robert Goldblatt, president of the M. P. O. U. of G. N. Y., you have two honest men that you can place confidence in, and who are not looking to get any benefit or self praise out of their fight, but who are heart and soul for your progress and success.

The fight you are putting up now will really prove to the A. F. of L. and the I. A. T. S. R. that you mean to have the independent charter you were promised in 1908 by some of the members of the Executive Board of Local 35, and which you were then and surely now are entitled to.

The fight you are putting up now proves that you don't want to be humbugged and made a fool of any more with promises never intended to be lived up to.

The fight you are putting up now will prove whether 500 honest and intelligent workmen can govern and take care of themselves and their money, or whether they need an organization of 250 members to govern and take care of them and their money.

The fight you are putting up now will prove whether you can control your own trade or whether you need a shoemakers' or any other kind of a union to do it for you.

The fight you are putting up now will prove whether you are always going to be picked out to work the grinds, or whether you will have an equal opportunity to work at what jobs the trade affords, grinds or no grinds.

The fight you are putting up now proves who is for you and against you, and who in the future you can place confidence in.

The fight you are putting up now is what will count in the end and get you what you want.

Last but not least, the fight you are putting up now is for progress and self protection.

I hope that the A. F. of L. will grant you an Independent Charter, and if they don't, I wish you the best of success as an independent union and under the able leadership of Robert Goldblatt and many others who are now affiliated in this new organization, you can't help but meet with success.

With my best wishes for good health and happiness to Mr. A. H. Saunders and success to the Moving Picture News, I remain,

Yours truly,
JACOB COHEN.

MANUFACTURERS' NOTES

S. S. Hutchinson, president of The American Film Mfg. Company, who has just returned from Europe, tells some interesting things of theatre advertising in England.

"I found many theatres in the heart of London advertising exclusive 'Flying A' Days," said Mr. Hutchinson.

"The custom is spreading fast and seems to be highly successful. Theatres are more pretentiously decorated and generally show more attention to details in that manner than we do here. In addition to the usual posters are many colored banners and flags all combining to make a most inviting bid for business."

* * * *

Montreal and Toronto interests have organized another moving picture company, which will operate extensively in Montreal. The new company will be known as the Montreal Motion Pictures, Limited, and will have a capital of $100,000.

The new company has already purchased the Colonial Theatre on St. Catherine street, opposite Goodwins, and the Passe Temps on St. Catherine street, east, near St. Denis; and also has options on land in the north end of the city, on which it will erect a modern playhouse.

The interests identified with the company are already concerned in a company operating a circuit of theatres in Toronto. The board of directors of the new company include: N. H. Truett, president, president of Canada Moving Pictures, Limited, and vice-president of Cafeterias, Limited, Toronto; R. W. Norrington, vice-president, director Canada Moving Pictures, Limited, Toronto; A. F. Emerson, secretary and treasurer, Montreal; James Bailey, capitalist, Montreal; J. C. McGreevy, real estate, Montreal; Walter Williams, of Walter Williams & Co., manufacturers' agents, Montreal; W. H. H. Hume, broker, Montreal.

* * * *

Max L. Teich and Carl C. Roessler have sold the leasehold and building at 662-74 South State street, Chicago, to George K. Spoor, head of the Essanay Film Manufacturing Company, for a reported consideration of $130,000. The ground is 100x116 feet, with three-story brick building, occupied by the Dearborn Hotel, and the ground is under long term lease at an annual rent of $6,000. F. Thomas Morris and Clover Bros. negotiated the deal.

* * * *

A new motion picture plant is to be erected shortly in the vicinity of Los Angeles. The new concern is being organized by Mr. H. J. Brand, and will be incorporated at $1,000,000.

The plan of the company, as announced by Mr. Brand, includes the building of four great studios, half a dozen other buildings, all at a cost of $256,000, including site. The company owns a tract of eleven acres a mile and a half from Glendale, and two blocks from Brand station on the Burbank car line, where the plant, according to Mr. Brand, is to be built.

A new company which will differentiate the company from other motion picture concerns is that the films produced by the company will not be sold, but will be exhibited all over the country to show the pictures of the advanced company, says Mr. Brand.

Public to Be Invited

The productions in the advanced company stadium will be made unique by the invitations to the public to attend. The condition will be laid down that all who accept must go attired in the dress of the period of the play, and then the spectators will become part of the vast, where great crowds are required.

Among other historical plays to be enacted are the fall of the Bastile, fall of Babylon, events of the Franco-Prussian war, the book of Job and the reign of Pharaoh. In the fall of Sebastopol, which will be an early production, Mr. Brand says 7,000 persons will be required in the cast. Four thousand persons will be used in the "siege of Rome."

The stadium of the company is to be 500 by 275 feet in extent, with seats on one side for spectators. The studio buildings will be of glass to admit as much light as possible, while the other buildings will be constructed of wood and asbestos cement.

Picture making will begin on the stadium site within two weeks, it is declared, with temporary buildings.

Says the Christian Science Monitor:

"Apparently British film makers have not the same facilities as foreign and American film makers for reproducing scenes at popular resorts. Requests sent to the office of works are said to be invariably refused, and British manufacturers contend that many impediments are placed in their way, which goes far to explain why so many foreign scenes are shown in the cinematograph theatres in England to-day. English dramas are, however, shortly to be seen, depicting English rural life, and these plays, moreover, are stated to be of a cheerful and wholesome nature."

* * * *

According to the Denver, Col., News, arrangements have been completed to make Denver the headquarters of the Cheyenne Feature Film Company, said to be one of the best equipped moving picture manufacturing concerns in the world, especially for producing Western scenarios. The company promises to compete favorably in the general motion film market, and also to afford Denver and Colorado worldwide advertising of immense value.

* * * *

Mr. Henry McRae, of the Selig Polyscope Company's producing staff will leave the Chicago studios at an early date for Los Angeles, where he will join the production department of the Edendale studios. Mr. McRae is a native of California and is very well known on the Pacific Coast.

KINEMACOLOR EXHIBITS FILMS FOR PRESS REPRESENTATIVES

Ushered into the luxurious projecting room of the Kinemacolor Company of America, at Broadway and Forty-eighth street, New York City, for the first time, one experiences a surprise, that for the moment almost takes the breath away. The room is large and beautifully equipped for comfort. Your feet sink into the rich crimson velvet carpet, your eyes rest for a brief moment on the rich, deep-toned hangings, and the cream and gold of the wall decorations; then you drop with a satisfied sigh into one of the leather-covered easy chairs, two rows of which are arranged along the back end of the room, facing the screen on the other end.

Oh, the Kinemacolor process is a wonderful thing. There is such a satisfaction to the eye in getting the colors of the objects; and surely the pictures are thrice beautiful because of it.

One of the finest films exhibited at this particular exhibition was the one showing scenes about Monte Carlo. Wonderfully picturesque is this place of gambling notoriety, wonderfully luxuriant is the foliage that flourishes on the warm shores of the Riviera, leading into the Gulf of Genoa and wonderfully beautiful the mountainous background against which is built the town of Monte Carlo, where fabled millions have been lost and won. All of this gorgeous southern beauty which is fanned by the warm breezes of the Mediterranean, has been done justice to in Kinemacolor.

Then came a film called "Fisherman's Luck," the title of which is reminiscent of Henry Van Dyke. It is, however, just a little romance of a fisherman's daughter, and of more account in its beautiful fishing scenes, showing the hundreds of line fish caught up in the fisherman's net, than in the story or action. Neither the heart nor the eye seem to run particularly to the story in this production, it is the simplicity and picturesqueness of the fishing scenes that win.

"Experiments With High Explosives" is a film of especial interest, which was posed for the government, at Peekskill, N. Y. It shows the different uses to which the explosive can be put, from submarine mining to the cutting down of a tree.

The film showing "Paris Modes" was also interesting. In connection with this a new principle had been put to work which eliminated to some extent the usual flicker of red and green, and which resulted in a less brilliant illumination, but at the same time a much steadier projection of the picture.

The picture of Kinemacolor is just beginning to loom up like a great and glorious sun. The possibilities which may weave themselves into the moving picture film through Kinemacolor are legion.

Manufacturers' Synopses of Films

RELIANCE

BROTHERS UNDER THE SKIN (Oct. 2).—Bobby Burns, with a prophet's vision foresaw that men must eventually come to the "great understanding" when he wrote

"For a' that, and a' that,
It's coming yet for a' that,
That man to man, the world o'er,
Shall brothers be for a' that."

That's our story. Jack Adams, spokesman for workmen in a factory, pleads with owner, Griscom, against a twenty per cent cut in wages. Griscom refuses to consider the men's side; the men walk out. Jack, seeking work at another factory, is "blacklisted." He leaves in an ugly mood. Unable to find work anywhere he is reduced to starvation. Wife needs a doctor. Jack sends note to Griscom pleading to be taken back. Griscom writes back: "Glad to see you so humble, but you can't work for me." Jack, desperate, determines on vengeance. Outside Griscom's mansion Jack is overcome by weakness.

Elsie, Griscom's favorite child, finds Jack and has him taken into the house.

Griscom comes in, suspects Jack's intentions, and accuses him. Jack tells of his terrible suffering. Elsie tries to console him. Jack is overcome and weeps. Griscom relents; offers food. Jack refuses. Elsie puts arms around Jack; he softens. The touching scene penetrates the armor of Griscom's selfishness; he offers his hand to Jack, who accepts, and they stand acknowledged "brothers under the skin."

COMET

THE HEIR TO THE BEAR CREEK RANCH (Sept. 21).—Through the death of his uncle, Henry Brown, a wealthy ranchman, Frank Brown, of Blue Lick, Ky., becomes heir to a large estate, including the famous Bear Creek ranch. James Brown, Frank's cousin, a ne'er-do-well, had anticipated all along that Henry would remember him in his will. His disappointment is naturally keen when he learns through James O'Donnell, a lawyer, of Frank's good fortune and immediately plots to take Frank's life and pave the way for himself to riches. O'Donnell comes to Frank's home and the first person he sees is James. James decides to act that same night and when all is still he sets the place on fire, aiming, of course, to destroy Frank. Fortunately the alarm is given by Jerry, a faithful negro servant in the Brown household. Everybody is saved, much to the annoyance of James, who is determined to do further mischief. O'Donnell suggests that Frank immediately start for Colorado, where the property is located, and in company with his wife and baby, Jerry, Bridget, the cook, and O'Donnell, the party set out for their destination. The journey, which is a long and tedious one, is fraught with many perils and adventures. On the way the party camp and Mrs. Brown, acceding to a plea from the baby to pick some flowers, stray to the mountainside. There they are discovered by James, who has followed. James endeavors to kidnap them and hold them for a ransom, believing that Frank will capitulate and give him a part of the fortune. Their cries are heard by Jerry, who notifies Frank. The latter overtakes James and rescues his wife and child. A hand-to-hand fight between James and Frank ensues and the wicked and villanous cousin is hurled to his death from a steep cliff.

THE RUSTLER'S TREACHERY (Sept. 28).—This is a pretty romance of the Golden West, the country where the late Bret Harte found so many inspirations for his many tales. Bud Clayton is an Easterner and he goes to a ranch owned by a man named Virden, where he secures a position. Old Virden has an only daughter, Nell, a most charming girl. Months pass and Bud seems to be getting along famously. He is often thrown into Nell's company and the pair learn to love each other. One day while out horseback riding he rescues Nell and his noble act, performed at the peril of his own life, entrenches him further in the good graces of the girl as well as her father, and their betrothal is announced. Pedro, a Mexican, is also employed on the ranch. He, too, loves Nell, and when he sees that she cares nothing for him he evinces his hatred for her and Bud. Cattle rustling has become so common in the community that a large reward is offered for the miscreants. Bud has an idea that the Mexican is involved and decides to watch him. He catches him in the act of branding a calf and when discovered Pedro draws his gun and, covering Clayton, compels him to throw up his hands. Bud is tied hand and foot and, when the rest of the cowboys rush upon the scene the Mexican tells them that he has discovered one of the rustlers and that Bud is the man. They believe the accusation and hasten to hang him. Just as they are about to execute the unfortunate ranchman Nell appears and informs them that if anybody is guilty it is Pedro whom she saw branding a calf one morning. Her story is so plausible that the tables are soon turned and in a jiffy Bud is released and Pedro taken in tow. The Mexican is on the verge of being hung when Bud, with the instinct of a noble man, interferes and the execution is stayed. Instead, Pedro is sen to prison and, as he is led away by the sheriff, Nell and Bud appoint their wedding day.

EDISON

THE GRANDFATHER (Sept. 21).—Old Jim Elliott's life was not pleasant after he came to spend his remaining days on the farm with his son. His daughter-in-law's coldness and lack of consideration for the old man was the cause. She knew nothing and cared less for his record from '61 to '65—when he fought with the famous "Fighting Sixth." To her he was merely a lame old man who had to be fed and cared for.

The love that grew up between the old soldier and Jennie, his little grandchild, was his only source of happiness and when the announcement of the annual township picnic came it was Jennie who helped him brush up his old uniform for the occasion. Judge Williams, from up state, was to speak and Jennie wanted grandfather to look his best. But grandfather was not to go. At the last moment Jennie's mother gave the old man's seat in the buckboard to a neighbor's child.

Sitting alone, grandpa nursed his disappointment, for it was keen. Suddenly an auto drove in—a stalwart soldierly old man alighted and inquired the road to the picuic grounds. Old Jim gave the desired information—a look of recognition passed and two old comrades clasped hands that had not met in fifty years.

Judge Williams (for it was he) was to speak at the picnic—but as he and old Jim fought battle after battle over and over again the picnic was forgotten until finally the chauffeur called his attention to the time. He insisted upon his old friend accompanying him and they arrived an hour late, but greeted by the cheers of the waiting assemblage.

Jennie's mother was thunderstruck at sight of her father-in-law and was more than ever embarrassed when the judge eulogized him from the platform.

After lunching together the old fellows strolled off for a chat on the bank of the lake. Little Jennie and the boy who had usurped her grandfather's place in the buckboard played on the rocks beside them until Jennie fell into the deep water. In a moment grandfather's coat was off and he had plunged in, saving her only after a bitter struggle.

The shame of Jennie's mother was great when she learned of grandfather's heroism, but she was womanly enough to repent of her past smallness towards the old man and make amends.

HOW BOBBIE JOINED THE CIRCUS (Sept. 23).—"Hey, fellers! De soicus has come down at Bradford's medder back of de deepo. Dey's just commencin' ter unload; hurry up an' come on." You have heard about the same as this before or probably it was you that said it around daylight on the morning the circus came to town, or you and the boy next door spent a sleepless night so as to get up in time to see the show unload and watch them build their city of cloth—to help around, perchance, and get in for nothing. Don't deny it, for you did.

Bobby is just an American boy, full of life, health and spirits. He goes to the circus with his father and little sister and we see them go in the side show and watch with them the snake charmer, in her den of serpents, and proceed through the managerie. As they go in the big tent Bobby makes the acquaintance of some of the attaches and talks to them. When he turns around expecting to see his father and sister they are nowhere in sight and be realizes that he has become lost from them. Late in the afternoon he gets tired and, lying down in an empty van, takes a rest, thinking, perhaps that he can join the show himself. He sleeps soundly, as boys do, and when they come to load the van at night Bobby is shut up in it.

The next morning when he is discovered he is getting a little bad treatment when "Big Bill" Haggerty, the boss canvasman, comes along and befriends him. Then Bobby's fun commences. "Big Bill" takes him all around and he sees circus life as it is: stake driving, the blacksmith shop, the cook tent and forming for parade. The performers take a fancy to Bobby and soon he is all made up as a clown.

Father, at home, gets a telegram from "Big Bill" telling him that his son is safe and relieves the family's anxiety as to Bobby's whereabouts. When Bobby and "Big Bill" part you are sorry to see them go, for you have learned to love "Big Bill," who has a heart of gold beating beneath his rough exterior.

BIOGRAPH

STERN PAPA (Sept. 16).—Papa is fearful of having his daughter on his hands, so schemes to get her married. To the first intended bridegroom papa offers every encouragement, hut he balks. This failing, he tries other tactics—that is, offering stern objections to the next candidate for son-in-law honors. Did the plan succeed? The picture will answer that question.

On tbe same reel:

LOVE'S MESSENGER.—The French cook and the maid are deeply in love with each other, and, finding it hard to pass as much time as they would like in each other's company, the cook devises a means for transmitting love notes to the maid in a most unique manner—that is, inserting the note in a biscuit specially marked. Fine, until the boss gets the biscuit with the note and thinks it is intended for his wife.

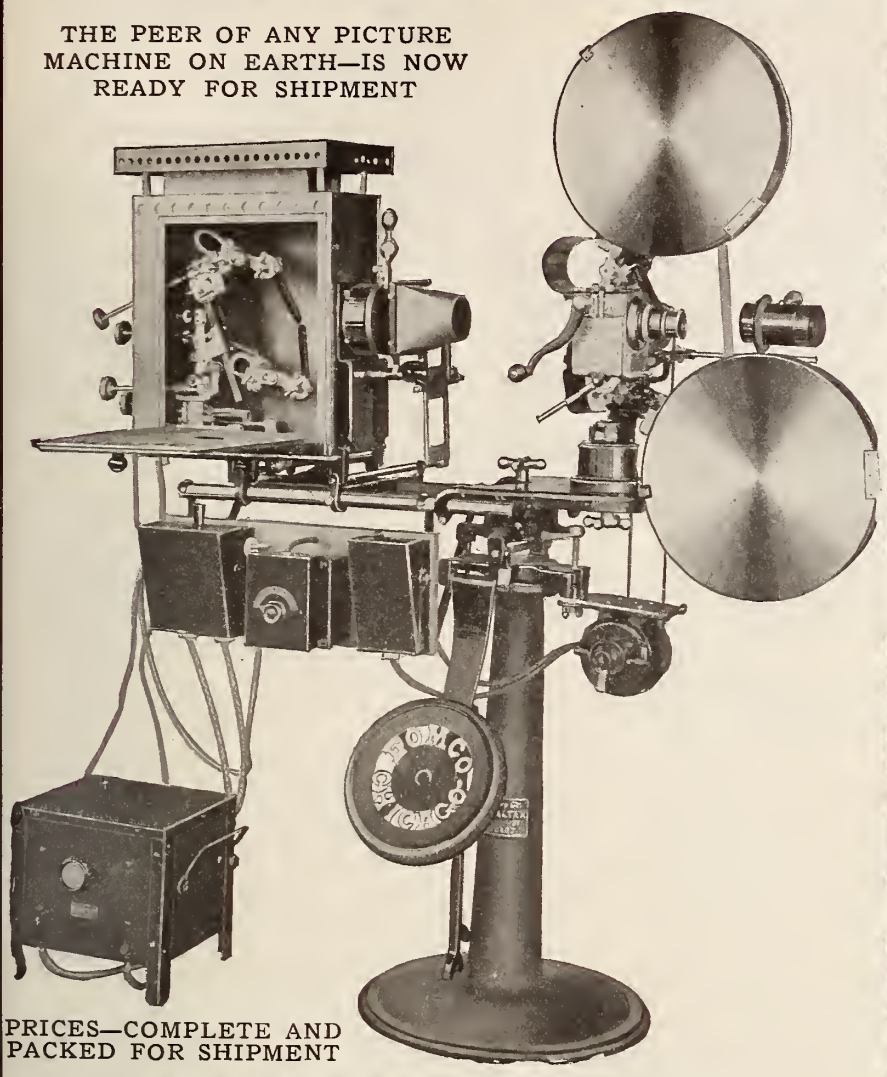
TWO DAUGHTERS OF EVE (Sept. 16).—Calumny is one of the most despicable crimes against our neighbor, and while the wife in this story acted conventionally, she nevertheless maligned the other woman simply because of her profession—an actress. While out on a shopping tour, the wife and her husband enter a store, leaving their little child in the auto in the care of the chauffeur. This gentleman pays but scant attention to the child, so the little one wanders off and strolls into the stage door of a theatre during the matinee. The parents, upon their return to the auto discover the child's absence and trace him to the theatre, where they find him in the arms of one of the show girls. The mother snatches the child from the girl's arms, scornfully exclaiming, "How dare you contaminate my child with your touch?" For this remark, together with the derisive laughter it occasions, the girl vows to be avenged.

ESSANAY

THE LOVE TEST (Sept. 20).—Robert Brandt and Lily Leslie, both young people of strong minds and ideas all their own, are informed by an old uncle they must marry each other in order to inherit $500,000. Neither having seen the other they both plan to get out of the matter and, when Brandt calls, Lily assumes the dress of her maid while the real maid plays Lily. Of course the maid's manners and assumed airs sicken Brandt, and he finally makes his escape from the house after having fallen in love at sight with the real Lily disguised as the maid. Now Lily has also fallen in love with Brandt, and reads with genuine alarm the note that Brandt has left in order to escape, saying he has suddenly been taken ill and is going home immediately. Arriving at the house Brandt finds his chums and disgustedly tells them of his experience.

THE 1913 MODEL MOTIOGRAPH

THE PEER OF ANY PICTURE MACHINE ON EARTH—IS NOW READY FOR SHIPMENT



PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.
THE PRICE HAS GONE UP FOR THREE REASONS:
1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete.

OUR GUARANTEE

FREE UPKEEP FOR ONE YEAR COVERING PARTS of the 1913 model Motiograph mechanism, THAT MAY BECOME WORN OUT IN SERVICE, or WHICH MAY SHOW DEFECT IN MATERIAL OR WORKMANSHIP, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by **THE ENTERPRISE OPTICAL MANUFACTURING COMPANY**
564-572 W. Randolph Street CHICAGO, ILL.
For Sale by Live Dealers Everywhere

Suddenly they see Lily and the dressed up maid drive up in an auto and, thinking only to escape further attentions, Brandt stretches out on the bed while his pals whiten his face with powder and strew the sheet with flowers. Then, when Lily enters, they inform her Brandt is dead and blubber profusely in their handkerchiefs. Overcome with grief, Lily kneels on the bedside and sobs out: "Oh, Robert, if you had only known! I am Lily Leslie, not the maid!" with which Robert suddenly comes to life in a hurry and Lily promptly faints in the nearest chair. Quickly she is revived and, on making sure Brandt is really alive, confesses the scheme she played and he gathers her in his arms while his pals grimace and echo "I told you so!"

"ALKALI" IKE'S PANTS (Sept. 21).—Coyote Simpson and "Alkali" Ike both love the buxom Soffie, pride of Buckskin, Ariz. Coyote has a long, curling mustache that is his one pride and joy, but Soffie objects to it when he kisses her and orders him to trim it down. Prior to this all three of the boys, "Alkali," Mustang and Coyote, have tried to help Soffie with a balky broncho she is driving, and it is not until Mustang mounts the horse in true Western style that things begin to move. Then so fast do they go that the broncho runs itself out of the harness, leaving "Alkali" and Coyote stranded with Soffie miles from home. Later, Coyote proudly shows the boys a fine valentine he has gotten for Soffie, then begins to trim off his mustache. Of course "Alkali" secures a hideous caricature valentine of an old maid with her false teeth and hair off and, with Mustang's help, they substitute it in place of Coyote's perfectly good one. Consequently when Coyote calls on Soffie with his trimmed mustache and valentine she is about to embrace him when she discovers the caricature and drives him from the house under an avalanche of everything she can lay her hands to. A few evenings later "Alkali" has invited Soffie to the town dance and is industriously ironing his pants in the shack when the boys discover him through the window, and, when he goes to get a hot iron, hook his pants through the window with a stick. Very much negligee, "Alkali" chases around looking for his nether garment, and finally tries to steal a pair from a convenient line, but is loaded with buckshot from the gun of the irate lady of the house. In desperation "Alkali" dons his old chaps, which fail to cover his exposed anatomy, and is leading Soffie proudly into town when he runs across the boys, who are holding up his long-lost pants. In the wrangle that ensues "Alkali" is left in the lurch by Soffie, who goes to the dance on the arms of Coyote and Mustang, while "Alkali" wraps his pants about him and strides home, cussing everything in general.

VITAGRAPH

BOBBY'S FATHER (Sept. 23).—Dick Ramsay is a "cracksman" and burglar. His wife, Jane, is a good woman and tries to persuade her husband to give up his dishonest ways. They have one child two years old, Bobby. One night before going out on a "job" Dick makes a present to the child of a lucky sixpence with his name engraved on it, hung on a silver chain. Jane does not want the child to have it at first, but Dick declares he has had it made for the child. He then bids them good-bye. A few days later Jane receives a letter from him, saying that he has been caught in the act and sent to prison for a year. She resolves to fly from London, which she has grown to hate. She takes her child and starts into the country. Worn out with travel and anxiety she faints on the doorstep of Herbert Ware's home, a young lawyer, who lives with his only sister. They bring Mrs. Ramsay into the house and get medical attendance. She dies and leaves Bobby, whom the Wares adopt. Six years pass and Bobby grows up in their love and care. Called away to the city on business one night, Herbert tells Bobby he will leave Bessie in his care. Bobby feels brave and important. Wakened in the night by the sound of someone breaking into the house, he goes down to face the intruder. It is Dick, who, having lost all track of his wife and child, has plunged deeper into crime. He meets Bobby, who very seriously tries to convince him of the error of his ways. Dick's sense of humor is touched and he admires the child's pluck. Picking him up in his arms, he sees the old chain and sixpence around his throat and learns he is robbing those who have protected his child. He departs, leaving a note with Bobby to be given to his friends. The next morning Bobby tells of his adventure and is greeted like a little hero, Bessie and Herbert keeping the note a secret and not revealing the identity of Bobby's father.

HIS LORDSHIP, THE VALET (Sept. 24).—In the American Club at London, Jasper Durbin, a young American, wagers with his friend, Richard Schuyler, that he can, within three weeks, cross the Atlantic to America without paying his passage. This is how Durbin does it: The Honorable Sir Arthur Courcy, an English peer, just preparatory to making a trip to America, discharges his valet and advertises for another. Durbin answers the "ad" and secures the position. Lord Courcy arranges with him to impersonate him on the voyage and he will take his place as the valet, to escape the attention of the title-hunting mammas. On board the steamer Jasper Durbin, as Lord Courcy, is the center of attraction, and Mrs. Knowlton, a wealthy American, takes special pains to make his acquaintance and introduces her daughter, Harriet, whose company Durbin very much enjoys. Lord Courcy, as the valet, finds his position very embarrassing when Durbin orders him about and makes him wait on him in the presence of the ladies. Incidentally, he objects, and when Durbin reprimands him for insubordination, he becomes somewhat assertive, which greatly astonishes the ladies. The lord is unable to stand it longer and tells Durbin he must declare his identity. A reception is to be held, and this is thought by Sir Courcy to be a favorable time in which to declare himself to the ladies, also let them know that Jasper Durbin is only his valet. This affords Durbin an opportunity to make himself known to Lord Courcy and shows him the written wager with Schuyler. After Sir Courcy's astonishment has subsided, they have a good

laugh over the matter and then agree to appear at the evening reception together and introduce each other.

Arrayed in evening dress, they attend the reception, much to the surprise of Harriet and her mother, whose surprise is greatly increased when the two men tell exactly who they are. The revelation creates a delightful pleasantness between them all. Harriet readily accepts Durbin's proffered arm, while Mrs. Knowlton is escorted by Courcy to another part of the room, leaving Harriet and Jasper in the blissful enjoyment of each other's company.

LUBIN

HIS PAIR OF PANTS (Sept. 21).—Enthused by the warm weather, Mr. Horatio Smith yields to his wife's entreaties to dig up the back yard truck garden. He gets half way through his work before he sees that he is soiling his pants, and he goes to the garret, dons a pair of overalls and leaves his pants up there and, incidentally, his month's salary in the same. While he is digging the garden an old clothes peddler calls at the front door. Mrs. Smith sees a chance to get some money for buying garden seed and sells the pants Smith left up in the garret. Poor Smith discovers the awful truth and he and his wife hurry frantically after the peddler. They swoop down upon him and scatter his clothes right and left before he can explain to them that he has just sold the pants to a tramp. Mr. and Mrs. Smith leave the indignant peddler and continue the search after the tramp. Meanwhile the hobo has put on the pants in a convenient shed nearby, has discovered the roll of greenbacks and is spending Smith's wad right and left on ice cream and peanuts for kids. About this time the Rev. Jones, a minister, hurriedly leaves his house with a pair of pants that he has to have pressed (they are an exact duplicate of Smith's); he is overtaken by Smith and wife. Smith, in his excitement, declares the minister has his pants and tries to pull them away from him. They are ripped in two, and the minister and Smith begin hitting each other right and left with the two halves. A cop separates the combatants and is just about to arrest them when Smith sees the tramp down the street. The tramp has come out of the saloon, gloriously drunk, and is throwing Smith's money right and left to a big crowd of men, women and children. Smith, the minister, the cop and Smith's wife rush up to the tramp, but he sees them coming and the crowd chase him down the street. The tramp, during the chase, crawls through a barbed wire fence. It is not until he stumbles and falls into a shallow pool of puddle water that the cop and Smith can lay hands on him. Smith then discovers, to his great grief, that the pants are not only ruined but that little of the money is left.

A GAY TIME IN QUEBEC (Sept. 23).—Fritz and Hans, two typical Germans, decide to visit Quebec, Canada. They arrive on the steamer and as they are coming into the harbor get an excellent view of the quaint old town. After passing customs they take a walk on Dufferin Terrace, from which they have a fine panoramic view of the lower town. They board a trolley car and, after passing through the principal business streets and residential section, they arrive at the celebrated Montmorency Falls. They marvel at the height and beauty of the falls and are much astonished when they learn that the falls are 274 feet high. They visit the Rustic Theatre, located at Montmorency, and have a very lively time, upon which they return to Quebec. They decide to have a ride on the common vehicle of Quebec, a cart with two wheels known as a caleche, which has been in use there for tourists for years. While riding around in the caleche they were attracted by two beautiful young ladies and a flirtation is started. They immediately alight from the caleche and start after the ladies, forgetting to pay their fares. This, however, is quickly adjusted by a bobby who happens on the scene. They catch up with the girls and as the ladies are kodaking they pose the Germans for a snapshot. But they only pose the unsuspecting Fritz and Hans for a joke and, after having a good laugh, the girls run off. A policeman moves the two Germans on their way. Fritz and Hans make up their mind that a camera is the one thing essential to make their trip a grand success, so they purchase one. Upon coming out of the store they see the auto fire engine and think it would be great to have one of them at home. If they could only get a picture of the auto apparatus they could then have one built. They stop in front of the engine house to take a snapshot, but are quickly ordered away. But a picture they must have, so they decide to send in a false alarm. Accordingly they find a fire box and ring the alarm. The fire engines are seen upon the street. They get their picture but the police get them. They are escorted to the depot and put upon the train and sent away. Fritz and Hans bid good-bye to Quebec and are satisfied they had a gay time.

Get this money maker.
CALEB WEST
Released Sept. 18th. 2 reels. A rousing story. Adapted from F. Hopkinson Smith's popular novel. Dramatic situations. Sensational Diving. A fine love theme.
SPECIAL. 3 and 1 sheet posters. SPECIAL

RELIANCE

LOOK! You will want these advance releases. LOOK! "The Geranium" and "Bedelia and Her Neighbor," Wed., Sept. 25th. "The Cuckoo Clock," Sat., Sept. 28th. "Brothers Under the Skin," Wed., Oct. 2. "Time Avenges," Sat., Oct. 5th. "Guy Mannering" (2 reels), Wed., Oct. 9th. "The Peddler's Find," Sat, Oct. 12th.

AMERICAN

BAD PETE'S GRATITUDE (Sept. 25).—Bad Pete eyed the collection box with greedy eyes. The little minister gathered his funds, with which to build a new church, and started for the bank. His pretty daughter, Claribel, much loved by John Walling, accompanied him. Charley Hicox hated John and loved Claribel; so when Bad Pete held up the minister, Hicox saw an opportunity to throw the blame on John. This he did and nearly succeeded if Bad Pete's baby had not taken sick. Claribel nursed the child back to life, and Bad Pete, to square himself, confessed the hold-up. A particularly fine Western, powerfully portrayed and possessing a crooked, twisting plot of many delightful turns.

THEIR HERO SON (Sept. 26).—The old couple dreamed long of the return of their hero son. They had not heard from him in many years; so, one day, they wrote at random, sending many blessings. The hero son, leader of a band of mountain thieves, held up the mail man. By sheer chance he came upon the pitiful letter. His heart melted, the years rolled back, and the hero son determined to give up the life and go home. On his way, the sheriff got him, wounded him and searched him. The sheriff's heart was touched. He bore the fast-dying man to the old homestead, pinned a sheriff's star upon him and deposited him in the old mother's arms for the last time. A drama of exquisite feeling, much power and beautiful situations. You will enjoy it. So will every member of the family.

THANHOUSER

"PLEASE HELP THE PORE" (Sept. 29).—An eccentric old millionaire, noted in Wall Street for the hard financial bargains he drove, had one weak side, although very few persons knew it. He was extremely fond of children. Years before the story opened, his wife and infant daughter had died, and despite his great wealth, he was heartsick and lonely.

One day a young business man called at his office to ask an extension of time on the note the millionaire held. At the first the old man refused; later he promised to "think it over." The caller, however, went away disheartened, for the future looked blue to him.

It was a Saturday half-holiday in May, and the old man closed his desk early and went for a walk in the park. There he ran into a children's May party and stopped to watch them. One little girl came to him and made friends immediately. The old man's heart was touched, for she reminded him of the daughter he had lost.

"I am in the park every afternoon," the child said. "We live here, and I hope to see you again, kind old man."

The millionaire walked away, his thoughts in the past. The child tripped merrily homeward, never dreaming how important a friend she had made.

On the following Monday morning the child's father received a letter, which the millionaire had written on Saturday, just before he went to the park. In it the father was told that creditor could not grant any extension of time and that he must pay up what be owed by the following day.

The child saw the tears in the eyes of her parents, she heard their conversation, and when they left the room picked up the letter which they had dropped on the floor, and took it with her into the park. She puzzled over the communication, for she was only a little girl and could not read extra well. Finally she realized that all that was the matter was that her parents needed some money. There was only one thing to do, and that was to get it.

Luckily a hand-organ grinder came along about this time, and the problem was solved. Hurriedly she went home; hastily she prepared a sign like that of the organ grinder. It read, "Please help the pore." The spelling might have been a little poor, but the idea was there. Then the child took her toy piano, hastened back to the park, prepared to entertain the passing public.

She had all of four cents when her "kind old man" happened along. He had hoped to see her, but was astonished to note her occupation. In response to her questions she told him her troubles and confidingly displayed the letter. He read and understood. Then he explained that he would act as her agent, took the pennies and sent a note to the parents explaining that their talented daughter's successful concert had supplied funds sufficient to induce him to grant them all the time they wanted to settle the debt.

While the parents were getting the details from the excited child, the old man sat in the park and mused.

"She is so much like little Annie," he murmured. "I must see that she has a fair chance in life, for there is no one dear and near to me."

He was a close-fisted old millionaire, but the child had touched his heart. And the promise he made to look after her he kept.

LETTERS OF A LIFETIME (Oct. 1).—The wealhy old bachelor returned to his beautiful home after a visit to his club, and found waiting him news that his time on earth was pitifully brief. He had money to pay for the best of medical attention but doctors could not save him. A consultation of the men highest in the profession had passed upon his case, and they communicated to him the fact that they were powerless to aid him. All that remained for him was to "get his house in order," and await for the coming from on high.

For the first time it struck the old millionaire that no man or woman would care whether he lived or died. Essentially selfish, he had never made friends. Many would go to his funeral, undoubtedly, but there would be no real grief, while paid servants, instead of staunch friends, would be called upon to soothe his dying hours.

ITALA FILMS

"A Woman's Duplicity"

Two Reels

Released Sept. 15

A dramatic masterpiece, superbly acted, showing the dual life of a woman, and the tragic finale to her duplicity.

"His First Lawsuit"

"A Nail in the Shoe"

Two Comedies on One Reel

Sunday, Sept. 29

"Too Many Children"

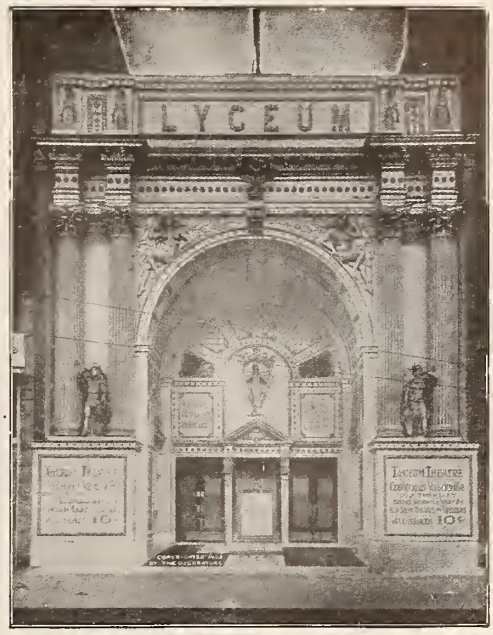
A screaming comedy drama in two parts

Sunday, Oct. 6

AN ITALA SPLIT REEL COMEDY EVERY SUNDAY

MUTUAL FILM CORPORATION

60 Wall Street, New York City



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

***The* Decorators Supply Co.**

2549 Archer Avenue, CHICAGO, ILL.

From his safe he took a package of letters and legal papers, intending to straighten them out. In the bundle he ran across a number of messages from his youthful days, and memories he had long forgotten returned to him.

As a boy he and his brother had loved the same young woman. The boy was the favored suitor, and although not engaged, he confidently expected to wed the girl some day. Then a letter arrived from a lawyer. It informed the brothers of the death of their uncle, a recluse and woman-hater. He left all his large fortune to them, conditional upon their remaining bachelors.

The old man who now sat musing had accepted the condition. His brother, still hoping that he might win the girl, refused them. The elder boy with the money that had so strangely come to him lived a happy, careless, heartless life. Another letter told how the brother had achieved the ambition of his younger days and won the woman he loved. Other notes told of poverty and suffering and unsuccessful appeals for aid to his rich relative. Sickness and want, that might have been warded off by money, cost the life of one of his children, and he bitterly blamed his wealthy brother.

The millionaire mused over these things, and wondered what good his money was after all. Even his relatives were estranged from him, and in his time of affliction he could not appeal to them. While he sat there dreaming over the past, a servant brought him a letter from his brother that had just arrived. In it the writer told of hearing of his brother's illness, and offered to welcome him at his "humble but happy little home." For the poor brother had triumphed over the sorrow of years, and although far from wealthy, he was content, as his declining days were made comfortable by his children and grandchildren.

"He is better off than I am with all my wealth," muttered the millionaire. "If it wasn't that I am going to die soon I might be able to teach some one to love me. I wonder whether it is too late?"

Then he shuddered, for his doctor had only given him a month to live, and a month is a mighty short period in which to repent of the errors, the selfishness and the follies of a lifetime.

THE WARNING (Oct. 4).—Happy in the love of his devoted wife and their child, a young business man found life's pathway pleasant. Then the greatest of sorrows came—his wife died—and he was plunged into gloom.

The man didn't make the best of it; there was a strain of weakness in him, and he didn't even try to conquer it. He found that drink brought forgetfulness, and day by day he receded further from being the man he was.

There was no one to correct or guide him, no one to plead with him except his son, and he was a helpless little boy. He saw the change in his father and grieved over it, but more than that he could not do.

One afternoon while the boy was playing in front of the house the man passed out of

the front door. The boy knew he was going to the saloon, and hoping to keep him away from there, timidly asked his father if he would not go fishing with him. The man was in a complacent mood and consented, but, despite the child's protest, insisted on stopping on the way to purchase a flash of whiskey.

At the water's edge the boy fished, the father drank. Finally the youngster caught a fish and turned joyfully to show his father, but he was sunk in a drunken stupor and the child could not arouse him. The boy's face fell. Life seemed so empty, so useless after all. He dropped his fishing pole, which slipped into the water. He then wandered off a ways, fell on the sandy beach and sobbed bitterly.

The drunkard stirred uneasily in his sleep, for he had a most vivid dream. He saw himself at the edge of the water, his son fishing beside him. The boy, running about, fell overboard. The man saw it, and tried to go to his aid, but he was helplessly drunk. And, in his dream, he saw his child drown before his eyes. He awoke with a cry of agony and, for a moment, believed that his dream was true. The boy was gone, but floating in the water nearby was his fishing pole. He screamed again, and the child, who was nearby, came running up to see if there was anything he could do for papa.

The man clasped the boy in his arms, and fervently thanked heaven that it was only a dream tragedy he had witnessed. The scales fell from his eyes, and he realized how pitifully weak and selfish he had been. He had gone on the theory that with the death of his wife his interest in life was gone, never thinking of the claims of his child.

The warning that came to him in his drunken sleep was stern but effective. He vowed that liquor should never pass his lips again, and noted with tenderness how his promise brought back the lost look of happiness to the face of his child.

SOLAX

SI'S SURPRISE PARTY (Oct. 2).—Silas Brown, a middle-aged farmer, prepares to go to the village store on his birthday. While his wife is subjecting him to the tortures of a collar and tie she notices the deplorable state of his clothing, and gives him forty dollars of her butter and egg money as a birthday present, with instructions to buy himself a new outfit from top to toe. At the store Silas meets an old crony and while they are buying the outfit he absorbs a few more glasses of hard cider than is good for him. The package containing the new suit is placed in the rear of the buggy and the new hat on the seat beside him, and after bidding the crony a hilarious farewell Silas drives away.

In the meantime Mrs. Brown has sent the hired man around to invite all the neighbors to a surprise party she has planned in her husband's honor.

On the way home Silas stops on a small bridge and tries on the new hat. The old one looks so shabby that he decides to throw it away and wear the new one. This done he concludes to put on the entire new suit and surprise his wife. The cider has made Silas a little reckless and he removes all his outer clothing and tosses them over the bridge after the hat, and when he reaches for the new duds they are nowhere to be seen.

At home the party has gathered and are anxiously waiting for Silas that the festivities may begin. His wife hears the wheels of the buggy, goes to the door, and after cautioning all the company to keep quiet, she flings the door open, and when Silas, attired in his underclothing, a foolish grin and a new hat, steps in the room, the surprise is complete.

THE RETREAT FROM EDEN (Oct. 4).—Bob Hendricks, a wealthy New York artist, comes to the Tennessee mountains to paint some of the rugged scenery. He obtains lodging with a rough old mountaineer, whose beautiful daughter, Nancy, wins Bob's heart at first sight. She is fascinated by the city man, forgetting her love for her childhood sweetheart, Jack Brown, a hard-working, honest mountaineer. Bob proposes and the girl accepts him, while the old sweetheart swears revenge. He comes upon Bob on the mountain trail and would shoot him until he finds what a brave spirit the artist possesses. He follows the city man, however, and is watching his chance for a covert shot, when Bob falls into a raging mountain torrent, as he crosses on a log bridge, with his painting kit. The mountaineer beholds his chance to let the other die—but his innate chivalry prompts him to throw his gun aside, doff his coat and boots, and dive for the drowning man. When Bob is saved he thanks the other, and they both realize that they are true men. Bob goes back to the house thoughtfully and finds Nancy weeping over some old mementoes of her childhood courtship and of Jack. Bob realizes that the girl really loves the other man and is only fascinated by himself. He ponders on the matter, and then decides on a big sacrifice to drive the girl to her surest happiness, at a bitter price to himself. He shows Nancy the worst possible character, is cross, ugly, and even pretends to be a coward to disgust her. She shows her sweetness of soul under the trial, but at last believes that he does not love her, and declares she will not wed him. She runs from the house to their old trysting place, the Eagle's Nest, high on the mountain crest, where she would kill herself but for the intercession of faithful Jack. She realizes that the old love is the best, and she returns home with the honest fellow. There she finds that Bob has paid his bill and gone back to the city. He has left a note, however, which on opening she finds to contain his letter of love and honest good wishes, with a gift of two hundred dollars to make her dowry. The last scene shows Bob sitting in his luxurious New York club, refusing to accompany his jolly friends, and musing over memories of his "mountain lassie," thinking "It is better to have loved and played square than to have never loved at all!"

MAJESTIC

BELLIGERENT BENJAMIN (Sept. 29).—Benjamin Benton, a quick-tempered bully, comes home and finds his wife in tears. She tells him that while out walking an unknown stranger kicked her beloved poodle, Toodles. On her resenting the kick the stranger was extremely rude. Benton is enraged by the story. Some weeks later the Bentons go for a walk. Mrs. Benton sees the unknown and points him out to Benjamin, who immediately accosts him. High words follow; Benjamin slaps the stranger, who then proceeds to beat Benjamin unmercifully. In a short time the latter is stretched on the ground unconscious. Stranger then takes a card out of his pocket, places it on Benjamin's chest and walks away. Mrs. Benton rushes to her prostrate husband, sees the card, and reads, "Jim Brannigan, lightweight champion." She lifts Benton's head and shows him the card, whereupon he looks about wildly and faints again.

A GARRISON JOKE.—Before his marriage Lieutenant Harris had been known as a somewhat wild young man. He feels sure that his wife knows nothing of his escapades, but in reality she knows all about them. It is announced in the papers that Miss Katharine Nielson, a former flame of the Lieutenant, is to play in the city where his post is located. Some of his brother officers, hearing of this, concoct a plan to have some fun at his expense. They beguile Mrs. Harris into the plot. She writes a letter, in a disguised hand, and sends it to her sister in Kansas City, so that she may mail it to Harris in time to have it delivered on the first of April. This letter is supposed to come from Katharine Nielson. The Lieutenant receives it and becomes very much excited. He informs his wife that he must be absent from the post for a few days, and that she must go to her sister in Kansas City. He helps her pack and rushes her to the depot. She gives him a note before she gets on the train. As the train pulls out he reads the note, which says: "I wrote the letter myself; April Fool!" He looks up to see his wife standing opposite him, where she alighted from the other side of the train. His brother officers appear from their hiding place in the depot and the joke is enjoyed by all but the unhappy victim.

THE CALL OF THE BLOOD (Oct. 1).—John Ford, chief of a party of civil engineers, woos and weds a gypsy girl whose tribe are encamped in nearby woods. After two years the chill of normal life palls upon her; with the arrival of Spring comes a longing for the woods. From her drawingroom window she sees the light of a campfire and, unable to resist its appeal, she answers the call of the blood. Forsaking husband and child she steals to the woods and sits upon the earth attired in her evening gown, and eats their gross food.

A year later a gypsy woman peddling her laces near the Ford home sees doctors coming from the house. She learns from a maid of the fatal illness of the child. Going into the woods she gathers herbs and brews a mystic medicine. Later that night she looks through a window of her former home and sees a despairing group gathered about the child's bedside. When the nurse dozes the gypsy steals in and administers her medicine. The child cries and the mother hides behind a portiere as the father and doctor enter the room. The doctor pronounces the fever broken and the crisis passed. The gypsy looks longingly at her husband and child, then steals away. Later she joins her gypsy band and, as they pass from the town, she looks back once toward her home and her child.

ECLAIR

THE OLD MAN'S HUMANITY (Oct. 1).—A young doctor arrives at a country town and hangs out his shingle. The old village doctor bids him welcome, saying, "There is room enough for both of us."

But the village is skeptical of the newcomer's ability. Through the old doctor he meets the village banker's daughter, which later brings him his first case, for when her little brother is ill she persuades her father to send for the young doctor.

In the nervousness over his first call, he makes a mistake in writing the prescription, which the village druggist detects and then proceeds to tell all the villagers about. So he ignominiously loses his first case.

He cures a village cripple by way of proving his ability, but none will give him credit or compliment except the old doctor. Then an epidemic of typhoid breaks out. The old doctor is receiving more calls than he can attend to and recommends the young fellow. But all refuse to have him. The older one's wife and daughter are stricken down and he sends for the younger to attend them.

The epidemic passes, the old doctor has lost several of his patients, while the younger one brings the other's wife and daughter through to a splendid recovery. Overworked, the old doctor collapses and takes to his bed.

The villagers, not knowing that the young doctor has taken care of the elder's family, conclude that their own sick had been neglected while the old doctor spent his time upon his own family. So they come to him bearing a letter of denunciation that he should allow their loved ones to die while he saved his own.

The commitee arrives just as the young doctor is bringing his beloved friend across the crisis. And so they see and learn, and in the sorrow of shame they turn and leave, victims of their own narrow minds.

THE LUCKY LOSER (Oct. 3).—All in one fair Summer's afternoon, Lily Worthing receives three proposals from three strictly eligible and desirable suitors. But Lily loves to play the kitten, craves attention and protestations, and refuses all that they will try again. For, as Lily decided, an engaged girl couldn't have any fun. But she had not yet talked to her mother.

Mother had seen the dejected expressions of the three highly esteemed young men as they passed her on the veranda. So mother walks in on Lily's reverie of conquest and broken hearts, and rudely awakened her glorious dream with the ultimatum that she, Lily Worthing, make up her mind to accept one of these three young men or go back to boarding school. Lily begs, then resists, but mother stands by her guns. So Lily must decide on a choice or a way to make a choice. And so follows how she did it.

She called the three lovers together and tells them that they are to race to Boston, there to find a bride waiting for the winner. All secure saddle horses, and Lily gives the word to "go," and herself starts off in the auto and soon passes them. She gets to the designated hotel and awaits the arrival of the husband-to-be.

Deep down in her heart of hearts Lily loves Will Ross the best of the trio, and rather instinctively the other two feel it. So before the start is made, the pair had tampered with Will's cinch strap. Nearing the end of the race, the cinch breaks and Will falls and badly sprains his ankle. A farmer picks him up and Will has him send a wire to Lily telling of his accident.

Lily receives the message and she discovers that she loves Will best. She hurries to his resting place and there promises to marry him. Remembering the other two contestants, who will be waiting for her at the hotel, she hurries back just as they arrive. She secures an old colored woman and, as the pair come to claim their bride, presents them to Topsy, as the bride she had meant them to have. Will recovers and takes Lily back to her mother as his wife.

THE LOCK OF HAIR (Oct. 6).—Away to war and sweethearts must part. John and Fair Franchon have said over and over again those many little things which lovers always tell. As John is leaving, Franchon gives him a lock of hair with the wish and hope that it will protect him should danger come.

John is away to war now. There are soldiers out on a forage. They enter a humble little home and soon come out with some meagre little parcels of food, while plainly can be heard the pleas of the one inside not to take his all. But the soldiers laugh and a profane answer is all that is made. Now John comes in sight and enters this same home and learns of the sickness and need which the foraging soldiers had taken from.

He returns to camp and denounces the meanness of those who stole from the helpless. A quarrel ensues and blows are struck. John falls and is dying when he begs the now conscience-stricken soldier to take the lock of hair to his Fair Franchon.

LIGHTS AND SHADOWS OF CHINATOWN

Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING PHOTO ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

1000 PROGRAMS PRINTED 65c
5000 $2.50—ALL SENT PREPAID
Circulars, Passes, Salary Receipts, Special Announcements, Shipping Labels, Tickets, Ballots for Voting Contests, same price. Write for samples.
THE NEW IDEA CO., Dept. G,
2925 N. Ringgold St., Philadelphia, Pa.

PATENTS

promptly obtained **OR NO FEE.** Trade-Marks, Caveats, Copyrights and Labels registered. **TWENTY YEARS' PRACTICE.** Highest references. Send model, sketch or photo, for free report on patentability. All business confidential. **HAND-BOOK FREE.** Explains everything. Tells How to Obtain and Sell Patents, What Inventions Will Pay, How to Get a Partner, explains best mechanical movements, and contains 300 other subjects of importance to inventors. *Address,*

H. B. WILLSON & CO. Patent Attorneys
Box 202 Willson Bldg. WASHINGTON, D. C.

LOCAL MOTION PICTURES MADE FOR
10 CENTS
PER FOOT.
SPECIAL EVENT FILM MFRS. CO., Inc.,
248 WEST 35TH ST.,
NEW YORK.

FOR SALE—Films $2.50 to $5 per reel. Two and three reel features $25 up. Used machines $40. New underwriters models $99. Light reducers $15 to $25. Odd slides 5c. sets $1. Model B gas outfits $25. **FOR RENT**—12,000 feet films, any makes, class A, $12, one shipment songs and posters free.
Will buy tents, films, machines.
H. DAVIS, Watertown, Wisconsin.

WANTED—First-class Feature Film man for State Rights' business. Box K, Moving Picture News, 30 West 13th St., New York City

DER KINEMATOGRAPH, DUSSELDORF
The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

NORDISK FILM TIDNING
The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.
Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

PUBLISHED EVERY THURSDAY.
"Das Lichtbild-Theater"
The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.
Editor-Proprietor: KARL NEWMANN
BERLIN SW 68 Fruchstr. Berlin O. 17.
Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 17—The Airman	
July 17—The Legend of the Chrysanthemum	
Sept. 25—Arabian Infamy (Dr.)	

AMERICAN

Sept. 11—Vengeance that Failed	
Sept. 12—Geronimo's Last Raid (2 reels)	
Sept 16—The Fear (Dr.)	1000
Sept. 18—Wun Lung's Strategy (Dr.)	1000
Sept. 19—The Foreclosure (Dr.)	1000
Sept. 23—White Treachery (Dr.)	1000
Sept. 25—Bad Pete's Gratitude (Dr.)	1000
Sept. 30—Calamity Anne's Ward	1000
Oct. 2—The Renegade	1000
Oct. 3—Father's Favorite	1000
Oct. 7—Jack of Diamonds	1000
Oct. 9—A Sister's Devotion	1000
Oct. 10—Reformation of Sierra Smith	1000

NEW YORK MOTION PICTURE CO. "101 Bison"

Aug. 20—The Buffalo Hunt	
Aug. 23—The Reckoning	
Aug. 27—The Bandit's Gratitude	
Aug. 30—The White Lie	
Sept. 3—The Honor of the Tribe	
Sept. 6—An Old Tune	
Sept. 10—The Fugitive	
Sept. 13—A Frontier Child (2 reels)	
Sept. 17—The Penalty	
Sept. 20—The Doctor's Double	
Sept. 24—The Hidden Trail	
Sept. 27—On the Firing Line	

BISON (UNIVERSAL)

Aug. 27—For Love, Life and Riches (Dr.)	
Aug. 31—A Shot in the Dark (Dr.)	
Sept. 10—A White Indian	
Sept. 17—The Ranch Man's Awakening (Dr.)	
Sept. 21—The Massacre of the Santa Fe Trail (2 reels; Dr.)	
Sept. 24—The Sheriff's Reward (W. Dr.)	
Sept. 28—At Old Fort Dearborn (2 reel Hist. Dr.)	

BRONCHO

Sept. 18—Sundered Ties	
Sept. 25—His Better Self	

CHAMPION

Aug. 19—The Bum and the Bomb (Com.)	
Aug. 26—The Foundling	
Sept. 2—The Maid and the Rocks	
Sept. 9—The Trysting Tree (Dr.)	
Sept. 16—The Dummy Director (Dr.)	
Sept. 23—The Rose of the Island (Dr.)	
Sept. 30—Her Whole Story (Dr.)	

COMET

Aug. 24—The Deputy's Duty (W. Dr.)	
Aug. 26—A Divided House	
Aug. 31—The Moonsbiner's Task (Dr.)	
Sept. 2—The Dentist's Dilemma	
Sept. 7—A Waif of the Mountains	
Sept. 9—The Romantic Suicide	
Sept. 14—A Frontier Soldier of Fortune	
Sept. 16—A Roundup in the Hills (Dr.)	1000
Sept. 21—The Heir to Bear Creek Ranch (W. Dr.)	1000
Sept. 23—Reaping the Harvest (Dr.)	1000
Sept. 28—The Rustler's Treachery (W. Dr.)	1000
Sept. 30—The Worth-While Wedding (Com.)	1000
Oct. 5—The Mystery of Mule Ranch (W. Dr.)	1000

ECLAIR

Aug. 27—Dolls	
Aug. 29—The Passing Parade	
Sept. 1—Two Brave Little Hearts	
Sept. 3—The Actress Pulls the Strings	
Sept. 5—The Guest at the Parsonage	
Sept. 8—The Kind Old Man	
Sept. 10—The Marshal's Honeymoon (Com.)	
Sept. 10—The Haunted Bachelor (Com.)	
Sept. 12—The Rancher's Lottery (Com. Dr.)	
Sept. 16—A Marriage of Convenience (Com.)	
Sept. 16—Around Constantinople (Travel)	
Sept. 17—My Wife's Away, Hurrah (Com.)	
Sept. 19—Filial Love (2 reels; Dr.)	
Sept. 22—A Frivolous Heart	
Sept. 22—Through China	
Sept. 24—The Word of Honor (Dr.)	
Sept. 26—The Old Clock on the Stairs (Dr.)	
Sept. 29—Love and Science	
Oct. 1—The Old Doctor's Humanity (Dr.)	
Oct. 3—The Lucky Loser (Com. Dr.)	
Oct. 6—The Lock of Hair (Dr.)	

GREAT NORTHERN

	Feet
Aug. 10—Thou Shalt Not Kill (Dr.)	
Aug. 10—When the Cat's Away (Com.)	
Aug. 17—The Prodigal's Return (Dr.)	
Aug. 24—For Her Sister's Sake (Dr.)	944
Aug. 31—Love is Blind (Dr.)	943
Sept. 7—The Afflicted Governor (Com.)	496
Sept. 7—The Spring Lock (Com.)	457
Sept. 14—Aunt Jane's Will (Com. Dr.)	1000
Sept. 21—Benoit's Fortune (Com. Dr.)	1000
Sept. 28—A Child of Genius (Com.)	679
Sept. 28—A Sly Servant (Com.)	314

GAUMONT

Sept. 3—Refugee's Casket (2 reels)	
Sept. 5—A Midnight Encounter and The Launching of the Imperator	
Sept. 10—Love's Serenade	
Sept. 12—The Plague-Stricken City	
Sept. 17—Queen Elizabeth's Token	
Sept. 19—Kings in Exile (2 Reels)	
Sept. 24—The Heart of a Redman	
Sept. 26—The Stolen Cub	
Sept. 28—Life in Caucasia	
Oct. 1—The Convict's Band	
Oct. 3—Nigoto to the Rescue	
Oct. 5—Zigoto Drives a Locomotive	
Oct. 8—Love's Test	
Oct. 10—A Domestic Treasure	
Oct. 10—The Gorges of Alhuquerque	

GEM

Aug. 13—Babette (Dr.)	
Aug. 20—White Dove's Sacrifice (Dr.)	
Aug. 27—Baby Fingers	
Sept. 3—The Celebrated Case (2 Reels)	
Sept. 10—A Turn of Fate	
Sept. 17—Down by the Sounding Sea (Dr.)	
Sept. 24—The Legend of Montmarte (Dr.)	
Oct. 1—The Convict's Return	

CRYSTAL

Oct. 6—The Girl in the Next Room	
Oct. 6—The Man from the North Pole	

IMP

Sept. 7—Lem's Hot Chocolate	
Sept. 7—Queenie and the Cannibal	
Sept. 9—The Intrigue (Dr.)	
Sept. 12—Human Hearts (Dr.) (2 reels)	
Sept. 14—Dalby the Tomboy and Dick's Predicament	
Sept. 16—The Millionaire Cop (Com.-Dr.)	
Sept. 19—Sweet Alice Ben Bolt (Dr.)	
Sept. 21—The Blind Musician (Dr.)	
Sept. 21—The Exchange of Labels (Com.)	
Sept. 23—Getting Mary Married (Com.)	
Sept. 26—The Parson and the Moonshiner (Dr.)	
Sept. 28—Lie Not to Your Wife (Com.)	
Sept. 28—Curing Huhby (Com.)	
Sept. 30—A Cruel Stepmother	
Oct. 3—A Country Girl	
Oct. 5—He Had But Fifty Cents	
Oct. 5—A Day in an Infant Asylum	

ITALA

Sept. 15—A Woman's Duplicity (Dr.)	
Sept. 22—Toto's Talisman (Com.)	
Sept. 22—A Naugbty Boy (Com.)	
Sept. 29—His First Lawsuit (Com.)	
Sept. 29—A Nail in the Shoe (Com.)	
Oct. 6—Too Many Children (Com. Dr.)	

KEYSTONE

Sept. 23—Cohen Collects a Debt	
Sept. 23—The Water Nymph	
Sept. 30—Riley and Schultze	
Sept. 30—The New Neighbor	

LUX

By Prieur.

Aug. 23—Uncle's Favorite Pudding (Com.)	..	744
Aug. 23—Views of the Livran (Sc.)		239
Aug. 30—The Modern Child (Dr.)		990
Sept. 6—A Cripple's Folly (Dr.)		990
Sept. 13—Tommy's Playmate (Dr.)		980
Sept. 20—The Little Beggar Boy (Dr.)		963

MAJESTIC

Sept. 10—Lola's Sacrifice	
Sept. 15—Cupid vs. Cigarettes	
Sept. 17—Thorns of Success	
Sept. 22—Mary's Chauffeur	
Sept. 24—The Butterfly	
Sept. 29—A Garrison Joke	
Sept. 29—Belligerent Benjamin	
Oct. 1—The Call of the Blood	
Oct. 6—The Little Music Teacher	
Oct. 8—The Winner of the Spoils	
Sept. 29—Belligerent Benjamin	
Sept. 29—A Garrison Joke	
Oct. 1—The Call of the Blood	

MILANO

	Feet
Sept. 14—The Wedding Gift	
Sept. 21—The Two Overcoats	
Sept. 21—Bonifacio in Society	
Sept. 28—The Mysterious Auto	
Sept. 28—Honesty Punished	
Oct. 5—An Alpine Tragedy	

NESTOR FILM COMPANY

Aug. 21—The Alibi (Dr.)	
Aug. 23—A Stubborn Cupid	
Aug. 26—The Story of a Wallet	
Aug. 28—Uncle Bill	
Aug. 30—The Girls and the Chaperon	
Sept. 2—On the Border Line	
Sept. 4—The Evidence	
Sept. 6—The Girls and the Chaperon	
Sept. 9—In the San Fernando Valley (Dr.)	
Sept. 11—The Men Within (Dr.)	
Sept. 13—Those Lovesick Cowboys	
Sept. 16—The Horse Thief's Daughter (Dr.)	
Sept. 18—A Western Vacation (Com.)	
Sept. 20—Won by a Call (Com.)	
Sept. 23—Carl Von Gordon's Family (Com.)	
Sept. 25—The Criminologist (Dr.)	
Sept. 27—Percy, the Bandit (W. Com.)	
Sept. 30—The Old Prospector (Dr.)	
Oct. 4—Hearts and Skirts	

POWERS' PICTURE PLAYS

Sept. 11—His First and Last Appearance (Com.)	
Sept. 13—The Supreme Power	
Sept. 18—All on Account of a Widow (Com.)	
Sept. 20—Fate's Way (Dr.)	
Sept. 25—The Plan That Failed (Com.)	
Sept. 25—Swat the Fly (Com.)	
Sept. 27—Her Ambition (Dr.)	
Oct. 2—Early's Awakening	
Oct. 4—Two Women	

RELIANCE

Aug. 31—Thelma (2 reels)	
Sept 4—The Heart of a Cossack	
Sept. 7—The Bully and the Shrimp	
Sept. 11—Love Knows No Laws	
Sept. 14—For Love of Her	
Sept. 18—Caleb West (Dr.) (2 reels)	
Sept. 21—The Redemption	
Sept. 25—The Geranium	
Sept. 28—The Cuckoo Clock	
Oct. 2—Brothers Under the Skin	

REPUBLIC

Aug. 5—The Octoroon's Sacrifice	
Aug. 12—The Borrowing Simp	
Aug. 19—The Curse of Drink (Dr.)	
Aug. 26—The Pickaninnies and the Watermelons	

REX

Sept. 5—From the Wilds	
Sept. 8—The Ghost of a Bargain	
Sept. 12—The Squatter's Rights (Dr.)	
Sept. 15—Lost, a Husband (Com.)	
Sept. 19—Far-Away Fields (Dr.)	
Sept. 22—The Conflict's End (Dr.)	
Sept. 26—The Old Organist (Dr.)	
Sept. 29—The Hidden Bonds (Dr.)	
Oct. 3—Bob's Deception	
Oct. 6—The Winnings of Silas Pegg	

SOLAX

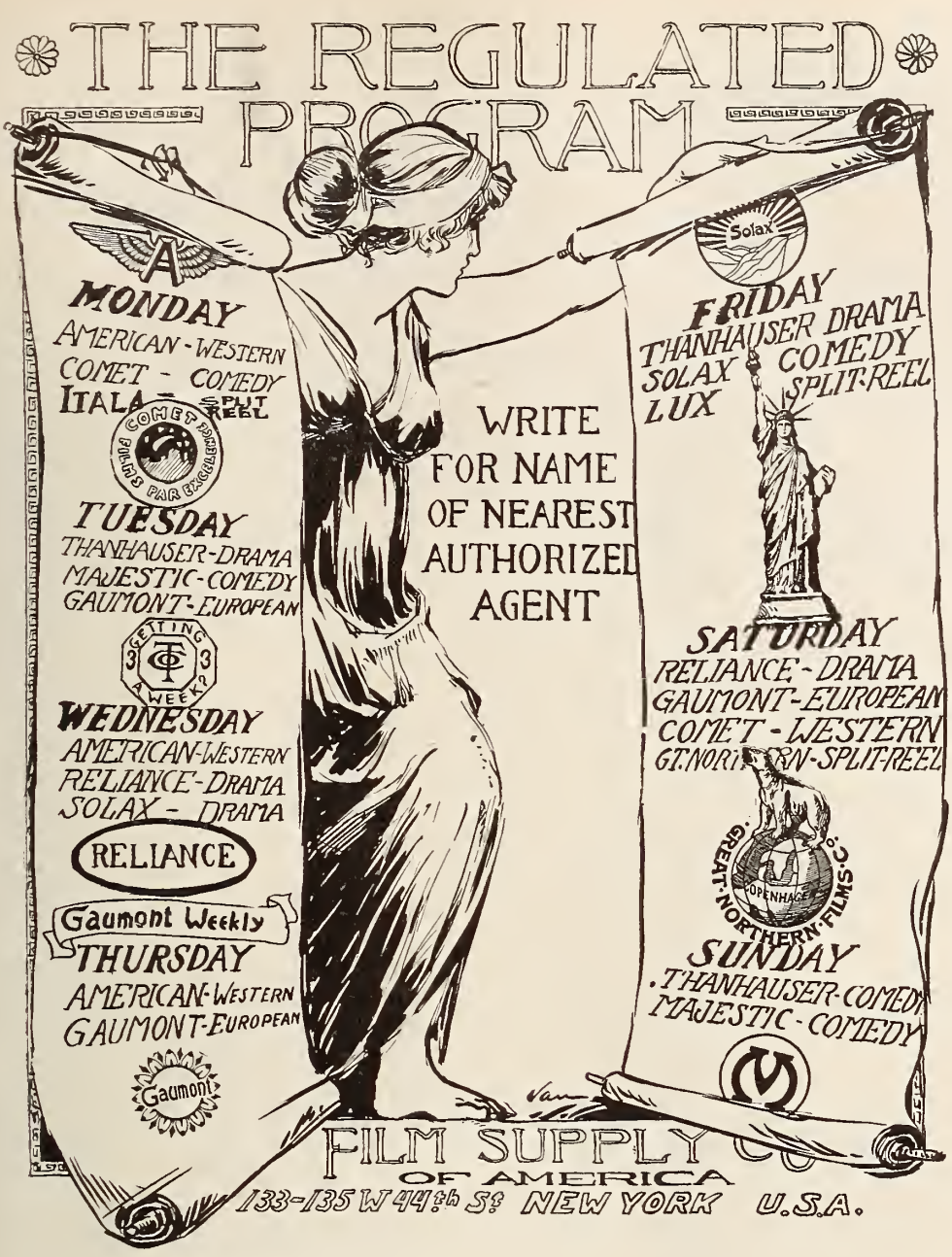
Sept. 12—Fra Diavolo (3 reels), States Rights Feature	
Sept. 13—The Soul of the Violin	
Sept. 25—Dublin Dan (3 reels)	
Sept. 18—The Spry Spinsters	
Sept. 25—For the Love of the Flag	
Sept. 27—Si's Surprise Party	
Oct. 2—The Fugitive	
Sept. 27—The Fugitive	
Oct. 2—Si's Surprise Party	
Oct. 4—The Retreat from Eden	

THANHOUSER COMPANY.

Sept. 1—The Capture of New York	
Sept. 3—The Voice of Conscience	
Sept. 6—His Father's Son	
Sept. 8—Don't Pinch My Pup	
Sept. 10—A Star Reborn	
Sept. 13—The Birth of the Lotus Blossom	
Sept. 15—Orator, Knight and Cow Charmer	
Sept. 17—The Mail Clerk's Temptation	
Sept. 20—Two Souls	
Sept. 29—Please Help the Pore	
Oct. 1—Letters of a Lifetime	
Oct. 4—The Warning	

VICTOR

Sept. 13—All for Love	
Sept. 20—Flo's Discipline (Com.)	
Sept. 27—The Advent of Jane (Dr.)	
Oct. 4—Tangled Relations	



The Moving Picture News
RECOGNIZED AS THE OPERATORS' FRIEND
THE SCENARIO WRITERS' GUIDE
25c
SUBSCRIBE NOW
FOR BALANCE OF YEAR
25c

THE STOLEN CUB

(Gaumont, Sept. 26th.)

Another of the wild animal series of films upon which the Gaumont Company has been focusing a portion of its energy has come under our notice. This time it is the story of a mother bear and her stolen cub. The scene of the story is laid in the Canadian forests. A trapper in wandering through the woods, comes upon a young bear cub which he promptly takes possession of, carrying it home to his wife and children for a pet. The young cub becomes very much domesticated, and it is quite amusing to watch the children feeding it from a bottle.

The mother bear coming back to the spot where she left her baby, finding it gone, is consumed with grief and continues to hunt for the cub.

One day when the trapper is away on an important mission some distance from home, his wife grows anxious as to what may have befallen him. This scene shows she and her children awaiting the return of the trapper. All at once they hear a noise outside the door which they interpret as his approach to the cabin. The mother opens the door, and as quickly closes it again, her face depicting the utmost terror for without the door, instead of her returning husband, is the old mother bear, who proceeds to paw and press inward on the door, making it creek almost off its hinges.

In the meantime the trapper has been waylaid by robbers, who have shot at him, rolled him over an embankment and left him unconscious, rifling at the same time his pockets and taking all that he had.

However, on awakening from the unconscious condition in which they have left him, he makes his way home, arriving just in time to shoot the bear and save his family.

The film is an excellent study on the bear and worthy of the highest commendation.

ITALA FILMS TO BE RELEASED THROUGH FILM SUPPLY COMPANY OF AMERICA.

It has been announced that the Itala Films will in future be released through the Film Supply Company. This will in no way conflict with those which are still in the possession of the Mutual Film Corporation, and which will be released by them according to their dates of issue.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Aug. 15—An Interrupted Elopement (Com.)
Aug. 15—The Tragedy of a Dress Suit (Com.)
Aug. 19—With the Enemy's Help (Dr.).....1000
Aug. 22—A Change of Spirit (Dr.).....1000
Aug. 26—Mr. Grouch at the Seashore (Com.)
Aug. 26—Through Dumb Luck (Com.).....
Aug. 29—A Pueblo Legend.....
Sept. 2—In the North Woods (Dr.).....
Sept. 5—Getting Rid of Trouble (Com.)..
Sept. 5—He Must Have a Wife (Com.).....
Sept. 9—An Unseen Enemy (Dr.) .....
Sept. 12—Blind Love (Dr.) .....
Sept. 16—Stern Papa (Com.).....
Sept. 16—Love's Messenger (Com.).....
Sept. 19—Two Daughters of Eve (Dr.).....
Sept. 23—Friends (Dr.) .....
Sept. 26—A Disappointed Mamma (Com.)....
Sept. 26—A Mixed Affair (Com.).....

CINES

C. Kleine

Sept. 7—Picturesque Sardinia, Italy (Sc.).. 230
Sept. 10—Scenes Along Salerno Coast, Italy (Sc.) 140
Sept. 10—The Conspiracy of Catiline (Dr.).. 885
Sept. 14—Honors Divided (Dr.).....1075
Sept. 17—Amalfi, Italy (Scenic); and A Gun Factory (Ind.); and Traditional Customs in Southern Italy (Top.) 1005
Sept. 21—Betrayed for Love (Hist.-Dr.)....1000
Sept. 24—Castrovillari, So., Italy (Sc.).... 335
Sept. 24—A Cavalier's Romance (Dr.)..... 665
Sept. 28—Quaint Sights in Sardinia (Sc.).. 205
Sept. 28—Reuben and the Boys (Com.)....
Oct. 1—The Island of Malta (Sc.)..... 460
Oct. 1—How a Brave Man Died (Hist. Dr.) 540
Oct. 5—Laino, Southern Italy (Sc.)..... 300
Oct. 5—Trifle Not With Love (Com.)..... 700
Oct. 8—A Glimpse of Sicily (Sc.)..... 250
Oct. 8—Artistic Glass Work (Indust.).... 300
Oct. 8—The Wonder Powders (Com.)..... 450
Oct. 12—Trailing the Counterfeiters (Dr.)..1000

EDISON

Aug. 21—Mr. Pickwick's Predicament (Com.) 1000
Aug. 23—The Cub Reporter (Dr.).....1000
Aug. 24—The War on the Mosquito (Edu.) 1000
Aug. 27—Alone in New York (Dr.)..... 1000
Aug. 28—Helping John (Com. Dr.).....1000
Aug. 30—The Boy and the Girl (Dr.).....1000
Aug. 31—Simla (Sc.) 1000
Sept. 3—The Triangle (Com.-Dr.).....1000
Sept. 4—Aladdin Up to Date (Com.).....1000
Sept. 6—Believe Me, If All Those Endearing Young Charms (Dr.).....1000
Sept. 7—Bridget's Sudden Wealth (Com.)..1000
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912.. 400
Sept. 10—The Manufacture of Paper, Maine (Ind.) 1000
Sept. 11—The Stranger and the Taxicab (Com.) 1000
Sept. 13—The Dam Builder (Dr.) 100
Sept. 14—The Rescue, Care and Education of Blind Babies 1000
Sept. 23—Benares and Agra, India (Sc.).... 350
Sept. 23—How Bobby Joined the Circus (Com.) 650
Sept. 24—The Little Girl Next Door (Dr.)..1000
Sept. 25—Cynthia's Agreement (Com.).....1000
Sept. 27—Mary in Stageland (Dr.).....1000
Sept. 28—'Ostler Joe (Dr.).....1000
Sept. 30—Calumet "K" (Dr.).....1000
Oct. 1—The Girl From the Country (Dr.)..1000
Oct. 2—Olympic Games, Pittsburgh, Y. M. C. A. (Des.) 300
Oct. 2—The Green-Eyed Monster (Com.).. 700
Oct. 4—Cashmere (Sc.) 1000
Oct. 5—The Usurer's Grip (Dr.).....1000
Oct. 7—A Curable Disease (Dr.).....1000
Oct. 8—Under False Colors (Dr.).....1000
Oct. 9—Uncle Mun and the Minister (Com.) 1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1025
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)..1000
Oct. 15—Glimpses of Bermuda (Sc.)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650

ESSANAY FILM CO.

Aug. 10—The Little Sheriff.....
Aug. 13—Broncho Billy's Last Hold-up (Dr.) 1000
Aug. 15—An Adamless Eden (Com.).....1000
Aug. 16—The Magic Wand (Juvenile).....1000
Aug. 23—Work in a U. S. Arsenal (Edu.)..
Aug. 23—A Water Fight (Com.).....
Aug. 24—The Government Test (Dr.).....
Aug. 17—On the Moonlight Trail (Dr.)....1000
Aug. 20—The Return of Becky (Dr.).....
Aug. 22—A Corner in Whiskers (Com.).....
Aug. 23—Her Adopted Father (Dr.).....
Aug. 24—Broncho Billy's Escapade (Dr.)....
Aug. 27—Alkali Ike Plays the Devil (W. Com.) 1000

Feet

Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.)....1000
Sept. 3—Back to the Old Farm (Dr.).....1000
Sept. 5—The Wildman (Com.).....1000
Sept. 6—Twilight (Dr.) 1000
Sept. 7—The Ranchman's Trust (Dr.) ....
Sept. 10—A Woman of Arizona (Dr.).....1000
Sept. 12—The Listener's Lesson (Com.).....1000
Sept. 13—Billy McGrath's Love Letters (Com.) 1000
Sept. 14—Broncho Billy Outwitted (Dr.)....1000
Sept. 17—Neptune's Daughter (Dr.).....
Sept. 19—The Mixed Sample Trunks (Com.)
Sept. 20—The Love Test (Com.) .....
Sept. 21—"Alkali" Ike's Pants (Com.).....

LUBIN

Sept. 5—The Smuggler (Com.).....
Sept. 6—A Romance of the Coast (Dr.)..
Sept. 7—Little Family Affair (Com. Dr.)..
Sept. 9—The Halfbreed's Sacrifice (Dr.)...
Sept. 11—A Redhot Courtship (Com.).....
Sept. 12—Betty and the Roses (Dr.).....
Sept. 13—Never Again (Com.).....
Sept. 13—Buster and the Pirates.....
Sept. 14—A Trustee of the Law.....
Sept. 16—The Sleeper .....
Sept. 18—When Father Had His Way.....
Sept. 20—Turpentine Industry.....
Sept. 20—No Trespasssing.....
Sept. 21—His Pair of Pants.....
Sept. 23—A Gay Time in Quebec.....
Sept. 25—The Renegades .....
Sept. 26—Swimming and Life Saving.....
Sept. 26—Buster and the Gypsies.....
Sept. 27—Glued .....
Sept. 27—The Water Wagon.....
Sept. 28—The Doctor's Debt.....
Sept. 30—A Girl's Bravery (Dr.).....
Oct. 2—The Amateur Iceman High Class (Com.) .....
Oct. 3—The Physician of Silver Gulch (Dr.) .....
Oct. 4—Collection Day (Com.) .....
Oct. 4—Spoony Sam (Com.) .....
Oct. 5—His Life (Dr.).....

G. MELIES

Aug. 15—Romance at Catalina.....
Aug. 22—The Moth and the Flame (Dr.)...1000
Aug. 29—His Partner's Share (Dr.).....1000
Sept. 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Dr.).....1000
Sept. 19—The Prisoner's Story (Dr.) 1000
Sept. 26—The Beach Combers (Dr.).....1000
Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the West .....

PATHE FRERES

Aug. 27—A Prince of Israel (Bib.).....
Aug. 28—The Live Wire (D .).....
Aug. 29—The Detective's Desperate Chance (W. Dr.) .....
Aug. 29—The Armless Wonder.....
Aug. 30—The Musketeer's Love (Hist. Dr.).
Aug. 31—An Aeroplane Love Affair (Com.).
Sept. 2—Pathe's Weekly No. 36.....
Sept. 3—Beat rix d'Este (Dr.).....
Sept. 4—Locked Out of Wedlock (Com.)
Sept. 5—The Penalty Paid (Dr.).....
Sept. 6—Whiffles and the Magic Wand (Com.); and The Bud, the Leaf and the Flower (Sci.).....
Sept. 7—Gee! My Pants! (Com.).....
Sept. 9—Pathe's Weekly No. 37.....
Sept. 9—The Blighted Son (Dr.).....
Sept. 10—Love's Progress (Dr. Com.).....
Sept. 10—A Little Journey in Tunis (Custom)
Sept. 11—Black Beauty (Dr.).....
Sept. 12—Anguished Hours (Dr.).....
Sept. 13—Ford Her Lord (Dr.).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel.....
Sept. 14—Saved at the Altar (Dr.).....
Sept. 16—Pathe's Weekly No. 38.....
Sept. 17—The Elopement (Com.).....
Sept. 17—Gerone—the Venice of Spain (Tr.)
Sept. 18—The Bandit's Spur (W. Dr.)....
Sept. 19—The Desperado (W. Dr.) .....
Sept. 20—Max's Tragedy (Com.).....
Sept. 20—The Edmunds Klamm Ravine (Tr.)
Sept. 21—Silver Moon's Rescue (Dr.).....
Sept. 23—Pathe's Weekly, No. 39.....
Sept. 25—Pals (Dr.) .....
Sept. 26—Glacier National Park (Sc.).....
Sept. 26—The Andrew .....
Sept. 28—The Filibuster's Ship (Dr.).....
Sept. 30—Pathe's Weekly, No. 40.....
Sept. 30—The Man Hunt (Dr.).....
Oct. 1—A Well Washed House .....
Oct. 1—Evolution and Life of a Silk Worm (Edu.) .....
Oct. 2—At the Burglar's Command (Com.)
Oct. 3—Theodore Roosevelt .....
Oct. 3—Experiments with Liquid Air.....
Oct. 4—A Ship Boy's Grip (Dr.).....
Oct. 5—A Redman's Loyalty (Dr.).....

KALEM CO.

Feet

Sept. 7—The Darling of the C. S. A.....1000
Sept. 9—The Girl Reporter's Big Scoop (Dr.)1000
Sept. 11—Dr. Skinnem's Wonderful Invention (Com.) .....
Sept. 11—The Ancient Port of Jaffa (Sc.)
Sept. 13—The Street Singer (Dr.).....1000
Sept. 14—A Railroad Lochinvar (Com.-Dr.)..1000
Sept. 16—The Parasite (Dr.).....1000
Sept. 18—In Peril of Their Lives (Dr.)....
Sept. 20—Chips of the Old Block (Com.)....
Sept. 20—Tilley's Bird Farm (Edu.).....
Sept. 21—The Grit of the Girl Telegrapher (Dr.) 1000
Sept. 23—Fat Bill's Wooing (Com.).....
Sept. 23—Roost, the Kidder (Com.).....
Sept. 25—Queen of the Kitchen (Com.).....
Sept. 25—Along the River Nile (Sc.).....
Sept. 27—The Heart of John Grimm (Dr.)..1000
Sept. 28—The Apache Renegade (Dr.).....1000

SELIG

Aug. 30—Just His Luck (Farce-Comedy)....
Aug. 30—Frenzied Finance (W. Com.).....
Sept. 2—As the Fates Decree (Dr.).....1000
Sept. 3—An Equine Hero (Dr.).....1000
Sept. 5—Serg. Byrne of the N. W. M. P. (Dr.) 1000
Sept. 6—Circumstantial Evidence (Dr.)....1000
Sept. 9—The House of His Master (Dr.)..1000
Sept. 10—The Fighting Instinct (Dr.).....1000
Sept. 12—The Indelible Stain (Dr.).....1000
Sept. 13—The Trade Gun Bullet (Dr.).....1000
Sept. 16—The Substitute Model (Dr.).....1000
Sept. 17—The Brand Blotter (Dr.).....1000
Sept. 19—Into the Genuine (Dr.).....1000
Sept. 20—Life and Customs of the Winnebago Indians (Dr.) 1000
Sept. 23—A Detective's Strategy (Dr.).....1000
Sept. 24—The Cattle Rustlers (Dr.).....1000
Sept. 25—Partners (Dr.).....1000
Sept. 26—The Pity of It (Dr.).....1000
Sept. 27—The Borrowed Umbrella (Com.)..
Sept. 27—Harvesting Alfalfa in New Mexico (Ind.) .....

URBAN ECLIPSE

G. Kleine

Aug. 21—A Day in the German Navy (Top.). 400
Aug. 28—The Golden Curl (Dr.).....1020
Sept. 4—An Eccentric Sportsman (Com.).. 455
Sept. 4—Small Game at the Zoo (Sc.)..... 165
Sept. 4—From Lauterbrunnen to Murren, Switzerland (Sc.) 380
Sept. 11—Glimpses of St. Petersburg (Sc.) 360
Sept. 11—And Chemical Action (Ed.)..... 180
Sept. 11—And Winter Sports in Moritz.... (Topical) 485
Sept. 18—New Plymouth (Scenic); and A Country Holiday (Com.)..... 980
Sept. 25—The Sacrifice (Dr.).....1000
Oct. 2—A Trip Through Belgium (Travel) 500
Oct. 2—A Foe to Race Suicide (Com.).... 500
Oct. 9—Through Derbyshire Dales (Sc.)... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700

VITAGRAPH

Aug. 12—Ingenuity 700
Aug. 13—The Heart of Esmeralda.....1000
Aug. 14—Vultures and Doves.....1000
Aug. 16—A Bogus Napolcon.....1000
Aug. 17—Two Battles 1000
Aug. 19—Her Grandchild 1050
Aug. 20—Lovesick Maidens of Cuddleton....1000
Aug. 21—The Ancient Bow.....1000
Aug. 23—Saving an Audience.....1000
Aug. 24—On Board Kaiser Wilhelm II..... 388
Aug. 24—The Party Dress 614
Aug. 27—Flirt or Heroine.....1000
Aug. 28—Two Cinders 555
Aug. 28—Bumps 477
Aug. 30—Written in the Sand.....1000
Aug. 31—The Bond of Music.....1000
Aug. 26—A Double Danger.....
Sept. 2—Tommy's Sister .....
Sept. 3—Coronets and Hearts.....
Sept. 4—Capt. Barnacle's Legacy.....
Sept. 6—Bunny's Suicide .....
Sept. 6—She Wanted a Boarder.....
Sept. 7—A Wasted Sacrifice .....
Sept. 9—Patio Days .....
Sept. 10—The Higher Mercy.....
Sept. 11—The Hindoo Curse.....
Sept. 13—The Loyalty of Sylvia.....
Sept. 14—Popular Betty.....
Sept. 14—Fortunes in a Teacup.....
Sept. 16—Capt. Barnacle's Waif.....
Sept. 17—The Troubled Trail.....
Sept. 18—A Vitagraph Romance.....
Sept. 20—The Indian Mutiny .....
Sept. 21—Adventure of the Italian Model..
Sept. 23—Bobby's Father .....
Sept. 24—His Lordship, the Valet .....
Sept. 25—Bill Wilson's Gal.....
Sept. 26—The Signal Fires.....
Sept. 27—The Counts; and Weary Starts Things in Pumpkinville.....
Sept. 28—Irony of Fate .....
Sept. 30—Her Choice .....

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Agfa"
Celluloid Positive Celluloid Negative
NON-FLAM AND POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Abonnement 1 fr. pour le monde entier
CINÉMA-REVUE
Journal indépendant d'Informations
Supplement mensuel à "Cinema"
Annuaire de la projection fixe et animée
Numéro spécimen sur demande
Bureau 118, rue d'Assas Paris

WRITE OR WIRE FOR INFORMATION ON
STATE RIGHTS
FOR THE BIG THREE REEL ALL-STAR FEATURE PRODUCTION HEAVILY ADVERTISED FROM COAST TO COAST
DUBLIN DAN
THE IRISH DETECTIVE
THE THRILLING AND SENSATIONAL MELODRAMA—A TENSE STORY OF CRIME, CONSPIRACY AND PUNISHMENT—AN EMPHATIC BOX-OFFICE ATTRACTION WITH THE INIMITABLE
BARNEY GILMORE
WRITE FOR SAMPLE COPIES OF ATTRACTIVE ADVERTISING MATTER WHICH INCLUDES THREE SHEETS, TWO KINDS OF ONE SHEET, HALF-SHEET LOBBY DISPLAY, ILLUSTRATED HERALDS AND COLORED SLIDES.

REGULAR ATTRACTIONS COMING
Si's Surprise Party
Released Wednesday, October 2nd
The Return from Eden
Released Friday, October 4th
Canned Harmony
Released Wednesday, October 9th
Darktown Aristocrats
Released Friday, October 11th
Solax Company
FORT LEE, NEW JERSEY

In writing to advertisers please mention "MOVING PICTURE NEWS"

THE THANHOUSER THREE-A-WEEK

SUNDAY, SEPTEMBER 29

"Please Help the Pore"

So read the placard on a toy hand-organ that a little girl played mournfully in the park. She wasn't poor at that, but she had heard her father speak of his need of a sum of money and decided to raise it for him! Instead she "raised" the miser who held her father's note—with the strains of the toy organ. She won his heart, too, the cute kiddie, and the day for her sorely-pressed parent.

TUESDAY, OCTOBER 1.

"Letters of a Lifetime"

A dying bachelor of wealth stumbles over some old letters, and they call back the happy days of the past. He knows he has every comfort that money can buy—except friends—but the recollections the letters bring prove there is still a void. He is reminded of his brother, who remained poor through marrying, but who found happiness in his poverty. His reflections make an unusual film.

FRIDAY, OCTOBER 4.

"The Warning"

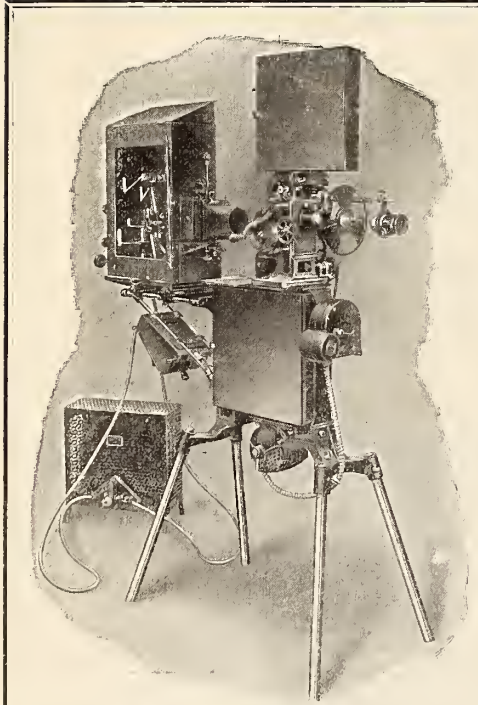
This story with the remarkable "twist" will work greater benefit for the temperance cause than an army of solemn lecturers. Be sure to let all the temperance, mission, reform and uplift societies roundabout know you have it. A man addicted to drink takes his motherless son with him on a fishing trip. What seems to be the child's actual adventure completely sobers the father and he renounces the "cup that cheers" for all time.

THANHOUSER CO. **New Rochelle, New York**

Film Supply Company Agents for U. S. and Canada

ADVERTISERS GET RESULTS

FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry



WORKING DAY AND NIGHT

TO MAKE DELIVERIES ON

Power's Cameragraph No. 6A

That's one thing—among many—that Power's Cameragraph does. It works "day and night," every day in the year. It stands up under wear and tear.

And because of the recognized superiority of this machine, we are now working "day and night" also to keep abreast of our orders.

Already possessed of the largest factory in the world producing moving picture machines, we have, this week, been compelled to greatly enlarge our quarters.

Business is wonderfully good with us, but we reassert this is no spurt. It is a healthy increase, and is due to the fact that the trade knows they must have the best and are realizing WHO MAKES IT.

In a word, our growth is the result of absolute merit which has kept Power's Cameragraph at the head for fifteen years.

Let us write you about our latest model No. 6A. Let us tell you of our many new improvements—our Loop Setter for one thing.

POWER'S DOES OVER 60 PER CENT OF THE MOVING PICTURE MACHINE BUSINESS. WHY? BECAUSE IT IS STAMPED WITH THE APPROVAL OF THE MOVING PICTURE INDUSTRY AS THE BEST MACHINE ON EARTH.

Write for catalogue D now.

NICHOLAS POWER COMPANY

90 Gold Street, New York City

For fifteen years the leading makers of motion picture machines.

In writing to advertisers please mention "MOVING PICTURE NEWS"

THE CITY OF NEW YORK.
DEPARTMENT OF
WATER SUPPLY, GAS AND ELECTRICITY.
COMMISSIONER'S OFFICE.
13-21 PARK ROW.

HENRY S. THOMPSON,
COMMISSIONER
J. W. F. BENNETT,
DEPUTY COMMISSIONER
J. L. PULTZ,
SECRETARY

NEW YORK, July 24, 1912.

The Precision Machine Co.,
321-3 East 34th Street,
City.

Gentlemen:-

Upon recommendation of the Engineers I would notify you, in response to your letter of July 17th, that your Simplex Projector, a moving picture machine, designed for motor operation, is hereby approved for use in this city when installed in accordance with our general requirements for apparatus of this class.

Kindly forward five sets of illustrations and descriptive matter to this office for distribution to our various borough offices.

Very truly,

Commissioner.

Advisory Board
of Engineers.

Secretary.

SENSATIONAL—COLOSSAL—HISTORICAL
MILITARY PRODUCTION

"CUSTER'S LAST FIGHT"

OCTOBER 4th

IN THREE REELS

The Most Stupendous Production Ever Conceived, Costing the NEW YORK MOTION PICTURE CO. a Fortune to Make

GENUINE "101" BISON

Reproduction of the Most Sensational Incident in the U. S. Army, in which

1000 INDIANS

AND

1000 SOLDIERS

Engaged in a Battle to the Death in which Custer's Troops Were Completely Annihilated

NOT ONE MAN ESCAPED FROM "THE CIRCLE OF DEATH"

ONE, THREE and EIGHT SHEET LITHOGRAPHS

SPECIAL EIGHT PAGE BOOK, PROFUSELY ILLUSTRATED WITH HALF-TONE ENGRAVINGS. BOOK IT—BILL IT—AND GET IN ON THE GREATEST ATTRACTION EVER SEEN IN A THEATER

NEW YORK MOTION PICTURE COMPANY

150 EAST 14th STREET, NEW YORK CITY

MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

OCT 3 1912

MOVING PICTURE NEWS

VOLUME VI
No. 13

SEPTEMBER 28
1912

"GUY MANNERING"
Reliance (two reel) Release of October 9

PRICE TEN CENTS

THEODORE ROOSEVELT!

Copyright by Underwood & Underwood

WONDERFUL PERSONALITY
OF
GREAT HISTORY MAKER
IN
2,000 FEET OF FILM
NOW READY—15c. per foot

Don't take time to write, wire your order!

POSTERS—HERALDS—CARDS

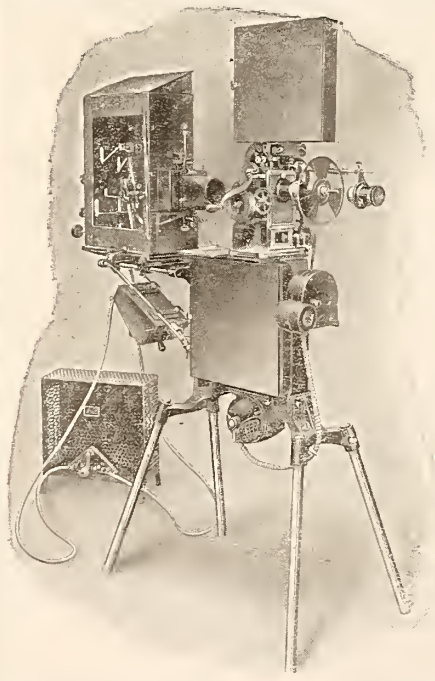
-: COMING :-

"THE BLACK CAT or IN A WOMAN'S GRIP"
Wonderful dramatic feature of underworld life.
Released Oct. 1st in Three Reels. (Vitascope Co. of Berlin)

"THE MIKADO'S FUNERAL"
A Gorgeous Spectacle.

"THE FATAL SHOT"
Sensational Vitascope Feature.

General Film Publicity & Sales Co.
145 West 45th Street, New York
H. A. SPANUTH, Pres.



CHOOSE RIGHT

THE SIGNBOARD TO SUCCESS IS

POWER'S CAMERAGRAPH No. 6A

Your machine points the way to prosperity or failure. It must be the best to meet competition and start you on the easy road to success.

POWER'S CAMERAGRAPH has for fifteen years expressed the best in moving picture machines. We are too old to go backward, so we have advanced a few strides in our new equipment: No. 6A as follows:

ARC LAMP: 100 amp. capacity, 14 adjustments, will take ¾" carbon, 6" lower, 12" upper.

LAMP HOUSE: Excellent ventilation, large, roomy door each side; lamp more accessible.

STAND: All iron, 14" magazine built in.

This mentions a few improvements which make for greater efficiency.

POWER'S NOW BETTER THAN EVER.

Let us send you catalogue D with full details.

NICHOLAS POWER COMPANY
90 Gold Street, New York City

For fifteen years the leading makers of motion picture machines.

SPARKLING COMEDY IN SPLIT REELS

KEYSTONE FILMS

"THE BEATING HE NEEDED"

OCT. 7

An amusing story of an effeminate college boy who was sent West to make a man of him. The plan failed till his father gave him the beating he needed.

"PEDRO'S DILEMMA"

OCT. 7

A clever comedy of Spanish life, involving an elopement. Papa tries to prevent it and follows the wrong couple, with comical results.

KEYSTONE FILM COMPANY **150 E. 14th Street, New York City**

MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

"AN INDIAN LEGEND"

Released Wednesday, Oct. 9

A beautifully photographed subject, showing an Indian legend in which the son of an Indian agent carries on a courtship of a beautiful Indian girl. Later he transfers his affections, and the grief of the Indian girl over his marriage to her white rival leads the Indians to attack the whites, and wonderful scenes of battle are shown. The Indian girl's brother kills the man, and the Indian girl ends her life in the water. Every day her spirit comes forth from the lake and she weeps and wails, then disappears.

BRONCHO MOTION PICTURE CO.

150 East 14th Street, New York City

MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

ECLAIR

TUESDAY, OCTOBER 8th

"ALL ON ACCOUNT OF A RING"

and

"SURPRISING ELIZA"

Two gloom dispellers, or twenty minutes in Happy Land.

THURSDAY, OCTOBER 10th

"A CHOICE BY ACCIDENT"

A comedy drama properly balanced, at times uproariously funny, then tremendously dramatic.

SUNDAY, OCTOBER 13th

"THE WHITE BONNET"

There is not a man so hardened, not a woman so cruel nor a child so perverted but will give way to tears over this striking little Paris ECLAIR drama.

FILMS of QUALITY

ECLAIR FILM CO., 225 W. 42nd St., New York City, N.Y.

"Agfa"

Celluloid Positive Celluloid Negative

AND

NON-FLAM POSITIVE

(Made Under License of the Patentee)

RAW FILM SUPPLY CO.

15 E. 26th St. NEW YORK

Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

SPECIAL—Send us 25 cents in Stamps or Coin and we will send you the Moving Picture News for balance of year (three months).

Abonnement 1 fr. pour le monde entier

CINÉMA-REVUE

Journal indépendant d'Informations
Supplement mensuel à "Cinema"
Annuaire de la projection fixe et animée
Numéro spécimen sur demande
Bureau 118, rue d'Assas Paris

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

In writing to advertisers please mention "MOVING PICTURE NEWS"

THANHOUSER

FILM

"EVERYBODY'S BOOKING IT!"

SUNDAY, OCTOBER 6

A SIX-CYLINDER ELOPEMENT

A boy, a girl and a "red devil" are the features of this mile-a-minute comedy.

TUESDAY, OCTOBER 8

MISS ROBINSON CRUSOE

Adventures of a girl who was shipwrecked in the tropics. Issued in two reels with (last half of last reel) the novelty

SPECIMENS FROM N. Y. ZOOLOGICAL PARK

No Friday release on the 11th because of two-reeler of of preceding Tuesday.

And Then: OCT. 29

"PUT YOURSELF IN HIS PLACE," the great love story by Charles Reade.

And in November and December

"FOREST ROSE," an adaptation of Emerson Bennett's story of the early West.

"THE WOMAN IN WHITE," Wilkie Collins' story-classic reproduced in what will become a film-classic.

"THE STAR OF BETHLEHEM," a Thanhouser Masterpiece.

THANHOUSER CO.

NEW ROCHELLE, N. Y.

NOTHING TO BEAT IT AS AN

EXCLUSIVE TERRITORY PROPOSITION

A FEW FERTILE AND RICH STATES STILL OPEN FOR THE BIG THREE REEL ALL-STAR FEATURE PRODUCTION HEAVILY ADVERTISED FROM COAST TO COAST.

DUBLIN DAN

THE IRISH DETECTIVE

THE THRILLING AND SENSATIONAL MELODRAMA—A TENSE STORY OF CRIME, CONSPIRACY AND PUNISHMENT—AN EMPHATIC BOX-OFFICE ATTRACTION WITH WELL-KNOWN

BARNEY GILMORE

ABUNDANCE OF ADVERTISING MATTER

TWO KINDS OF ONE-SHEETS, THREE-SHEETS, HALF-SHEET LOBBY DISPLAYS IN THREE COLORS—COLORED SLIDES AND ILLUSTRATED HERALDS. WRITE FOR SAMPLES.

REGULAR RELEASES

(Through Film Supply Company)

Canned Harmony

Released Wednesday, October 9th

A Fool and His Money

(The new title for darktown aristocrats)

Released Friday, October 11th

The Gold Brick

Released Wednesday, October 16th

Solax Company

FORT LEE, NEW JERSEY

Genuine "101" BISON HEADLINERS

THE SERGEANT'S BOY

2 REELS **OCT. 11** **2 REELS**

A cyclonic presentation of war and heroism, with scene upon scene of overwhelming spectacularism, unfolding a story of military life combining thrilling sensationalism and peerless dramatic rendition.

ORPHANED BY THE SAVAGE ATTACK OF THE INDIANS, LITTLE TOM IS SAVED FROM THE MAELSTROM OF DEATH AND ADOPTED BY THE SERGEANT. An attachment springs up between Tom and the Colonel's daughter, which embarrasses the parents when ten years later the Colonel wishes her to marry Captain Palmer. The romance is ended by fate, when, during a disastrous battle, the rivals fight side by side and Tom is killed. The finish of the picture is a solemn military funeral, witnessed by the heart-broken girl.

NEW YORK MOTION PICTURE CO.

150 EAST 14TH STREET, NEW YORK CITY

MUTUAL FILM CORPORATION, 60 WALL ST., SOLE AGENT FOR U. S. AND CANADA

In writing to advertisers please mention "MOVING PICTURE NEWS"

C CI.B258964

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY.
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **September 28, 1912** **Number 13**

OCT 5 1912

CINEMATOGRAPHY AS AN EDUCATOR

THE advances that are being made in the art are beginning to receive due notice from the press all over the country. It is hard to pick up a paper now without seeing some special mention made of some trade or science being exploited by Cinematography.

The moving picture will assist the National Mouth Hygiene Association in an educational campaign to be country wide. Through Cinematography better teeth, improved general health and increased efficiency for school children will be a reality. Score another point for Cinematography. It is an honor to be connected with such an industry that can impress temperance lessons—teach hygiene and promote increased efficiency among the children of our broad land. It only goes to prove what I have long asserted, both in writing and in speaking—namely, that the right kind of moving pictures will tend to uplift, educate and refine men, women and children. I am glad to see that the public press, lay and religious, is appreciating the fact. The story put out by the National Mouth Hygiene Association was written by William Lord Wright, of the News staff, and we are proud that the News is connected so closely with such an important undertaking.

With a view to establishing a free dental clinic and free dental inspection in the schools, similar to the German system, the Toledo Dental Association will have exhibited in several of the moving picture shows Mr. Wright's story picturing the trouble that toothache made in an hour in the Jones family. Serio-comic situations shown are followed on the film by others showing in detail how it is proposed to carry on the school dental inspection, how defective teeth of children of parents in poor circumstances will be treated at the free clinic and how a dental nurse will give instructions and see that the orders of the inspecting dentists are enforced.

In Washington this week union sessions were held of the National Dental Association, National Mouth Hygiene Association and District of Columbia Dental Society. The National Mouth Hygiene Association is composed of laymen as well as dentists and included on its board of governors are Horace Fletcher, of "Fletcherizing" fame, president; Dr. Eugene H. Porter, Commissioner of Health of New York State; Mrs. Ella Flagg Young, Superintendent of the Chicago schools; Miss Martha Taylor, of the Department of Child Hygiene, Russell Sage Foundation; Dr. W. A. Evans, former Commissioner of Health in Chicago, who made his department famous for efficiency, and many other eminent men and women.

Dr. L. L. Zarbaugh, of Toledo, is chairman of the national committee that prepared the moving picture film. Dr. Zarbaugh, with Dr. W. G. Ebersole, of Cleveland, and other members of the committee, presented that phase of the work fully at the meetings in Washington Friday and Saturday of last week.

There will be fifty copies of the film made for presentation in as many different cities. The films will be given free to managers of picture shows and arrangements have already been made for their public presentation in Ohio, Indiana and Kentucky, in Cuba and the Philippine Islands and on United States battleships.

In Germany, dental inspection in the schools is compulsory. It has been demonstrated that the system not only promotes general health and efficiency, but that it is a wonderful preventive of tuberculosis, the germs of which find incubators in diseased and defective teeth.

Results are obtainable, also, nearer home. Dr. G. C. Ashmun, president of the Cleveland Board of Education, reports that 20,890 pupils received dental inspection in that city. Of that number 97 per cent. had faulty or diseased mouths. Reliably conducted psychological tests in a class of 27 children, selected as having the greatest oral defects in a school of 846 pupils, gave an average increase in their efficiency of 99.8 per cent.

In addition to the above, the cause of temperance is being exploited by the moving picture show. It is exceedingly interesting to read such editorials as the following in the New York Sun:

REAL AGENTS OF TEMPERANCE

The testimony of the liquor sellers of Schuyl-

kill county, Pensylvania, that their trade has been seriously injured by the competition of moving picture shows comes from a source and with an authority particularly well informed and convincing. Moreover, the saloon proprietors are giving practical evidence of the truth of their complaints, for numbers of them are retiring from the business because they cannot make a living at it.

Every community that has provided a substitute for the barroom, and conducted it on a commercial basis without obtrusive philanthropic and religious annexes, has seen the traffic in liquor decrease, or so change in character as to result in noticeable improvement in conditions. Summer amusement parks attract family parties, the members of which, because of the environment and economic necessity, drink moderately as to each individual, though the gross amount of liquids consumed may be large. The half dollar or dollar that one man spent at the bar to his own injury and the injury of his family provides a ride in a trolley car, a glass or so of beer, a visits to the "movies" for wife and children, where the opportunity for such expenditure exists.

If the sensitive visitor to popular places of relaxation and entertainment can rid himself of the notion that every infraction of good manners is an offence against good morals, he will be impressed by the excellent order and creditable behavior of those who surround him. Drunkenness is rare. The managers of these enterprises neither encourage nor tolerate it. They realize that permanent success depends on the approval of women, and that the safer and pleasanter their theatres and parks are the greater will be the receipts at the box office. A decent sobriety among their patrons is an essential prerequisite of the continuance of their profits. The amusement park or cheap theatre that establishes a reputation of safety for unescorted women and children has laid a firm foundation for its future.

Not only in this country, but in other countries, the same conditions exist, and the advancement of Cinematography is the downfall of the saloon. A friend writing us from England a week ago said that in a little town well known to both of us, where there used to be thirty-two public houses, there are only eight. This reduction was made by high license and the moving picture combined. So much does the moving picture advance the thought of the people, that it is of greater importance now than is the daily newspaper, and I am more than pleased to see the great advances being made along these educational and temperance lines. In a little while I will be in a position to report the formation of two large companies, with a capital going into several millions of dollars, for the purpose of exploiting films of a strictly educational nature, and when once these companies are started there will scarcely be a high school, college or university without these subjects.

"PUT YOURSELF IN HIS PLACE" GRIPS SPECTATOR

The writings of Charles Reade make rich moving picture materials, and Thanhouser Company have proved it. Never has a better human interest subject than the producer's "Put Yourself in His Place" been shown on a moving picture screen. You are put squarely in the hero's place and left to ponder on what you would do. You are really more than impressed. You feel the story as you would feel a raw November wind. The "Henry" of William Garwood and the "Grace" of Marguerite Snow grip you and grow on you as the picture progresses.

Jean Darnell's "Edith," her brother, as portrayed by William Russell, and the villainous "Coventry," as depicted by David Thompson, are in keeping with the standard established by the work of the two principals. The pictureplaying has the Thanhouser stamp right through, even to the minor roles, and so has general production. The details of some of the "big scenes," notably the exciting ones in and about the forge in the church, make ard established by the work of the two principals. The camera work is "Thanhouser," too, and will make every foot of the two reels shine out on your screen with unparallelled sharpness—which is the last but not least factor.

The subject is released—two reels, remember—Tuesday, October 29. Under the new rule of Thanhouser Company that every picture they issue in two reels or over be a "perfect publicity" proposition, there will be a varicty of one-sheets—some larger sizes—illustrated slides and cuts for newspaper and circular use. Charles Reade has readers in this country by the thousand, and the announcement of any of his books as a film will attract them to the picture theatre. Exhibitors are therefore advised to play up the author's name in advertising this subject to the public.

NICHOLAS POWER COMPANY

This firm has sent out the following:

Circular Letter of September 23d to Dealers and Film Exchanges

Gentlemen:

After October 1st, 1912, we will not sell complete machines without lenses.

You may order a machine forwarded and the lenses held on back order, but the machine will be billed complete including lenses, which are your property, although remaining in our stock. We will forward them to you any time within three months from date of shipment of the machine. This will help you to avoid accumulating a stock of odd size lenses.

This action is necessary in order to maintain our claims for perfect projection.

We find it is the practice of many dealers to equip machines with cheap lenses, which is a real detriment to the results on the screen. After mature deliberation, we have decided upon the above course, which will be put into effect on the date specified.

Yours very truly,
NICHOLAS POWER CO.,
H. B. Coles, Sales Manager.

New York, N. Y.—The Metropolis Exchange Co., $10,000; A. B. Graham; A. E. Stevenson and H. R. Brown.

Brooklyn, N. Y.—Plans for a $10,000 moving picture theatre to be erected at Smith and State streets were filed with the Building Bureau.

TIME AVENGES
Reliance release October 5th.

MOVING PICTURE EXHIBITORS LEAGUE OF AMERICA

SOMETHIN' DOIN' IN CLEVELAND

"Honey Boy" Evans Minstrels and Pathe's Camera Man Help Along the Fun

Cleveland Local No. 1, M. P. E. L. of America, "pulled off" their second picnic of the season on September 5th at Luna Park. The weather was ideal, good and hot, and some "hot stuff" was picturized by Pathe's camera man during the progress of events; in fact, the reel is about two-thirds comedy and should prove a hit, no matter where it is shown. The reel starts with George Evans ("Honey Boy") Minstrels leading the opening march through Luna's gateway, and right here it may be said that this feature added greatly to the interest in the affair, and several good comedy stunts are interspersed throughout the reel.

The various athletic events were "took" and will serve a good purpose in demonsrating that the Stockholm Olympic committee missed a bunch of good entries when they passed up Cleveland No. 1.

The reel also shows very forcibly that it is quite possible for men engaged in business where competition is "fierce" to meet in a social way and "forget it."

There are numerous reasons why the reel should be shown all over the country, and Secretary Anthony will attend to anyone promptly if they desire to show "How Moving Picture Managers Enjoy Themselves." It is a Pathe "special" from which Cleveland local No. 1 derives a revenue, and that is why we give no further details of the day's doings in this letter. As we say in our daily advertising, "see the pictures."

CINCINNATI, OHIO

Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors' League of America met yesterday and the following committees reported:

Committee on Zoo Tickets, Coupons and Distribution, Mr. Emmert.

Committee on Slide Theatre Advertising and Distribution, Mr. Beeching.

Committee on Entertainment and Vaudeville, Messrs. Kitt, Horning, Shottmiller and Beeching.

Committee on Animal Arrangements at the Zoo, Messrs. Botts, Sternberger and Dinglestedt.

Committee on Dancing and Pavilion, Messrs. Glassmeyer and Bley.

Program Committee, Messrs. Brice and Neff.

Committee on Badges and Banners, Messrs. Huss and Luedeking.

Committee on Advertising Cards, Tickets and Windows, Messrs. Griffith and Brice.

Committee on Speakers, Mr. M. A. Neff.

Committee on Publicity, Messrs. Kitt, Neff and Glasmeyer.

Committee on Street Railway Advertising, Mr. Botts.

Automobile Committee, Messrs. Glassmeyer and Neff.

Every committee is working hard to make the outing on the 5th, which is to be held at the Zoo, the largest ever held in Cincinnati. The slides announcing the outing are being applauded in every theatre belonging to the League, and thousands of tickets were given out Saturday and Sunday. Every member of the League reports a big increase in business.

The Cincinnati Zoo is one of the largest and finest in the world and the exhibitors of Cincinnati expect to pack it to its limit and then see if they cannot find another space for a few more to stand. Congressman Cox, Gubernatorial candidate for Ohio, will be present, and Mayor Hunt of Cincinnati will deliver an address. M. A. Neff will introduce the speakers. Letters have been written to President Taft, Ex-President Roosevelt and Governor Wilson, inviting them to attend. This will be the biggest outing ever given in Southern Ohio by any political party or fraternal order.

Cincinnati Local No. 2 has rented the Zoo for October 5th and will have full charge . A member of the League will be stationed at the gate and the League will also have ticket sellers, and all those who did not receive tickets from the members of the League will be charged the regular admission, which is twenty-five cents. Motion pictures will be taken by the camera-men. Two of the largest snakes in the world will be fed while this picture is being taken, and in fact all of the animals will be rehearsed and ready for the picture.

Street-car arrangements to carry the big crowd to the Zoo—in fact every detail has been attended to. K. & C. Local of Covington and Newport, Ky., and other members in the vicinity of Cincinnati are working hard to assist in making the outing a big success; the members of the Chamber of Commerce, which numbers over fifteen hundred, will be in line with an automobile parade for this outing, and the city officials and all the city departments will be there and this will be a gala day for Cincinnati. In case of bad weather on the 5th, we will hold the outing on the 6th and all the program will be fully carried out.

On the 7th, 8th and 9th the Fire and Police Departments in full uniform giving their annual drill and parade, and the different departments of the city will be taken by the camera men; also the water works, university, public schools, inclines and parks; a big excursion on the river and the beautiful scenes around and about Cincinnati which surpass anything in beauty in the United States.

The meeting held yesterday afternoon at the Sinton Hotel was one of the most enthusiastic ever held. Every member was present and a large delegation was there from Newport and Covington.

General headquarters for the outing have been established at 1003 Mercantile Library Building, Cincinnati, O.

Letters are being received from many Texas exhibitors stating that they will be at the convention to be held at Dallas, Tex., on the 15th and 16th of October. The arrangement committee reports that they will entertain the visiting exhibitors with that splendid old Southern hospitality. Automobiles have already been arranged for and also arrangements have been made to entertain the laides, and every exhibitor in Texas is requested to bring as many of his family as he can.

This being State Fair Week in Dallas, it is confidently expected that there will be three or four hundred exhibit- present. The three film exchanges in Dallas write that no pains will be spared to make this one of the grandest state conventions ever held.

OUR BOOK SHELF

There have come to us from the publishers, Tennant & Ward, 103 Park avenue, New York, three very important little books on Photography which we can heartily recommend to our readers, both amateur and professional, for the hints that are written therein. These booklets are just "quality and not quantity," and the hints and information given are practical and up to date. The first we want to call attention to is "Photography Outdoors," and is called "practical suggestions for beginners in the choice and treatment of their outdoor subjects." The sequel to this is "Photography at Home." This is a handbook on the use of the camera in the home. Both these taken together will make, if their instructions are carried out, fairly good photographers of those just starting in the work. The last, but not least, of this series is "Darkroom Work." The equipment of a photographic dark room showing the working conveniences, the short-cuts to quick work, and the handy methods that can be used for making work in the dark room just as easy as it is possible to be made, and doing away with many of the inconveniences that seem to rise up against dark room workers. These three books are published, paper covers, 25 cents, and in cloth, gilt, with title, 60 cents each, and while this latter gives practically the price of 1 cent per page, there being 64 pages to each book. He is a poor tyro who cannot get at least ten times the value out of them that he paid. This has been our experience, and we think it should be of others. However, we heartily recommend these books to our readers and would say to Tennant & Ward—give us some more of like nature.

A VISIT TO THE EDISON STUDIO

By OUR "ROVING COMMISSIONER"

A visit to the studio of the Edison Film Co. is intensely interesting. The glamour of the fame of its founder has somehow cast its reflection over the big, busy place.

My first trip to the above-named was unsatisfactory in that I failed to make connections with the manager of the company, Mr. Horace G. Plimpton. However, it is worthy of mention that his affable secretary, Miss Bessie Bannon, did her noblest to fill in the gap, and dismissed me armed with abundance of interesting information,

EXTENSION OF BREWSTER AVE.

without in any way encroaching on the rights of those higher in authority than she.

Since the days of the first kinetoscope introduced by Thomas Edison at the World's Fair at Chicago in 1893, where the magic nickel played such an important part in the performance, and since the days of the "Black Maria" which was worked overtime in the manufacture of kinetoscope films, the animated picture has loomed forth, full-fledged, borne forward on the wings of science and invention, and the onrush of the tide of progression.

To-day we find away out at what the downtown New Yorker would call, "the end of nowhere," in the neighborhood of Bedford Park, a tremendous affair in the shape of studio, offices, etc., belonging to the Edison Film Co. Here is a busy spot indeed—everything is hustle. The building echoes now and then with the far-off call of a stage-hand in distress, and Charlie, George or Harry answering back in a tone which tells the story of "full-up-to-the-guzzle-with-work-of-his-own." The stage director looks on at the setting of a rich interior scene, with now and then a word of approval, and sometimes one of disapproval as the work of preparing the set for the picture progresses. Light-limbed nymphs flit about among the confusion of props and things, their shimmering robes blending in harmony with the sunny landscape of France, or the more severe or hazy type of England, portrayed on the various back drops which alternately come to view from their places among the rafters, or in nonchalant pose against the walls of room.

FULL VIEW OF STUDIO

All these mere trifles in connection with a plant of such stupendous offerings as the Edison, soaked into my "disagreeable-weather-befuddled" brain while I lounged on a folding chair in the vicinity of the camera. And, moreover, I was devolving in my mind the fruits of an interview with Mr. Plimpton, and relaxing into my normal stupidity of the day, after twenty minutes of uninterrupted concentration.

Like many other busy men—men who are thinking more of what they are going to do, than of what they are going to say, Mr. Plimpton does not respond to the persuasions of the interviewer with the same flexibility as some others.

In reply to his query as to what he could do for me, I said: "Please tell me all that you care to about the business."

"That's just it, I don't know what I want to tell you, I'd rather you would ask me some questions."

Now as any interviewer of moving picture men knows,

REHEARSING A CHILDREN'S SCENE

DIRECTING AND PHOTOGRAPHING A SCENE

there are only a few conventional questions which one can ask, and one grows so tired of the same old thing. I plunked back into my shell, but as quickly protruded my stupid head again, pouncing at him the hackneyed question, "What's the weekly capacity of the studio?"

"We're making five reels a week now—5,000 feet in all," said he, and then shut up like a clam. I put my thinking cap on again.

"Of course you're doing something in the educational line?"

"Oh, of course, we're always doing something in that line. Althought I never think it well from a commercial standpoint to dwell too largely on the educational subject—the educational subject put on in a dry manner without any spice to it, will not go."

"But," said I, growing bolder at the prospect of hauling in something without offering too much bait, "You realize, do you not, that moving picture audiences are growing more intelligent every day?"

"That's very true," said he, "I realize that."

"Haven't you any hobby in connection with the making of pictures," I blurted out after an awkward silence, during which time the ground which I had gained seemed to be sinking beneath my feet.

"Well, now, I don't know that I have," said he, "unless it is with regard to the differentiation of theatres. To-day there is no differentiation in theatres. That is, they all show some good pictures and some poor ones—all kinds are mixed in together on the same program. I want to see the day when the picture houses will be classified just the same as the legitimate theatres; when we can manufacture different classes of pictures for different audiences. You will find that day is not so far away."

Just at this juncture a nicely-prepared lunch was brought into the room in which we sat—the private office of Mr. Plimpton, manager of the negative department of the Edison studio—a comfortable room of pictures, and books, solid furniture, pleasant rugs, and an air of general refinement.

I excused myself to look about the studio, and await the projection of some reels of pictures which I was to see.

By-and-by, a pleasant-faced young lady came to me and told me that the pictures were about to be shown downstairs. She escorted me down the said stairs and left me seated at a long table covered with black oilcloth, and extended on an equally long platform, facing the screen. Low above the table where I sat hung a shaded electric bulb, to keep my wayward pencil from wandering.

A moment more the electrician bustled in, with the same air of always being busy that characterizes all of the Edison studio people.

We started out with "The Charge of the Light Brigade." I was all set for solid concentration when the telephone rang in the darkness near me. I jumped. The electrician poked his head out and asked me if I would please answer it. I was flustered, and when I said "Hello!" and someone at the other end said "who is this?" always being truthful, I replied "Miss Flummer—um—er—in the projecting room—do you want to speak to the electrician?" Puff went the picture off the screen and in a jiffy more the electrician was at the 'phone in my place, and I was free—free to muse on the flustercatedness of interviewers, reviewers and "sich like," fixing my own designation among the latter class.

Now we must be serious, for the dignity of the productions shown me will not admit of revelry.

"The Charge of the Light Brigade" is a magnificent production; true in every particular to the poem from which it was taken. The sub-titles are as follows, and will give the reader some idea of the way in which the subject has been handled: "Leaving Home," "The Night Before the Battle of Balaklara," "The Morning of the 25th of Oct., 1854," "The Signal of the Enemy's Attack," "The Enemy Advancing," "Lord Cardigan Orders the Light Brigade forward," "Lord Raglan Gives an Order," "Another Order Given by Capt. Nolan," "Lord Lucan Fails to Understand Which Way Capt. Nolan Points, and the Terrible Blunder," "Lord Cardigan Foresees the Terrible Consequences, ('Those are your orders, sir,')," "Into the Valley of Death Rode the 600," "Cannons to Right of Them, Cannons to Left of Them Volleyed and Thundered," "Nolan While Trying to Correct the Error Which He Has Made Loses His Life," "Stormed at With Shot and Shell, Boldly They Rode, and Well," "Into the Jaws of Death, Into the Mouth of Hell Rode the 600," "Plunged in the Battery Smoke, Right Through the Line They Broke," "Then They Rode Back, But Not—Not the 600." "All That Was Left of the 600."

"The Usurer's Grip," a story written by Miss Theodora Huntington, in co-operation with the Russell Sage foundation, is a film which has more than the ordinary excuse for being. It is a good useful picture, and all who are fortunate enough to see it will leave the theatre wiser, a good deal, on matters pertaining to money-lending and loan sharks. The beautiful thing about this film is that the right method of borrowing is demonstrated.

"Cashmere," the chief health resort in India, famous in song and story, has even more educational value than is usual with a scenic. Some idea of the specially interesting nature of this film can be gathered from a perusal of the list of scenes show therein, such as "A three-rope bridge at Carhe," which is swung across from side to side of the raging torrent, "Native Athletes at Cashmere," "In the Gorge of the Jhelum River," "A One-Rope Bridge at Uri," "Panorama in the Vale of Cashmere," showing snow capped Himalayas, "The Jhelum River at Seringar, Capital of Cashmere," "A Vista of Poplars," "Seringar—Wood Carving, a Popular Industry," "Cashmere Spinners, "A Group of Natives," "Black-eyed Houris—Cashmere Beauties," "Native Women Shelling Rice," "Cashmere Shawl Weaving," "The River the Main Avenue of Trade," "The Marahja Arriving from His Winter Home from His Residence on the Plains," "Landing at the Palace."

In a later issue we will speak of the Edison Stock Company, a part of which is at present in England and part in the West.

SCENES FROM "DUBLIN DAN," SOLAX THREE-REEL FEATURE DETECTIVE PLAY

WILLIAM LORD WRIGHT'S PAGE

DOFF hats to the daily press! Sound the hurdy gurdy, beat the tom tom and twang the lyre! Let us hear no more of "newspaper discrimination against the moving picture." This cry has been too oft repeated. A year or so ago there might have been some foundation for the shrieks that arose in some quarters. However, it is now another story. With minor exceptions, perhaps, the newspapers of the United States have seen the light and within the past ten days the press associations and the newspapers turned a trick for Cinematography that will go a long way toward evening up any attacks made in the past upon our great and good industry.

* * * *

It has finally been impressed upon the minds of temperance workers that the moving picture will be the one important factor in temperance work. They had heard this argument promulgated previously but "seeing is believing." Over in the Keystone State it has been proven that the moving picture is the grogshop's greatest enemy. The daily newspapers of nearly every town of any importance west of New York carried all the whys and wherefores. The Associated Press, the United Press, the Hearst News Service, and other great news distributing associations sent the "boost" broadcast. The Kellogg and American Press Associations took it up and it appeared in plate form and in "patent insides" in the weekly journals of nearly every crossroads. The story was treated upon editorially by the metropolitan journals and last, but not least, those influential weekly and monthly journals catering to religious denominations gave prominence to the article. This, indeed, was a victory and a decided advance to the uplift of the moving picture.

* * * *

The theory that the great growth of the moving picture industry is calculated to have an injurious effect upon the saloon business has been frequently suggested in the Moving Picture News, but seldom has such good proof of this tendency been received as that which comes from Schuylkill County, Pa. The proof was so convincing that, notwithstanding many other instances have been pointed out in similar reform lines, a veritable gasp of pleasure and interest rippled through the daily press and eddied into the religious and temperance publications, where it will do the most good. The prominence given the story will result in coaxing many new patrons into the moving picture theatre, and the daily press is responsible for this delightful circumstance.

* * * *

Surprised at the falling off in the number of applications for saloon licenses, the Board of Judges of Schuylkill, Pa., instructed the clerk to institute an investigation. His report was what caused Cinematograph stock to soar in the estimation of hundreds of thousands heretofore chary of the moving picture world. That clerk dug up interesting facts concerning the antagonistic relations of the saloon and the moving picture theatre.

* * * *

Out of the total number of saloons in the county, only thirty per cent are making money. The owners of the other seventy per cent are anxious to abandon a business which is ceasing to be profitable, and of these, fifty per cent unhesitatingly place the blame for the decline in their profits almost entirely upon the moving pictures.

* * * *

It is not difficult to understand why nickels and dimes that formerly went over the bar are now exchanged for tickets to the moving picture theatre. Many men first frequent the saloon, not so much for love of drink as because they find there company and amusement. In many cities the church is dark and forbidding five evenings of the week while the saloon next door looks warm and bright to the laboring man. However, if the workingman is able to obtain even more pleasant amusement for less money elsewhere, it is not unnatural that he should abandon the costly gin palace for the instructive pleasures of the picture theatre. We quote one of the hundreds of editorials which have appeared during the past week: "Whatever may be their faults, of commission and perhaps omission also, the moving pictures unqestionably have their good points. They may not be intended to become factors in temperance work, but as they prove to be one, and a very important one at that, they should be given due credit."

* * * *

And another important use for the moving picture has been given wide publicity in the Middle West during the past week. The publicity committee of the Ohio State Medical Association has approved the motion picture method for instructing the public against the harm and spread of social diseases, and these, together with lectures, will be given in nearly every important Ohio city. The teaching of sex hygiene has long been considered by Indiana, Illinois and Michigan school authorities. It is a vitally important problem and prudishness has been an almost insurmountable obstacle, say the agitators. Now Ohio has opened the way for a method that it is believed will solve the problem. It is believed that by portraying hygienic instruction through the medium of Cinematography, to separated classes of high school boys and girls, that much can be accomplished on very important health topics often avoided by criminally negligent parents through motives of false modesty.

* * * *

President Taft planted a hickory tree at Beverly, Mass., while moving picture cameras whirred off hundreds of feet of film. A light shower helped to make the pictures rainy.

* * * *

New York exhibitors are already planning for the national convention of 1913. Expressions on the faces of willing script writers as they receive fifteen-dollar checks or returned manuscripts would make an enjoyable feature film.

* * * *

Our weekly hint: The Gem studio announces the early release of "The Woman in White." We congratulate the director in turning to Wilkie Collins. "The Moonstone" is another Collins story good for two or three reels.

* * * *

The pictureplay fan appeared downcast when we met him on the car this morning. "I was down to th' 'Idle Hour' last night and 'Everybody's Doin' It' was rendered again. I tell you, somethin's got to be done! Here's my sentiments," said the pictureplay fan as he handed us a sheet of touching verses and then alighted from the car. They are to be sung to the tune of "Old Hundred":

"I want to go
To a picture show
And hear a song
As in long ago;
A song without
Any ragtime rot,
Nor crazy shout
Of a turkey trot!"

"Ah, just to hear
A song of the dear
Old tuneful days,
It would make me cheer.
I'd get right up
And I'd shout aloud,
And so I think
Would the entire crowd!"

* * * *

What a pity that some of our more enterprising camera men were not on the scene when Nogi committed hara-kari.

* * * *

A. S. Growler conducts a picture theatre at Complaint, Ark. If there is anything in a name or environment, he's a pessimist.

* * * *

Armageddon seems also on the map for certain moving picture manufacturers.

A FEW WORDS ABOUT FILM MERITS

Reliance

"The Geranium" for September 25th is one of the most acceptable of the recent Reliance films. The love portion of the story may not have been worked out in quite a full enough manner, but we have this to say, there is not a spot in it that is not pure, and fresh and wholesome.

"Bedelia and Her Neighbor," on the same reel, is a good bit of fun and nonsense that will pass anywhere.

Majestic

"The Butterfly" for September 24th, shows Mabel Trunelle at her best. It is a cleverly constructed little play, and even more cleverly interpreted. The "Butterfly" is a foolish, frivolous mother, who when her child is taken sick, and she is told it may be smallpox, shuts herself away in her room, even though the child's cries of "Mother! Mother!" ring out incessantly. However, a vision of the result of her folly brings her to her senses.

Gaumont

"The Heart of a Red Man" for September 24, judging from a photographic standpoint, and as regards choice of location, all of which are distinctly beautiful, the film is good, but, on the other hand, as an accurate interpretation of the subject, it is very bad. All of those taking part in the production look like white people and act like white people. The name of the Gaumont Company is too well known as a thoroughly artistic firm to permit of its dabbling with a subject so tremendously difficult to portray as the character of the "Red Man."

Biograph

"Two Daughters of Eve," released September 19th, is a drama of considerable merit, strongly interpreted. It is the story of how a society woman to whom even the touch of a professional actress meant contamination, and of how, bereft of support, she was herself obliged to turn to the stage for a livelihood.

"Friends," released September 23, with Little Mary in the lead. This film, though listed as a drama, is quite effulgent with comedy lent it here and there by this clever little actress.

Kalem

"Tilley's Bird Farm," released September 20, is a very excellent film, which shows a great many different varieties of bird life, staged with the beautiful settings available on the Connecticut Bird Farm.

"Chips Off the Old Block" is an exceedingly clever comedy. The story is well worked out and affords many smooth comedy situations.

"Fat Bill's Wooing" and "Roost the Kidder" on one reel for September 23, are two passing good comedies. The former, however, surpasses the latter which is a negro comedy.

Vitagraph

"The Adventure of an Italian Model," released September 21, with Maurice Costello in the detective role, stands out strong and bold. It is good.

"His Lordship the Valet," released September 24, is a Vitagraph production to the finish. It's comedy is natural and not forced, and it is an altogether worthy production.

Majestic

"A Garrison Joke" and "Belligerent Benjamin" for September 29, though passing good, are not by any means what Majestic is capable of.

American

"The Renegade" for October 2, is not as strong as it might be, although it might hold plenty of interest for the ordinary observer.

"Jack of Diamonds" is good. The only fault we have to find is that Corrigan, so dear to our hearts as the hero of American films, in this instance plays the villain, and he does not make a good one.

Edison

"Hearts and Diamonds" is a story of diamond smuggling. The fact that a great deal of the story has been staged aboard an ocean liner gives it added interest.

Lubin

"A Child's Devotion" is a specially good offering. It shows the beautiful possibilities in the child nature.

"His Trade" is an eccentric comedy with some very funny camera tricks that excite laughter even apart from the story.

Gaumont

"Life in Caucasia" is a specially interesting film of an educational nature.

Reliance

"The Cuckoo Clock," for September 28, is a specially well acted bit—a most acceptable offering. We are sorry not to be able to give the names of the principal participants in the play, whose work was so thoroughly artistic.

Selig

"A Detective's Strategy" is a story splendidly produced, one of the kind that helps fill the theatres.

Solax

"The Fugitive," for September 27, fills the bill very well indeed. Miss Cornwall shows up to advantage in her role of the sheriff's daughter.

MANUFACTURERS' NOTES

On Friday of last week Kathlyn Williams, leading woman of the Selig Polyscope Company's eastern branch, took her life in her hands and made several thrilling flights in the Wright biplane of Mr. Max Lillie, the daring aviator who has won such prominence during the present air meet at Chicago. The flights were made before the Selig cameras and are to be used as part of a dramatic aviation story in which Miss Williams and Mr. Lillie will play the principal parts.

* * * *

Mr. Chauncy Herbert, one of the well-known members of the Selig producing staff, will sever his connection with that company this week in order to accompany his wife upon a long contemplated tour of the United States. Mrs. Herbert has been in ill health for some time past and the trip will be made with a view to refreshing her somewhat shattered nerves. Mr. Herbert intends to return to his production work some time within the next six months.

* * * *

The laboratories and studios of the American Film Company are being equipped with what is known as the best light equipment extant. The studio has a series of lights furnishing an aggregate of one hundred thousand candle power. This is particularly designed to enable them to produce special lighting effects, which will be eminent in some of the forthcoming releases. They employ a large motor generator to convert the alternating current into a direct current and the feed terminals outside of the building together with the accoutrements inside the premises give the appearance of quite a power plant. The laboratories are equipped with lighting systems for general requirements, of course, but in addition, the printing room is furnished with a series of storage batteries furnishing a steady and unwavering light that is largely accountable for the even lighting so noticeable in their work. These storage batteries are automatically recharged so that no time is lost nor the regular process of work interfered with. The company is to be congratulated on the efficiency of their equipment and the theatres can look forward to an absolutely unexcelled quality in American productions. The expense of the lighting equipment is, as one can readily imagine, considerable and is justified only by the company's desire to furnish the best possible results.

* * * *

The Lubin pictures, which have heretofore been released on Wednesday, will on and after September 24th be released on Tuesday.

* * * *

The Montreal Motion Pictures, Limited, capital $100,000, recently incorporated, has purchased the Colonial and Passe Temps houses in Montreal along with land in the northern part of the city upon which will be constructed a modern theatre.

MISS CHARLOTTE C. STILLMAN, OF KINEMACOLOR, AGAIN AT HER POST

We were sorry indeed to hear of the illness of Miss Charlotte C. Stillman, of Kinemacolor, so well known by her efficiency as telephone operator for that company.

Miss Stillman was taken ill over a week ago while on duty, and was conveyed in an ambulance to Bellevue Hospital, where she spent several days before being able to return to work.

HOW BOBBIE JOINED THE CIRCUS

By VIRGINIA WEST

(Adapted from Edison Release)

DO you remember when you were a little boy—or maybe a little girl— and you saw a man pasting up wonderful posters telling of a wonderful circus that was coming to town? And didn't you stop every time you passed the bill boards to look at those wonderful lions and tigers and elephants and monkeys and snakes, all living together in the same jungle; and the beautiful ladies with fluffy skirts riding around on one toe and the other lovely ladies in pink tights leaping through the air? And wonder of wonders, the lady with the lots and lots of hair on her head and the grand, the beautiful snake around her neck! Don't you remember her?

Bobby Young was in this blissful state of excitement. For weeks he had been counting the days until the eventful one should arrive. Every day he was late to school, for he simply could not pass those pictures. The teacher scolded, warned and threatened, but without effect. All night long the contents of many menageries moved through Bobbie's dreams.

The night before the date printed in large blue figures on the posters, the boy slept little. At every little noise he awakened with a start. Was that the circus, he wondered. The fear of not being up in time to see the beginning of things made sound sleep impossible.

At the first ray of morning Bobbie was out of his bed and silently slipping into his clothes. Softly he crept down the back stairs and across the dimly lighted kitchen, his heart beating fast. Everything looked so queer and unfamiliar in that light. Bobby never saw things in the morning before seven o'clock. Once or twice he was almost tempted to go back to his bed, but the call of the circus was too great.

When Bobbie went around the house toward the street, he saw the most wonderful sight he had ever seen in all his seven years.

In the gray mist of the early morning there moved a long line of grey elephants and each huge beast held with his trunk the tail of the one in front of him. Slowly and patiently they walked along, and Bobby was thrilled with the big grayness and the mysterious silence of them.

And then the camels! The camels were wonderful, too. So soft-footed and queer and humpy. Bobby just lover the camels.

Then in the increasing light came the horses—dozens of them. More than Bobby could think of counting. They went much fasters and made more noise.

The boy crept closer and closer to the fence, but took great care that a tree or bush was always between him and the house in case anyone looked out a front window.

Behind the dozens and dozens of horses were more horses drawing the most delightfully mysterious looking wagons you can imagine. At least Bobby could imagine nothing more so—not even an enchanted castle.

With one quick look at the upper windows behind him, the little boy slipped through the gate and cautiously along the fences until he was out of sight of the house. Then he breathed freely.

He walked along by those marvelous wagons for—Oh, ever so far—miles and miles and miles, Bobby thought.

At last they arrived at the circus grounds. There was a fence all around, for it was a big meadow, except in several places where it had been torn down to let the horses and wagons in.

At the big entrance where Bobby was, there was terrible confusion. The horses reared and plunged, the wagons swung from side to side and the men yelled in several different languages. It was awful. Bobby was very frightened and it seemed to him the safest place was a tree. So he ran to the nearest one—which wasn't so very near—and went up as fast as his tired little legs and empty stomach would permit.

At last the topmost branches were reached and Bobby stuck his head through an opening. The sight took away his breath. Far, far over the meadow where he had gathered daisies and violets so many times, there was a constantly moving mass. Bobby couldn't tell just what things were at that distance, but they didn't look like anything he had ever seen before.

He looked with all his eyes, and now and then he thought he could distinguish an elephant or a camel.

Suddenly, in a clear space, a wonderful thing happened. A big thing that looked like a wheel with flashing silver spokes, began to revolve with such rapidity that Bobby had to hang onto the tree much tighter. He did want to know what it was so very much. But just as it stopped something queer began to happen to his head. It went round and round like the big wheel with the silver spokes. He looked away and waited a little while. "I guess a feller'd feel better if he had somethin' in his stomick," he thought, and slowly crawled and slid to the ground.

He felt better with his feet on the earth, and was soon on his way back to town. Maybe he could sneak in and not be seen.

Somehow the road seemed to grow longer as Bobby trudged along, but he finally covered it and reached his own front yard.

Horrors! There was father on the porch. The boy stopped in the middle of the walk and looked. Father looked, too. Five minutes before he had been told to waken the boy in a quarter of an hour. He was waiting for the minutes to pass so that Bobby should be deprived of no sleep due him, and here he was standing on the walk with a very queer expression on his face.

"Where have you been, son?"

Bobby swallowed hard. It didn't seem quite fair to put it to a fellow as plain as that.

Father's eyes remained on the boy's face.

Again he swallowed, and then said reluctantly: "I've been to the circus."

For a moment Bobby's father looked stern, but a picture came before him of another little boy, years ago, so he held out his hand and said: "Well, come get washed for breakfast and tell me all about it. Maybe if you think it is a good circus we might go this afternoon."

Bobby's eyes almost jumped from his head and he had to swallow again—very hard.

So that afternoon Bobby and his little sister and his father went to the circus. Father got side show tickets and everything.

There was the fat lady with the living skeleton beside her, and the snake charmer with the grand snakes all round her—everything just as it was on the posters.

And oh, the menagerie! Those elephants and camels—not looking so mysterious now that the sun was shining—and the lions and tigers and monkeys and snakes and—and just everything you could imagine and lots and lots that you couldn't.

But one thing disappointed Bobby very much. The animals were not altogether in a nice green place by some water as they showed them on the bill.

Well, they saw everything, of course, in the big tent. You remember very well—indeed you will never forget the lovely ladies and gentlemen flying through the air and the horseback riders and the funny, funny clowns and the performing animals and—you remember them all.

Bobby saw them all and was just too excited for anything—and so happy.

When it was all over little sister was very tired and father had to give all his attention to her. So Bobby took his time and looked at what he pleased.

Once he stopped to speak to one of the employees about some important matter, and when he turned to look for his father and sister they were swallowed up by the crowd.

Bobby looked and looked and looked, but they were nowhere to be seen. He wandered around for so long that he became very tired and sleepy. If he could just have a little nap, he felt perfectly sure he could find his father and all would be well. So he climbed into a nearby van which was full of canvas and things and was soon fast asleep.

Remember that Bobby was a very little boy and he had walked a long way in the early morning after getting almost no sleep at all the night before, and then he had walked out to the circus grounds again, besides walking

round and round them many times. So you see he had every reason to be tired and sleepy and not to be ashamed of it.

When the little boy wakened he was very much surprised to find everything dark. And yet he saw little streaks of light. Oh, he knew, somebody had closed the van door.

Just then he heard loud voices and the door of the van came open with a jerk.

"Hey, you boy, how'd you git in there?" asked a rough voice, and a man caught hold of the boy none too gently.

"I—I just wanted to rest a little while."

"Well, rest outside then," and in a moment Bobby would have been pulled to the ground if another man had not appeared on the scene.

"Hello, boy," he said kindly, "What you doin' there?" Bobby told him.

"Where do you live?" was the next question.

"I live in town with my father and mother and little sister on Harris street."

Big Bill Haggerty, the boss canvasman—for that was his name—looked very wise and then he said:

"Sonny, what's the name of the town where you live?"

"Why, Brownsville. You know," answered Bobby, surprised that a man wouldn't know the name of the town he was in.

"Well, my boy," said Big Bill, "this town is Jackson and you're fifty miles from home."

Now, you would expect a little boy only eight years old cry upon hearing such news, wouldn't you? Well he didn't. What he did was to laugh and say, "Now I belong to the circus."

The other man was grumbling again so Big Bill picked Bobby up in his arms and away they went to see everything that Bobby hadn't yet seen.

All of a sudden Bobby stopped and cried "Now I know what it was." He was seeing the same silver wheel going round that he had seen the morning before. Now he knew what it was. What do you suppose? It was the sun shining on the big hammer as they hit a stake one after the other so fast that it made a wheel.

And do you know that circus folks eat just the same as everybody else—even the freaks? They all eat at long tables with seats along both sides. Bobby saw just everything until there wasn't anything else left—except the clows putting on their make-up. And then he saw them.

Bobby liked the clowns so much that they dressed him up and made him look just like one of them. Even his own papa and mamma and little sister wouldn't have known him

While Bobby was playing with the clowns Big Bill slipped off to town. He had found out what Bobby's father's name was and he sent him a telegram telling where his little boy was and that he was safe.

That afternoon, after the performance was over, Bobby's father appeared upon the scene and—would you believe it—Bobby was so glad to see him he just didn't know what to do. He hated to leave Big Bill and all the other nice people, but he just thought it was his duty to go home to see his mother and little sister. He would come back when he could.

So Bobby went back to Brownsville and the circus moved on to another town.

WASHINGTON, D. C.

The motion picture has held quite an important place in the International Congress of Hygiene now in progress in the city. The exhibits are interesting, instructive, scientific, etc., many supplemented by lectures, slides and reels. There are two lecture halls in the building, each equipped with a projection machine, from which various motion pictures have told most comprehensive and impressive stories. Among the subjects thrown upon the screen in animated form were "The Red Cross Seal" and "The Awakening of John Bond," which are the work of the Edison Company under the auspices of the Society for the Prevention of Tuberculosis; Hull House of Chicago, "Boil Your Water," a Pathe film; "Tooth Ache," an offering from the Mouth Hygiene Association; "On the Trail of the Germs," "Wedding Bells," "Pure Milk," and a number of educational films on various hygiene subjects, exercise, food values, health problems and disease prevention.

Several motion pictures have formed a part of the daily program and have been found highly entertainingg to the laiety as well as professional public. Perplexing problems and conditions that have been carelessly regarded in many households have been presented in a more convincing form than mere words of advice could have made them.

The officials of the congress readily acknowledged the aid the motion picture had been and will be in teaching sanitation. Many of the organizations showing exhibits have had motion films made especially for the exploitation of their work; others are arranging for reels to be taken under their special direction in order to bring out vital and practical conditions in the most natural and forceful manner. Few subjects lend themselves so readily to the motion picture as does hygiene, sanitation, germ conditions, etc., and when these situations are placed in the atmosphere of everyday life, no lesson can be brought home more deeply and strongly.

The Garden has been using a number of multi-reel productions among these, "The Garden of Allah" and "The Bohemian Girl," while Blanche Walsh in "The Resurrection" and Sarah Bernhardt in "Queen Elizabeth" and "La Tosca" are promised at an early date. "The Garden of Allah" is certainly a storehouse of information, of history, of geography, of social and economic life of North Africa; while its photography is beautiful. Produced as a Kinemacolor, it would be wonderful.

The Paul Rainey pictures of life in the African wilds have been entertaining the Washington public for the past two weeks at Belasco Theatre, of the Schubert circuit. The lack of artistic and dramatic pose of these scenes form a decided charm in these pictures.

W. H.

LYNCHBURG, VA.

The exhibition of the pictures taken of the opening of the Y. M. C. A. Island Playground at Lynchburg, which event took place early in June, attracted large crowds to the Belvedere Theatre during the week of September 9th. Although the film was only 400 feet in length it portrayed the opening exercises excellently, and showed what a valuable asset Lynchburg has in the plat of ground circled by James River. The picture was made by the Edison Company.

The Trenton Theatre, which discontinued vaudeville during the summer months, accommodated large crowds September 16th, when the booking acts was resumed and the initial bill presented. The Trenton gets "U. B. O." bookings and is very popular in Lynchburg.

Mr. James F. Jackson, who has held the management of the Trenton Theatre since it was opened early in September, 1911, has tendered his resignation, which becomes effective September 21st, and has accepted the management of the Alcazar and Savoy Theatres, in Atlanta.

Joe Combs, a lyric tenor, is making a big hit at the Belvedere Theatre, where he has just opened an engagement. Mr. Combs has a clear, sweet voice of unusual richness, and it is cultivated to a marked degree of excellence.

TREVELYAN BAKER.

Geneva, N. Y.—The Star Theatre has been opened.

Jacksonville, Fla.—The Prince Theatre has opened.

Brigham City, Utah.—Work has commenced on the new Princess Theatre.

Amityville, N. Y.—Rudolph Rinas has opened his new moving picture theatre on Broadway.

Paxton, Ill.—E. E. Algers has sold his moving picture show to Verne Curley.

Hearne, Tex.—The Ayres Building on Post Office street is being remodeled into a moving picture show for Cliett & Bledsoe.

For Those Who Worry O'er Plots and Plays

The Deadly Triangle

HERE is an interesting contribution from Hal Reid, former head of the Universal Script Reading Bureau, 1 Union Square, New York City. It has to do with the "deadly triangle." Writes Mr. Reid in a manner that those who run may read:

"I am writing you in regard to the deadly triangle, so constantly used by scenario writers; namely, 'they love, they have trouble, they are reconciled.' I have kept a pad upon my desk the past week, and I find this proposition in one week, for consideration 109 times; the proposition of the two young men loving the same girl, and one of them becoming a villain and making reprisal upon the other in consequence, 96 times; the mortgage showed up 64 times; the locket, 58 times; the name on the egg-shell, 11 times; the address put on a pair of shoes in a shoe factory, twice; the name on the orange wrappers, 9 times; the spinster looking for a husband, 17 times; the sprained ankle that 'they might meet,' 24 times; the bookkeeper and the cashier placing stolen goods in the pocket of the hero, 19 times; the automobile causing the death of the drunken husband, and accidents of all kinds, 73 times. This is an accurate and absolutely truthful list during six days' time of scripts submitted to the Universal Film Mfg. Co. I do not write this in a spirit of levity, but from a genuine hope that these scenario writers who read it may, for their own benefit financially, get away from these old-set, worn out ideas, and get along new lines. There has been some considerable discussion in regard to the prices for scenarios. Scenarios on the above ideas have been so often produced that they have almost lost any market value whatever, and when in self-defense a manufacturer is compelled to accept stories built around these dear old corner stones, they do not feel inclined to pay very much for same. It might be well for me to state to you my idea of a scenario which is 'different.' I received one which is now in course of manufacture, which showed in the first scene a young mother bending over her dying child. The physician in attendance tells the mother that there is no hope. The mother's grief is so deep that the physician out of respect for it leaves her alone and in a dissolve the Angel of Death appears, white-robed and black-winged, to take the child away. The mother, inspired by that most sacred and everlasting of all things, mother-love, attacks the Angel of Death and three times drives her away from her young. The Angel of Death indicates a large mirror in the room, and in this mirror there is a series of dissolves which show what this child's life would have been had it lived. At the end of the dissolve, the mother of her own accord picks up her child and hands it to the Angel of Death, and with all gratitude, pleads with the Angel to take her child above. This, to my mind, gives the world another instance of mother-love, also a message of peace to those mothers who have lost their young. It is of the better class and so different, so very, very different from the lines of scenarios mentioned above. I sincerely trust that this may be of benefit to the scenario writers, and may help inaugurate a new line of life motion pictures. I should think the public would be tired to death of the eternal embrace of the lovers at the end of the usual picture. The Universal Film Mfg. Co. will gladly pay any reasonable price for new ideas and that price has no limit."

The Usual Ending

Mr. Reid's statement should be carefully read by every pictureplaywright either in the chart or senior classes. The deadly triangle has long been sadly overworked. It is the favorite stereotyped dope of certain "inside writers" so called, and there seems to be no breaking away from it. The average releases have suffered from the hackneyed themes, and the Universal Company has also had its share of "triangle" stories. Many months ago we made a plea for the unusual ending. We are pleased to see such an authority as Hal Reid now also advocating the unusual ending. "Something different" has long been our slogan, and we have argued that the lovers' embrace is not essential to a satisfactory ending of a picture, and that the "happy ending" can occasionally be relieved by a climax not so happy, providing it is consistent, of real power, and conveys a convincing lesson. Mr. Reid's assertion that the limit is off all prices for original ideas, will be received with interest by experienced writers among whom an impression has prevailed that prices had been cut during Reid's regime as editor of the Universal Company.

For the Love of Mike, Be Reasonable

For the love of Mike, be reasonable! We never wrote that Mr. Horace G. Pompton was associated with Kinemacolor even if it did convey that impression in type. We wrote: "Mr. Plimpton is in charge of the entire production work of the Edison Kinetograph Department." It blossomed forth in type, "Kinemacolor Department.' Since that error was made we have received 1,255 inquiries, suggestions, corrections, etc., etc., some readers even asking if Edison had purchased, invented or joined with Kinemacolor. The Kinemacolor and Edison companies are separate and distinct companies. Mr. Plimpton remains the energetic and versatile head of the Edison production department; we stand corrected; and we hope in so doing that all these wild rumors will be quieted.

Why, Here's Our Old Friend!

Why, here's our old friend, B. P. Schulberg, of Rex-Universal joining the Universal Script Reading Bureau! This will be interesting to many pictureplaywrights. Mr. Schulberg was formerly editor for Rex Company, and has the reputation of declining a script in such heart-touching language that the author would rather have the letter of declination than a check. He was among the first to institute the personal reply system instead of the regular return slip. Giles R. Warren, of the Victor Company, started the personal reply system who with Imp. Schulberg was a close second. His connection with the Universal should considerably increase the number of scripts submitted there.

Introducing Mr. J. Carroll

With characteristic energy and enterprise, Editor Lenendre, of the Photoplay Author, that bright monthly published at Chicopee, Mass., introduced to his many author-readers in the September number, Mr. J. Carroll. Mr. Carroll won first prize in the Powers Pictureplay Contest, originated and carried to successful conclusion by Editor C. B. Hoadley. Mr. Carroll gives some advice to writers in the September Photoplay Author. We are taking the liberty of reprinting a portion of his communication:

"To the beginner I would say:

"Begin right, with a clean mind and high ideals.

"Continue right. Do not harbor petty jealousies, and go around saying you can write better plays than those produced, and the 'other fellows.' Do not vilify the editor who returns your pictureplay—there is SOMETHING wrong with it, or he would not return it.

"Get out of the beaten path. Evolve an original theme, and clothe it right. Avoid the old moss-grown plots; shun the murders, salaciousness, prison scenes, barroom scenes, burglaries, etc., and give the 'eternal triangle' a nice long rest.

"Remember that every mortal has more or less of a burden to carry through the Vale of Life, and make it your endeavor to amuse, entertain, and uplift. My motto is: 'Lift up, Look up.'

"Many disappointments and discouragements have to be met and overcome. I have had many, and kept on. YOU can do the same.

"I keep a file of synopses of the plays released weekly, cross indexed, so that I can find any plot under a given head in a few minutes, then before I type my pictureplay, I consult this file, and, if I find that my idea has been done before, the scenario goes to the crematorium.

"I started to write about three years ago, and was very successful from the start. 'A Little Child Shall Lead Them' was one of my first efforts produced, and shortly after won a prize in the Melies Contest with 'For Sale—A Baby.' And I've had them come back, too! We all do. The remedy—don't sit down and cry—write a better one! That's what I tried to do. I had a serious illness last year, and did not get back to writing until a couple of months ago. Perhaps treading the border of Shadowland has broadened my vision. At all events I try to see the pure and spiritual side of things; everything has a

beautiful side, try to bring that side out in your work.

"In pictureplaywriting there is a broad field for the author. All the companies are trying to help the writer, and there are great possibilities ahead.

"If you are a successful writer, you already know this. If you are not yet classified as 'successful,' or if you are contemplating entering the field, try to put the best that is in you, into all your work. Do not write with the idea that your trusty fountain pen, typewriter, et al., are machines to grind out ideas—sausages may be ground out that way, but not GOOD PICTUREPLAYS.

"Success is yours for the working, but—it must be hard work, and with an ideal in view. After all, it only depends on what is your idea of success. Mine is to sit down and see my picture on the screen, to watch the lights and shades of emotion play on the faces of the audience, then I—I, passing out, to think to myself that I have, with my little pictureplay, helped to make people think, to make the world better; or, with my little comedy helped to illumine the pathway of some weary fellow-traveler with a gleam of the sunshine of mirth."

Saying It Briefly

John, 10, son of Arthur Jones, farmer, of Oskosh, fell from a haymow Thursday, fractured his skull, and will die.

John Jones, who is aged 10 years, the son of Mr. Arthur Jones, a prominent farmer of Oskosh, while standing in a haymow on Thursday afternoon, slipped and fell from a window to the ground below. When aid reached the young man he was found to be unconscious. Dr. Johnson was hurriedly summoned and, after examination, found the unfortunate boy's skull fractured. His death is looked for at any time.

The first story tells it all in twenty words. The second story contains over three times twenty words. The first account is the best. Be brief and to the point in pictureplaywriting. Why take five hundred words to summarize a script when a good synopsis can be done in two hundred words? And then, Edison gives you fifty words for good measure!

The Successful Plot

..No plot is successful which arouses no original thought or an emotionalism on the part of the onlooker. A profound knowledge of the mind of the reader, the powers and capabilities of the audiences are of prime importance in pictureplaywriting. Lack of that knowledge, lack of studying the faces and the emotion of those who visit the picture theatre, are reasons for the failure of many who try to write the picture drama. The possession of that power of playing on the heart-strings of the onlooker accounts very often for the success of the superficial writer, who may know little else, but has an inherent talent of understanding so well how to play on the minds and hearts of picture show patrons and to make them think. Frank R. Stockton created an unusual ending and powerful climax simply by leading the way to two equally possible conclusions. There is nothing in his novel that presupposes the appearance at the door of the tiger any more than the appearance of the lady, or the lady any more than the tiger. The burden of solution is thrown wholly on the reader, and the reader is certain to solve the problem in the way his feelings dictate.

WM. LORD WRIGHT.

NOTES BY THE WAY

By DE FACTO

New Kind of Boycott

Those who have an idea that the interest in moving pictures is dying out will have their minds disabused at least as far as one town is concerned by the following amusing circumstances: By agreement the two shows in a certain Florida town decided to close during the summer months, which was a wise move, but the townspeople took umbrage at this and threatened to boycott both shows when they opened in the fall, and in the meantime to build a new theatre if the owners of the existing theatres persisted in closing. The contention was that the people wanted to see the moving pictures right along during the hot weather even though it might be a losing proposition to the owners, the citizens reasoning that the shows ought to be kept open the year round for the accommodation of the public and that the owners made enough during the rush season to warrant an all the year opening. Such was the state of affairs when it was first announced that there would be no summer pictures, and feeling ran high, but cooler counsel prevailed, matters were discussed pro and con, and the threatened boycott was called off, so that all became serene and contented without the summer picture show. The name of this town will not be mentioned, as it would simply give some crazy or would-be exhibitor the idea that that town would be just the place to start another theatre and he would rush down there and simply spoil with a third show a business that hardly pays two.

Food for Thought

The foregoing leads one to remark that in no other line of business does there seem to be such a lack of exercise of good judgment as in the matter of selecting locations for moving picture theatres. In towns where only one can barely be supported, some wise guy comes along and starts another; where two can make a comfortable living, the same smart one drops into town, and with "I'll show 'em," starts a third, and so on all along the line, with the consequent result that in such places the theatres are conducted at a loss. "The survival of the fittest" is, of course, a very pretty, academic, and apparently wise answer to all this, but when one views the wrecks strewn over the moving picture field it certainly reflects most seriously upon the judgment of the many who have embarked in this business and "lost their wad." In other lines of commercial endeavor they act differently. If minded to set up a grocery store, a store, a hardware store, or any other, they will spot a town, size up the population, count the number of stores of the kind already there, and their common sense will tell them whether there is a good chance or not, and are guided accordingly. But when it comes to the moving picture proposition, then they seem to lose their heads, or are mislead by the bright lights, the showy exteriors, the occasional packed house, or the glamor that seems to surround the world of amusement, and rush in with a great hurrah, and with the declaration, "I'll put 'em out of business," only to find eventually that they themselves are the victims, and learn only too late that "all is not gold that glitters."

"Never Saw a Moving Picture Show!"

In this day of grace, Anno Domini 1912, De Facto has run across a public man who has never seen a moving picture show! But what makes it all the more astonishing is the fact that this party was formerly correspondent for a metropolitan newspaper and is now State Librarian in a certain northern State. When this admission was made the writer nearly fell through the floor, but, recovering, urged the party to hurry up and take in a show or else he would be classed with those who have never seen a steam car or who do not know that the war is over and who are still voting for Andrew Jackson. If he were not a personal friend the State of which he is librarian would be mentioned, but charity forbids it.

"Educate the Rubes"

An exhibitor in a small Georgia town recently wrote his exchange that when they got a letter from a certain traveling showman who put on pictures in towns near the aforesaid exhibitor, that the exchange should send the applicant as good service as possible, giving as the reason: "This man puts on pictures near our town, and that educates the rubes to seeing pictures, and so helps our show." That exhibitor has in him the making of a broad-gauge showman.

Suppress the Bake Shop Windows.

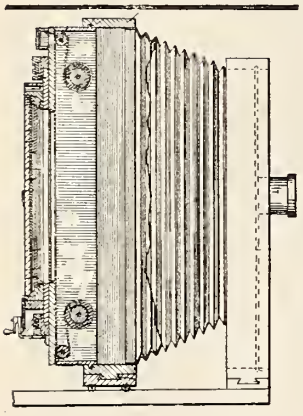
Not long since the newspapers contained an account of the case of a little boy in New York who had been arrested for stealing cakes from a bakery, and when brought before the magistrate gave as an excuse that the fine display in the shop window tempted him and so he went inside and pinched a few cookies. This is certainly a serious matter, and calls for immediate attention on the part of those defenders of the morals of the youth of the country—of those who are lambasting the picture shows because, as is alleged, they tempt boys and girls to do things that they ought not to do. Now to be logical and consistent, these same guardians of public morals should see to it that in all cities, towns and villages ordinances should be passed prohibiting the public display by bakeries of all pies, cakes, sweetmeats, etc., because, forsooth, such display to the young leads to the breaking of the eighth commandment.

INNOVATIVE

Recent Inventions, Letters Patent, Trade-marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor of Nassau and Beekman Streets, New York City

the most absurd idea generally prevalent, even among patentees, is that relating to the joint ownership of Letters Patent. The very first patent here considered is a case in point, the inventor assigning forty-nine one-hundredths thereof and retaining fifty-one one-hundredths under the evident belief that he thereby retained control. As a matter of fact, an undivided one-hundredth part of a patent is as good for many purposes as the other ninety and nine. The tail has even been known to wag the dog.

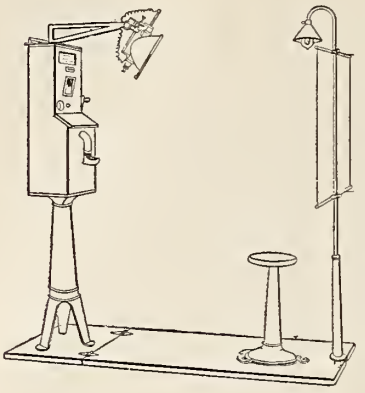
The patent referred to is No. 1,037,934, issued to Charles C. Lamb, of Joliet, Ill., and Willard M. McEwen, of Chicago, Ill., the latter being the assignee. It is for an attachment for cameras designed to provide improved focusing and plate holding mechanism. By way of extenuation the inventor refers to the fact that in ordinary photographic practice a camera is provided with a ground glass focusing plate which is first used to get the focus of the subject, whereafter a separate plate holder is inserted in the camera, usually by being slid into place in front of the ground glass holder, and then the exposure slide of the plate holder is withdrawn and the lens mechanism operated to take the picture. This procedure involves considerable time in the manipulation of the various separate parts, and furthermore this manipulation is apt to move the camera and to spoil the focus. Particularly where pictures are taken of living subjects, it is very desirable that the least time expire between focusing and operation of the lens mechanism. Also where different sized pictures of the same subject are to be taken considerable time is consumed in rearranging the various photographic parts.



Hence the object of the invention is to provide a common supporting structure for focusing mechanism, plate holder mechanism and size adjusting mechanism, which structure can be substituted in a camera frame for the ordinary single plate holder; to provide construction and arrangement which will enable the focusing mechanism, the plate holder mechanism and size adjusting mechanism to be quickly and accurately moved into the photographic field of the camera; to provide means for automatically accomplishing the withdrawal and reinsertion of the exposure slide upon adjustment of the plate holder mechanism into and out of the photographic field; to provide improved adjusting mechanism for determining the movement of the exposure slide relative to the plate holder frame; to provide means in the form of improved diaphragm mechanism for adjusting for the size of image, and improved mechanism for controlling such diaphragm mechanism; to provide improved mechanism for indicating the condition of various parts; to provide improved means for preventing entrance of light during photographis operation; and also to provide other improved and desirable features of construction and operation.

Registration (No. 88,163) has been granted Hugh J. Brady of Orange. N. J., for the mark **"Artograph"** for photographic goods generally, including apparatus. Used since May 6, 1902.

Patent No. 1 038,135 issued to John Herricht, of New York City, relates to the automatic class of photographic machines, coin released or otherwise, the object of the invention being to provide a machine of this kind with sundry improvements, including an arc light with means for automatically operating the same through mechanism from within the machine itself. It is conceded that coin-controlled photographic machines have been employed in connection with arc lights for instantaneous photographic productions but in all cases heretofore the arc light has been wholly separate, having no mechanical or other operative connection with the machine, and required an attendant for all its operations. The present apparatus is designed to be unitary as well as automatic, and to be operated either with or without coin-controlled mechanism.

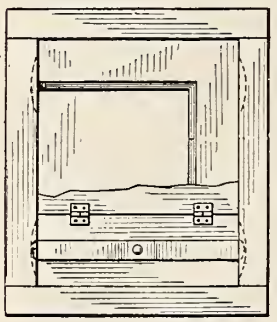


In the operation of the light it is planned to raise and lower the upper carbon sufficiently to completely break the electric connection when the machine is not being used, and to establish a temporary arc when it is in use and a brilliant light is required to produce a picture.

The inclination of the lamp and its carbons may be changed from that of a perfectly vertical position of the carbons to a more or less inclined position as may be found most desirable for focusing the light.

The seat is removable, but held by a segmental plate at one side of its flanged stand, and by a clamp opposite thereto, and thus when the platform is to be folded the seat can easily be detached by simply turning the clamp. In this way the seat to be occupied by the subject is definitely located with respect to the camera upon a portion of the apparatus itself and not on the floor, and thus the entire apparatus, including the seat, can be shifted from one position to another without altering the relative arrangement of the parts.

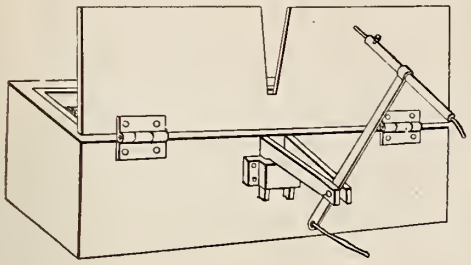
Etta S. McAdam, of Drummond, Chippewa County, Mich., has patented (No. 1,038,171) a photographic printing frame adapted for various sized plates, the object of the invention being the provision of supporting means which may be conveniently mounted in the frame or removed therefrom at the will of the operator.



The frame consists of side bars which are connected to each other by end bars. The said bars are rabbeted upon their inner faces to form a shoulder upon which the photographic plate may be mounted, and upon which may also be mounted the rabbeted edge portion of the improved removable plate supporting member. The frame is provided with the usual back member or compressing head which is provided with spring means adapted for engagement with the side bars of the frame so that a photographic plate when placed in its operative position in the frame can be effectively retained therein.

The reducing member consists of a plurality of right angularly disposed arms, the outer edge portion of the arms being formed with shoulders adapted to engage the shoulder of the frame bars. The inner edges of the arms are provided with plate seats and the terminals of said arms are provided with shoulders which are adapted to engage the shoulders of the side bars of the photographic frame.

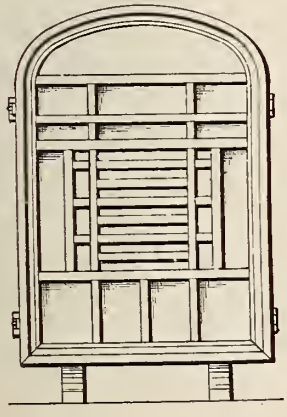
Patent No. 1,038,245, issued to Charles F. Waldeck, of Cantonsville, Maryland. This invention relates to a flashlight apparatus, the primary object of the invention being to provide an apparatus of this character which is simple, reliable and efficient in construction, and which embodies a receptacle to contain the flashlight charge and means for igniting the charge which may be operated at a distance from the receptacle, thereby enabling the operation to be carried out without danger to the operator.



A box or casing is provided having a hinged cover provided with a transverse slot or opening extending through its free edge and of tapering form longitudinally. The casing and lid may be made of steel, and provided with an interior bed of asbestos for the support of the fuse, cartridge or powder which is to be fired. The lid is held in vertical position by the frictional contact of the hinges. Secured to the rear wall of the casing is a retaining member adapted to support a bracket. The outer end of the bracket is slotted to receive an ignitor comprising a lever arm pivotally mounted on the bracket, to the lower and shorter end of which lever arm is connected an operating cord. The upper end of the lever arm carries a tubular holder adapted for the reception of a wax taper or equivalent.

Hydrazine and hydroxylamine derivatives have been added to sensitive films by an English manufacturer to render over-exposure impossible and this can be done, it is claimed, without affecting the speed of the plate. By this means it is possible to include the sun in a landscape without "fogging;" and to photograph a room including a brightly lighted window—long exposure for detail in shadow not being detrimental.

Letters Patent No. 1,038,416, issued to Thomas W. Mullaly of Forth Worth, Torrant County, Texas, relates to display advertising cabinets. The principal object of the invention is to provide a bulletin board which shall contain the names of the number of acts which are to take place at a theatre, for instance; a vaudeville program, giving the exact time that each act begins in both matinee and evening performances, and also the photographs of the different artists. The cabinet may also be used in connection with dramatic performances. The sections in the frame of the bulletin board are readily removable, so that the frame may be subdivided in any desired manner, according to the ideas of the management of each theatre. It will, of course, be understood that all the slides are semi-transparent, similar to the act slides, so that all the reading matter on the board will show up brightly at night. What is claimed is, a bulletin board comprising large frames hinged together, fastening means for holding the frames together, a small frame disposed in the center of each of said large frames, vertical and horizontal strips within the small frame, semi-transparent removable slides on the horizontal strips, pivoted members on the said strips for holding the slides, vertical and horizontal strips between the large and small frames, semi-transparent slides between the strips, pivoted members for holding the last-named slides, supporting means for the large frames, and a lighting means between the frames whereby the announcements may be read from either side of the board.



Time is proverbially precious in Pittsburgh. The latest economizer of time and space is a special car, on an electric interurban railway, designed for theatre parties, etc., and equipped with cinematographic apparatus to be operated during transit. Unquestionably a "moving" picture show, in any and every sense of the word.

The Eclair Film Co., of Fort Lee, N. J., have registered the word **"Fame"** as a mark for moving picture films. No. 88,171. Claims use since January 20, 1912.

The Stone Moving Picture Company, of Sapulpa, Okla., have applied for registration of this mark for moving picture films. Claims use since April 5, 1911.

Chas. Raleigh, of Paris, France, has applied for registration of the word **"Biocolor"** for kinematographic films, cameras, projectors, etc. Claims use since May, 1911.

The American Film Manufacturing Company, of Chicago, Ill., has made application for registration of this mark for moving picture films. Use is claimed since September 1, 1910. No claim is made to the initial "A," the mark consisting of the representation of a pair of outspread or flying wings in connection therewith.

Application has been made for the registration of **"Tenax"** as a mark for photographic supplies generally, in the name of Optische Anstalt C. P. Goerz Aktiengesellschaft, of Frienenau, near Berlin, Germany. It would seem superfluous to otherwise stamp these goods as "Made in Germany."

The Commissioner of Patents has decided re Trade Marks, that the words "Red Men" have come to be understood as the **equivalent** of "Indian," and registration of said words was refused on reference to prior registration for the same class of goods disclosing the picture of an Indian as a predominating feature. "Lo, the poor Indian." To what base uses, etc. In a somewhat analogous case the mark **"Tika"** was held unregisterable because of its similarity to the registered mark **"Swastika"** when obviously used as a contraction thereof. Hence, obviously it is not always expedient to monkey with luck, or the symbol thereof.

We shall be pleased to answer pertinent questions propounded by readers of the MOVING PICTURE NEWS.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

ART TO CONCEAL ART

Alec B. Francis of Eclair is wearing a most supremely confident smile these last few days for he has proven the adage of "Art to Conceal Art." It seems that a detachment of Eclairites were up in Connecticut to get a touch of County Fair color.

The fair president, treasurer, directors and ground police feeling highly honored and duly elated over the selection of "their fair" for pictures were lending their undivided efforts to Bill Haddock who was directing the picture.

Everything was moving nicely, the camera man was grinding away and the director called out, "On Alec," but no "Alec" appeared. Again Bill called out with a prefaced word of mild profanity. Still no "Alec."

Orders were given to stop scene and up comes a typical rural constable with Francis in tow and trying volubly to explain. The "officer of the law" had arrested him as a "rube" who was trying to interfere with "them movin' pitcher peepul from New York B'gosh."

Francis has a right to smile, we think. Nick Carter please take notice.

THE RIDGELYS WELL ON THEIR WAY ACROSS CONTINENT

Clad in simple Western riding costumes, and with sturdy little mustangs to carry them, Mr. and Mrs. Landon M. Ridgely started almost a month ago on the cross-continent trip which is destined to attract for them a great deal of attention and keep them in the limelight until at least January 1st, 1913, when they expect to arrive in San Francisco, all going well 'twixt now and then.

The couple are traveling in the interests of the Motion Picture Story Magazine; and it was from this office at 26 Court street, Brooklyn, N. Y., that they launched forth on their travels.

They expect to ride thirty or forty miles every day, passing through the states of New Jersey, Pennsylvania, Ohio, Indiana, Illinois, Missouri, New Meico, Arizona and California.

Mr. and Mrs. Ridgely are motion picture actors and will stop at towns on the way to put on films at the different theatres, and to lecture. They are expert riders, and although they have ridden across states before, no definite tour has been made by them. Mr. Ridgely was born at Cody, Wyo., and Mrs. Ridgely in Wisconsin, both, therefore, being brought up in the saddle.

On September 20th they arrived at Harrisburg, Pa. It is said that the attendance at the motion picture theatres which they have visited so far have been record-breakers.

ECLAIR TWO-REEL FEATURE

The two-reel feature habit can well be said to have arrived. For the Eclair Company announce another for October 17th, entitled "Caprices of Fortune."

This is another fruit of Mr. Arnaud's extended trip with the Eclair Stock Company and contains many scenes from various parts of the East. The steel mills of Homestead play an important part in the development of the story. Variety of local is abundant for the story moves throughout the entire United States and into Mexico with a suggestion of Honduras by way of a prize winning lottery ticket. More will be told in later issue.

MUTUAL MINNEAPOLIS GROWS RAPIDLY

Minneapolis, Minn., Sept. 22.—(Special to the News)—Several weeks ago it was announced in these columns that Dr. B. N. Judell, or rather "Benny," had left the Milwaukee office of the Western Film Exchange to assume the managership of the new exchange to be opened in Minneapolis by the Mutual Film Corporation. After several weeks of quiet, hard work, it has been observed that this new office had made great inroads into the business of its competitors.

Minnesota exhibitors have learned to their joy (and it must be confessed some have learned to their sorrow), that Mr. "Benny" Judell did not make an enviable reputation in Wisconsin as a booking agent on "hot air." They also have learned that with such an excellent booking agent taking care of the more excellent Mutual and Film Supply programs—well, results speak for themselves, and if one could see the business-looking offices of the Mutual Film Corporation in Minneapolis, and at the amount of business they are handling, one would be convinced that it was to be regretted that there never before was a Mutual office in Minneapolis. Mr. Judell, in a recent interview, states that the fact that he handles the only original "101 Bison," has been a great help in getting business for him. Recently Mr. Judell circulated a circular, by the immense size of 19x24 inches, under the heading "Thou Shalt Not Lie," in answer to a circular letter gotten out by his other independent competitor, which stated "that all those that were releasing '101 Bison' outside of that office were misrepresenting the truth, etc." By writing a strong editorial and prominently quoting the Moving Picture News, the Mutual office gained a sweeping victory among the Minnesota exhibitors.

All the Minnesota exhibitors are requested to send in their names and addresses to the Mutual Film Corporation, 445 Temple Court, Minneapolis, so that they can get on the latter's mammoth mailing list for interesting editorial matter, which will be sent out from time to time.

BRITISH-AMERICAN FILM CO. TRAIN INDIANS TO ACT

"In the heart of the virgin bush three miles above, the Indian village of Caughnawaga, says the Montreal Star, is situated a camp which constitutes the latest novelty in the production of animated pictures. Here are encamped over fifty Iroquois Indians, equipped with all the old-time, picturesque garb of their race, and, during the next few months they will be constantly posing for the busy cinematograph men.

The camp above Caughnawaga has been organized by a new combination, the British-American Film Co., who hit upon the idea of posing real Indians in their native scenery, so that there could be no possibility of the absurd incongruities springing up which so often occur when ordinary actors pose as redmen. The style of picture which will be taken, too, will be different from the average picture palace film.

Instead of imaginary conflicts between settlers and Indians, the British-American Film Company plan to depict the great battles of Canadian history, and they are taking the greatest care that the pictures shall be historically correct.

To Joe Whiteagle has been deputed the task of "beating up" the Indians, and of rehearsing them in their parts. Whiteagle himself is a native of Caughnawaga, where he is known as Mr. Joseph Monich, and is a pure Iroquois Indian. For the past eight years, however, he has been engaged in the production of films in New York, and is an expert in the posing of Indians.

Over fifty Indians have been engaged by him, and are busy rehearsing a representation of the Battle of Lake Champlain.

THANHOUSER NEWS AND MUTUAL OBSERVER CONSOLIDATE

News of the above comes to us in the shape of the following announcement: "After this issue The Thanhouser News becomes consolidated with The Mutual Observer. All persons now receiving The Thanhouser News will receive the combined Mutual Observer and Thanhouser News.

FRANCES CUMMINGS
Playing leading parts with Lubin Company.

AN INTERESTING LETTER FROM WINNIPEG

August 19, 1912.

My dear Mr. Saunders:

Having a few hours' leisure time while waiting for a train, I got in touch with a number of exhibitors here. Mr. Paul Marquard is president of a company owning a chain of picture shows in Western Canada. While in Chicago, during the last convention of the League he joined our ranks and was the first Canadian to join the Exhibitors League of America. One of the theatres of his company is located here at Winnipeg. I was sorry to find him out of town. However, it only took a short time to get the exhibitors together. They are a live, hustling bunch of practical men, and were enthusiastic about the organization. They are going to apply to the Exhibitors League of America for a charter for the Western Canadian Division to comprise the Provinces of Manitoba, Alberta, Saskatchewan, British Columbia and Yukon. This shows the progress the Exhibitors League of America is making. However, it is no greater than the movement deserves. If each exhibitor understood its work everyone would be enrolled in its ranks.

Cordially,
TOBIAS O. KEPPLER.

Mr. Charles E. Nixon, who wrote the scenario of "The Coming of Columbus," "Daughter of the Confederacy," etc., and adapted Randall Parish's story "When Wilderness Was King" for the Selig Polyscope Company, is now a regular member of the Selig Company's scenario department and will write exclusively for the Selig Company in the future.

The following was duly incorporated at Albany, N. Y.: The International Feature Film Company of Manhattan, realty and theatricals, $100,000. Herbert Miles, William Steiner, and R. W. Daly.

1,500-FOOT THANHOUSER STORY

What is perhaps the first 1,500-foot Independent film ever issued is found on the Thanhouser release scheduled for Tuesday, October 8th, under the title "Miss Robinson Crusoe." Heretofore regular release features have always completely filled one or two, or more, reels according to the particular subject, and no maker has been known to stop midway in a reel, as in the case of the present Thanhouser subject. On this, Mr. Thanhouser says:

"It was a matter of being artistic. The market is supposed to want feature stories that occupy full reels. But the producer turned in a little over sixteen hundred feet, all 'live' stuff. With titles and 'padding,' the picture could have been stretched to cover two full reels, but I decided to use the 'live' stuff as it stood. With 'cut-outs' there were fifteen hundred feet of it. So we stopped the story there. Then we chopped a thousand-foot negative showing specimens from the New York Zoological Park, down to 500 feet, added it to the No. 2 reel, and so supplied the missing length of film.

"It seems too bad that a producer must tell a story in a given length. It means too short films or too long films; it means the padding evil. It would be splendid if the manufacturers would make up their minds to let a story just run along naturally, to not only start right but stop right. The story-action would be helped a lot, and if good stories are the salvation of the business, we may all yet get around to natural length subjects."

FILM FAVORITE STOCK STAR "BY PERMISSION."

Miss Carey L. Hastings, who plays character leads for Thanhouser Company, received a call from the Prospect Theatre in New York City to play the star role in "Mother," which their stock company was to produce for a short run. The fact of her film work didn't seem to matter with the theatre management, as picture engagements have "mattered" with players in the past, and the film company, on the other hand, courteously agreed to release Miss Hastings for the term of the theatrical engagement. Which is just some of the proof that the theatrical interests and the picture interests have come to the realization that theirs is a common cause, in which foolish bans and prohibitions have been wiped off the slate.

Miss Kathryn Williams, the beautiful and talented leading woman of the Selig Polyscope Company's Chicago studio, acted as fairy godmother to a party of some two hundred children last week, when she gave the slum kiddies a theatre party at the Stevenson Theatre, Evanston, avenue and Irving Park Boulevard, Chicago. The children were those who took part in the recent tuberculosis pictures at the Selig studios, and were recruited from the Hull House district, Chicago's most congested foreign quarter.

THE CALL OF THE BLOOD
Majestic Release, October 1

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION NO. 1

President—Robert Goldblatt.
Vice-President—James Girvan.
Corresponding Secretary—Geo. Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-arms—William Cohen.
Business Representative—R. Knaster.

Office of the Union
Telephone, Stuyvesant 572 13 Third Ave, N. Y. City

The Moving Picture Machine Operators' Union No. 1 of Greater New York and vicinity held their regular meeting Monday, September 24, 1912, at Teutonia Hall, 66 Essex street, New York City. The meeting was called to order by President Robert Goldblatt at 12:45 a.m. The attendance numbered 200 members. Several speakers appeared. Prominent among them were Mr. Alfred H. Saunders, editor of Moving Picture News, and Mr. W. Hollander, also others too numerous to mention.

The address by Mr. Saunders, covering points of organized labor and the conditions of the mental, moral and social standing of the moving picture operator in the various phases was delivered in a most masterly manner. It was, beyond a doubt, the most pleasant event and treat that has ever been the good fortune of any member of the Moving Picture Operators' Union No. 1 to participate in.

At the conclusion of Mr. Saunders' address the applause clearly demonstrated that a home run hit had been made in the hearts and minds of the men by the masterly manner in which the subject so important to the interests of the members of our local had been dwelt upon.

Brother Ralph Knaster made a motion to offer a vote of thanks and also moved that the eminent speaker be made an honorary member of the Moving Picture Machine Operators' Union of Greater New York, No. 1, which was carried by a standing unanimous vote.

Mr. Hollander made a forcible address to the boys, imploring the continued steadfastness shown by the members of No. 1 in their efforts to better their conditions. His address made a deep impression on all, and no doubt will bring forth practical results. Mr. Hollander no doubt will feel proud of the reception his remarks received.

After several addresses made by various members, the regular routine of business was taken up. Obligations of new members were five in number, and twenty-five new applications for membership were laid before the body for consideration. In addition to these applicants the delegate reported seventeen new enrollments during the past week.

It is evident that the hint conveyed in the last week chat regarding the enrollment of new members is having a good effect, for many are availing themselves of the low entrance fee now in force until October 15, 1912, when the fee will be raised to $5.00. The following nominations for permanent offices were made:

For President—Robert Goldblatt.
For Vice-President—James Daisie and Bert Leroy.
For Financial Secretary—Robert Levy.
For Recording Secretary—George Epstein.
For Sergeants-at-Arms—Eddie Sponalo, Max Much, Jack Garlick.
For Business Representative—Ralph Knaster.
For Trustees—Al Harrison, Max Feinberg, Alex. Polin, Sam Citron, Robert Saunders, Mike Berkowitz.

A motion was made that the organization No. 1 should give an entertainment and ball in the near future. The motion was unanimously adopted.

A committee on arrangements was appointed.

The meeting was closed at 4 a.m.

NOTICE—In the future the regular meetings will be held on the first and third Monday of the month. The next regular meeting will be held on October 7, 1912, at Teutonia Hall, 66 Essex street, New York City, at 12 midnight. A full attendance is requested.

OPERATORS' QUESTION BOX

By R. J. Kay

Mr. R. J. Kay,

Editor of the Operators' Question Box department.

I am operating a picture machine on the road and carry a double dissolver. This is my first road job, and I had some trouble on reaching a certain town where there was direct current, 110 volts. I always understood that the positive wire must be connected with the top jaw of the burner. When I put up my double dissolver, I placed the positive wire on the top jaws of both lamps or burners. This I thought was all right, but when I put on my switch and struck a light my bottom lamp was burning upside down. Please explain the cause and how to remedy the trouble.

Yours truly,

A. K.,
Columbus, O.

To the Brother from Ohio.—When you encountered your trouble, you should have changed your wire, which I am positive you must have done in order to have your lamps burning right on the double dissolver.

The positive wire was all right on the top for the upper lamp house, but you should have your negative on the top on your lower lamp, to be burning right, if the both lamps are connected from a three-wire system. The current flowing one way and returning the other causes the polarity to change, and that is the reason for your trouble.

* * * *

My Dear Mr. Kay:

I was informed by a friend that you are answering the Question Box department, and you are ready to come to the assistance of your brother operators. I was working on a job where there was an iron booth and the trouble I had caused my discharge. When all was ready for the show to begin, I put on my switch to strike a light and my fuses blew. I had 30 amp. fuses, and I put in other fuses, blowing out my fuses three times. The audience got restless and the boss scolded. I tried to locate my trouble. I pulled off the switch and I got a big flash when I did this. I then saw that I had juice or current and put in fuses again and they blew out also, and on pulling off my switch, I again saw that big flash.

Kindly explain what I should have done, as the boss discharged me and put on another man before I could remedy the trouble.

J. B.

To Brother Operator J. B.—I am very sorry to learn that you have had trouble which caused you to be discharged, and no doubt competent men have the right over others, but trust that you will succeed in the future.

Your trouble was a very simple one, which you could have remedied in a very few minutes. The stand of your machine was grounded, likewise the upper jaw of your lamp was grounded, and in order to give the show immediately, you could or should, have placed any non-conductor beneath the legs of your stand, so the circuit which was formed by aforementioned ground would have been broken and your fuses would not blow.

* * * *

NOTICE to all brother operators: An operators' hand-book is being prepared and will be ready in a short time. This book is to be called "The Operators' Companion," and I advise all operators who want a near and dear friend to call or write to the Question Box department for moving picture operators, of the Moving Picture News, and get on the list for the Operators' Companion, by R. J. Kay.

H. A. SPANUTH AND J. W. STROUSE DISSOLVE PARTNERSHIP

It has been formally announced that H. A. Spanuth, of the General Film Publicity and Sales Company, and his partner, Joseph W. Strouse, have dissolved partnership.

We learn that Spanuth has bought out Strouse and that he is now alone in the prosperous enterprise.

LEON GAUMONT SAILS FOR EUROPE

Leon Gaumont, head of the motion picture house of that name, sailed for Europe last week on board the "Kaiser Wilhelm der Grosse." Mr. Gaumont's stay was of but short duration, urgent business at the plant in Paris necessitating his immediate presence.

The accompanying illustration shows Robt. Frazer in the chief role of the Eclair release for October 8th, "All on Account of a Ring."

It is understood that Mr. Frazier is leaving the photoplay to take the name part in "The Millionaire," which will soon take to the road. Mr. Frazier has won a host of admirers during his connection with Eclair and there are many who will be loathe to see him leave the screen. But it is a case of a previous contract for he had signed with Mr. Savage before going with Eclair.

Eclair's "A Choice by Accident," contains one scene wherein every article of a well-set parlor is utterly demolished in a struggle between a bold, bad tramp and a supposed old grandmother, who is none other than Geo. Larkin, the picture dare-devil. Richard Sterling as the tramp and Larkin perform about as sensational fight as could be imagined. It makes the reviewer even suspect bad blood between them, though we hope and believe that this suspicion arises solely from the perfection of their acting.

FIRST SERIES OF CHILDREN'S PLAYS FOR CHILDREN'S THEATRE

At the Kinemacolor projecting room a very interesting little pictureplay was exhibited on Wednesday of the past week for the benefit of the press. This play, which was shown in two reels and entitled "Other People's Children," is one of a series of children's plays that are to be presented at the Children's Theatre, which is already in preparation on the roof of the Century Theatre. When this is ready the kids and kidlets will have "no kick coming," for there they can go and be entertained as children should be.

The Kinemacolor pictures are to be a feature of this little theatre, and judging from the quality of pictures exhibited on Wednesday, such as "Bee Culture," a very remarkable picture, and "A Tulip Study," it will be a boon to children, and mothers as well.

MR. E. ARNAUD, OF ECLAIR, SAILS FOR PARIS

The clever young director of the Eclair pictures left New York for Paris on Thursday by the French line.

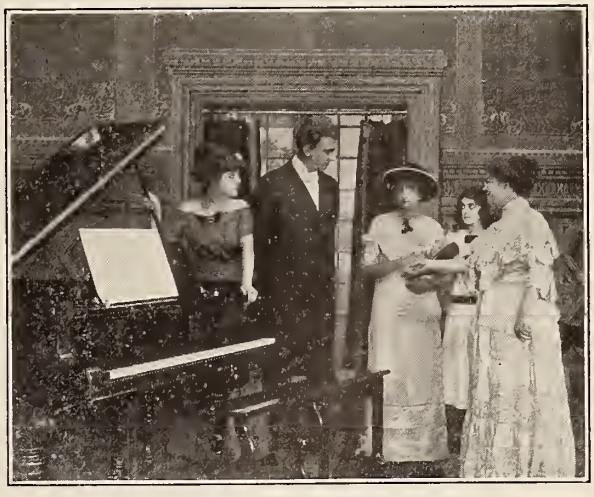
Mr. Arnaud will remain in France for six weeks, bringing back with him on his return trip Mrs. Arnaud, who has been spending some time in Paris.

The employees and entire company were at the pier to bid Mr. Arnaud "bon voyage," and pictures under the direction of Mr. Haddock were taken by the Eclair camera man.

A serviceable Alaskan traveling coat was presented to him before he embarked.

Portland, Me.—Santo Domingo Amusement Co. incorporated, capital $50,000. President, E. E. Noble; treasurer, E. V. Mann.

Rockville, Ind.—The Lyric moving picture theatre has been sold to the International Film Co.



THE LITTLE MUSIC TEACHER
Majestic release October 6th.

Manufacturers' Synopses of Films

ECLAIR

ALL ON ACCOUNT OF A RING (Oct 8).—It is the evening of Jack's wedding. He has loitered downtown to have the customary farewell drink with bachelor friends and is late in getting dressed for the big event of a fellow's life. He rips his trousers and tries to mend them. All this is now happening while the bride and guests are awaiting his past due time for arrival.

At last he appears and the ceremony starts, then Jack misses the necessary ring and, with a running explanation, bolts out of the house to go to his quarters to get it. But since he left his room a burglar has entered it and found the ring. After many adventures with the police, janitor and fire escape he discovers its theft. He returns to his bride and sadly explains his predicament. It looks like no wedding till Mrs. Jones inspiredly thinks of loaning Jack her wedding ring. So follows the ceremony and then happiness.

SURPRISING ELIZA.—Silas Hobbs, farmer, purchases a new suit while at the same time a woman customer is buying a bedspread. In wrapping up the parcels the clerks get mixed up and Silas gets the bedspread in the confusion.

He is riding on horseback when the idea strikes him to put on his new suit and surprise Eliza. So he pulls up behind a clump of bushes and takes off his old suit, putting it over the saddle. While he unties his bundle the old borse wanders down to the stream for a drink, and as he bends over, Silas' clothes fall in the stream and drift away.

Silas has now opened his package and discovered the bedspread. His horse returns minus his clothes, so he is forced to walk home wrapped in the bedspread, and he does truthfully surprise Eliza.

A CHOICE BY ACCIDENT (Oct. 10).—Caleb Jones, guardian to Tess and Trixie, discovers they are being wooed by the two fortune hunters, Clarence and Percy. So he writes a letter to his country nephew to come on and woo one of them and keep the money in the family. Tess and Trixie chance to see the letter he is writing and, to protect themselves against their guardian's scheme, they write their grandmother to come to their assistance.

Both the grandmother and the country nephew chance to arrive on the same train. They get their suitcases mixed in the depot and eacb set off to the bome of Caleb Jones. The nephew comes to a stream and, being hot and dusty, decides to have a bath and swim. He does, and while in the water a tramp steals his clothes, so in coming out of the water the nephew is forced to put on the suit he thinks is in the suitcase. Opening it he discovers it is filled with feminine articles, a dress, from whicb assortment he is forced to don in preference to his state of nudity. Having to wear the dress he decides to affect the whole attire, bonnet, glasses and all, and be is soon a perfect counterpart of grandma.

He arrives at his uncle's and is welcomed by the girls as their grandmother, for they hadn't seen her for years. Then the same tramp who stole the clothes enters the home and holds up the crowd. The two fortune-hunters flee in fear while the supposed grandma turns in and captures and ropes the hold-up tramp. Finally the real grandparent arrives and all is straigbtened out.

THE WHITE BONNET (Oct. 13).—George Hardy and Paul Dawn, reporters for the Daily News, are both in love with pretty Miss Walton, daughter of the publisher. In order to decide between them, the publisher determines to put the two suitors to a test. "Let your mothers come and ask for my daughter's hand for you" is his plan of selection. Accordingly, both young men write to their mothers.

George writes his mother an affectionate letter, asking her to come and help him to attain his life's happiness, while Paul pens a very formal sort of note requesting his mother to visit him and help advance him in certain interests. Now both mothers are but plain country women, so that when they arrive immediately is shown the difference in the two men by the reception the respective mothers are accorded.

George is proud of his mother and her old white bonnet, while Paul plainly shows his shame of his mother because she, too, wears one. Paul at once sets about to make his old-fashioned mother into a seeming aristocrat. But she cannot pretend to be what she is not and Paul, ashamed to introduce her, writes that she is detained at her country estate but begs for the daughter's hand in his behalf. How different did George act, for proudly did he bring his mother to the home of the publisher.

The old publisher read between the lines of Paul's letter and was pleased by the pride George exhibited in his mother. He made his choice as he said, "He who is ashamed of his mother cannot make a good husband."

RELIANCE

TIME AVENGES (Oct 5).—Jim, a sturdy life-saver, in love with Jane, daughter of the captain of the life-savers, is thrown over for Baxter, a Summer visitor, who persuades Jane to elope.

A mock marriage, a year's unhappiness, and Jane returns to her father and Jim. She is forgiven. She sees the error of her ways and realizes Jim's great abiding love.

During a terrific storm off the coast Baxter's yacht goes ashore near the life-saving station, and Baxter tries to reach the beach in a small boat. Jim, on watch, through the glasses sees and recognizes Baxter clinging to the upturned boat. The captain and Jane also look through the glass and recognize Baxter.

Jim refuses to go to the rescue. The captain orders the life boat out. Jim seizes a revolver and threatens the captain and crew, preventing them going. Jane pleads with Jim, but, the devll of jealousy aroused, Jim refuses. Jane finally prevails; Jim's true nature asserts itself and he heads the rescue party. After a hard fought battle Jim reaches the nearly drowned man and succeeds in bringing him to shore. Jane, through the glass, watches the heroic fight of Jim, and her heart goes out to him.

On the beach, Baxter lingers long enough to ask forgiveness, which is granted, and he expires in Jane's arms. Jim and Jane are reunited after passing through the furnace of suffering, chastened in spirit, for time has avenged their wrongs—proving the truth of the text: "Vengeance is mine, saith the Lord."

GUY MANNERING (Oct. 9) (two reels).—Guy Mannering is present at the birth of Harry Bertram, the heir to the Bertram estate. Meg Merriles, queen of the gypsies living on the Bertram estate, is also present, and by consulting with the stars they cast the young heir's horoscope. This shows he will have much trouble and misfortune during his life, holding forth until he is twentv-one years old. Several years pass. The elder Bertram is made justice of the peace. With this new authority he at once takes action against the gypsies, who have lived for centuries on his estate. Meg Merriles, who has long been a friend of the house of Ellangowan, takes this as a personal insult and calls down the curse of her race upon the home of Bertram. In taking action against the smugglers who infest the coast, Bertram employs Inspector Kennedy to rout them out. Young Harry, now five years old, and his tutor, are walking about the shore. They pass Kennedy, who places the child on his horse before him. The smugglers, in the meantime, recognize Kennedy as their arch enemy. They attack him and throw him over the cliff. The boy, being a witness to this, is taken away to their cave. Meg, who has seen this, begs for the boy's release, but Lawyer Glossin, a silent friend of the smugglers, prevails upon them to kidnap the boy, for without an heir the house of Bertram, by his clever manipulation, will easily pass into his hands. Sixteen years later, young Bertram, now known as Brown, becomes an officer in Col. Mannering's regiment in India. He is very much in love with Mannering's daughter, Julia, whose mother, fearing the Colonel's anger, encourages the young lovers in their secret meetings. This is misinterpreted by the Colonel, who thinks that Bertram is paying attention to his wife. This situation leads to a duel in which Bertram is shot and supposed by Mannering to be dead. In reality he is taken prisoner by the Sepoys and held captive till he manages to escape. Learning the Colonel has returned to England, he follows and finds him living in Scotland, a widower, with his daughter, near the Bertram estate. He sees his sweetheart again. Old Meg recognizes him as the heir and the smugglers also recognize him and informs Glossin, who, upon the death of the young man's father, acquires the estate at very small cost, leaving Miss Bertram, the daughter of his old master, penniless. Glossin at once takes action with the smugglers, who, to protect themselves from the charge of the murder of Kennedy, is a willing tool of Glossin and agrees to get the young man out of the way, employing murder if necessary. This plot, fortunately, is overheard by one of Meg's trusty men, who immediately informs her. Realizing that she owes many a favor to the house of Ellangowan she sends word to the Colonel that if he would see the heir to the house of Bertram still alive, to come at once to the smugglers cave with help. She tells Bertram who he is and bids him be at the smugglers' cave that she may prove what she says. She leads him into the cave. Here she confronts Glossin and Hatterick and promises that her prophecy shall be fullled. A struggle ensues which, by the timely arrival of Col. Mannering and his help, terminates in the capture of Blossin and Hatterick. Meg has been shot during the affray and, with her dying breath announces to all that Bertram is the long-lost beir to the house of Ellangowan. The Colonel recognizes in young Bertram, Brown. His daughter Julia arrives and the loverlike attiture of the young couple explains to him his error, and he consents to their speedy marriage. Bertram meets for the first time his sister Lucy, in whom Col. Mannering has shown an interest more than brotherly. They all repair to the castle, where Bertram is formally proclaimed its master.

THE PEDDLER'S FIND (Oct. 12).—A Jewish peddler finds a blind Gentile baby girl in the woods. He takes her home and brings ber up with his own children, though his wife at first protests. Jake, his son, in time learns to love Jenny, the waif. While sbe is dearly beloved by all, yet the matter of religion prevents a union between a Jew and a Gentile. Jenny overhears a family council, and rather than come between father and son determines to run away. Jake, the lover, is distracted, and goes to find her. Learning her whereabouts from a friendly newsboy, he goes to the old trysting place and finds Jenny kissing the rose he gave her years ago, now dried and withered. Jake declares his love, and they plan to be married at once. Seeking a nearby Justice the knot is tied and they begin housekeeping and are happy.

Later, father and mother, unable to longer endure the separation and heart-hunger to see the young couple and the baby, visit Jake and Jenny at their new home, at Yom Kipper, and are joyously received. It marks a new era, for the family are at last reconciled.

MAJESTIC

THE LITTLE MUSIC TEACHER (Oct. 6).—The little music teacher has a hard time making enough money to pay her bills. A month's rent is due and the world seems cold and cheerless. Riding on tbe car she discovers that she has forgotten her pocketbook and is forced to borrow five cents from a handsome man sitting next to her.

They exchange cards so that she can return the borrowed nickel. The man becomes interested in her and, although a great musician, pretends not to know the first rudiments of music so that he can take lessons from the little music teacher.

After she has given bim several lessons, she discovers a newspaper article about his wonderful piano recital given before a large audience the night following one of her lessons, in which she has had great trouble teaching him some five-finger exercises. Thoroughly angry and humiliated, she refuses to see him again and it is only after he has declared his love and given it as the reason for his deception that she puts a lighted lamp in her window as a signal that he is forgiven.

THE WINNER AND THE SPOILS (Oct. 8).—Gaspard, Count de Castany, in the French army, has gambled away all obtainable money and his friends and comrades refuse to accept any more of his I. O. U.'s. He goes to his sister Marie and demands that she help him. She refuses, and while imploring her brother to keep away from his fast friends, one of them, the young Marquis de Fornay, is announced. Marie receives him distantly and, while Gaspard is out of the room preparing to accompany the Marquis to the club, Marie upbraids him for his evil influence over her brother. After their departure Marie calls her maid and, hastily enveloping herself in a cloak, they follow them. At the door of the club the Marquis comes down as she draws near to get the number. He recognizes her and offers to escort her home. She repulses him haughtily and hurries away with her maid. The Marquis re-enters the club, joins the table where Gaspard is playing, refuses his I. O. U.'s and so he is forced from the game. The next day Gaspard again begs Marie for money and she refuses. Then he threatens to risk the family jewels and flaunts the case in her face as he does so. He goes out and Marie is at first overwhelmed, then she thinks of a plan to circumvent him. She calls her maid, Nichette, and sends her to Gaspard's valet, of whom she demands one of Gaspard's best suits. Jean at first demurs, but Nichette beats him until he brings out the very best. She dresses her mistress and together they start out, making Jean accompany them. Marie enters the club and calls for Gaspard. He refuses to let her come in, but she threatens to make a scene and he finally takes her in, introducing her as his friend, the Count de Thirs. The Marquis recognizes her at once but says nothing. The playing is resumed. Gaspard plays more recklessly than ever and finally stakes the family jewels. The Marquis plays hard to win and finally succeeds. As the jewels are handed to him, Marie denounces him as a thief and a card shark. The greatest confusion prevails and the friends of the Marquis insist that he challenge her at once. Marie is horror-stricken and her brother insists upon fighting for his young friend. The Marquis will not listen to this and insists upon fighting with the Count. He says "to the winner shall belong the spoils," and draws up a paper to this effect. Beneath his name he writes "not transferable."

Marie is terribly frightened and her knees shake so that she drops her sword. But when the word is given she nerves herself and plunges again and again at the Marquis, finally wounding him slightly. His second hands Marie the jewels. When she gets home she locks them safely away. Next day Gaspard asks for them again. As she refuses the Marquis is announced. He says Gaspard can never have the jewels again and points to the "not transferable" clause in the contract. Then Marie understands it all. The Marquis has brought orders sending Gaspard out to join a regiment in Algeria. This will take him away from his present comrades and put him in action. The Marquis then offers Marie the balance of the "spoils," himself, and the estates of the de Fornays.

VITAGRAPH

THE IRONY OF FATE (Sept. 28).—This is a reverie of what might have been. Virginia Jameson, a girl of lovely disposition, is wooed by a man much older than herself, whom she very much dislikes, but who stands very high in the favor of her parents. She might have married another man had not fate decreed otherwise. She meets and accidentally escapes the man she could have loved and would have married; she stooped to tie her shoestrings, diverting her attention from him. Had their eyes met, both their lives would have been different.

Leroy Farley, the man favored by her parents, prevails and she marries him. Her life is unhappy, notwithstanding his great riches and social prominence. One day, out for a stroll, she meets some little children, her heart goes out to them as she thinks of the comfort they might be to her were they her own. As she stoops to kiss one of them, Harry Weston, the man whom she could have loved and who would have loved her with all his heart, happens by, gazing with admiration on her and the scene before him. As a married woman, she naturally repulses his stare and passes on to her home, where in meditation and loneliness, she thinks of her unsatisfied life and the irony of fate.

While she is thus engaged, Harry Weston, in his bachelor apartments, pictures, in his revery, life and what it might have been to him had he married the woman he met and could have loved.

MAJESTIC

A REGULAR RELEASE WELL WORTH FEATURING

"The Call of the Blood"

THIS BEAUTIFUL PICTURE PRODUCTION IS RELEASED TUESDAY, OCT. 1st.

HERE IS A PROGRAM THAT WILL BRING BOX OFFICE RESULTS

Oct. 6—"The Little Music Teacher."
Oct. 8—"The Winner and the Spoils."
Oct. 13—"The Simpler Life."
Oct. 15—"All for Jim."
Oct. 20—"Capt. Ben's Yarn."
Oct. 22—"Love and War."

The Majestic Studios, 540 W. 21st St., New York

HER CHOICE (Sept. 30).—Without an heir, Mrs. Letitia Summers, the principal and proprietress of a most fashionable and exclusive boarding school, decides to give her two nieces, daughters of her deceased brothers, an education, and at the same time select one of them as her heir. Without letting them know who she is, she writes each a letter, stating that a lady of means has provided for their education at Mrs. Summers' Seminary.

Edith, who is a very sensible and lovable girl, receives the announcement with joy and assures her mother that she will be able to take advantage of the opportunity without any additional expense to her, for she knows that her mother cannot afford to send her there with any pretension or style.

May, the other niece, who lives in another part of the country, is delighted with the news, giving her entrance to so fashionable a school. Immediately she demands of her mother a lot of new things in order to satisfy her vanity and desire to make an impression. May, with her new clothes and outfit, attracts considerable atention when she arrives at the school. Edith, in her modest wardrobe and old-fashioned carpet-bag, is received with disparaging remarks, and even her own cousin, May, snubs her. May is very popular with the girls, while Edith has to content herself with their toleration, spending most of her time with the younger pupils of the school, with whom she is a great favorite on account of her sweet disposition and kindness.

At the end of the school course, the two girls graduate with creditable showing in their studies. In addition, Edith is crowned with a crown of daisies and a chain of them placed about her neck by the children in acknowledgment of their love for her. After the graduating exercises, Mrs. Summers calls the two girls into her private office and tells them that she is their aunt and she has chosen Edith as her heir in recognition of her kindness and thoughtfulness for others. May cannot restrain her temper, abruptly and haughtily leaving the room.

EDISON

THE GIRL FROM THE COUNTRY (Oct. 1).—The general advice of to-day is against the "Lure of the City" for our country folks, and we have prepared a film that will do much toward convincing country mothers that their daughters should not be sent to the city without a protector.

Ambitious little Aellie is preparing herself for a stenographer's position by diligent study and application in her home town. As her proficiency increases she begins to hear the call of the city—and when Jennie, an old school chum, comes home from the city on a visit, her smart clothes and independent air are more than Nellie can withstand. She learns from Jennie that it is easy to secure a position in the city and wins her mother's consent to go with her.

Her sweetheart, Tom, a pigeon farmer, realizes that Jennie is not the kind of a girl she was before she left the old town, but forbears to speak of it even when Nellie refuses to marry him. He believes in Nellie and her ability to stand the test of the crucible. He is willing to wait.

Nellie's slender purse permits of only a hallroom on the top floor of a typical city rooming house. It does not occur to her to inquire how Jennie can afford the big room on the first floor front, but time is a wonderful teacher. One night, having accepted an invitation to supper with two of Jennie's men friends, she realizes the truth and understands Jennie's easy life. The horror of it appals her and she flees to the little hall room to think. She has lost her position because of the unwelcome attentions of her employer. Her funds are getting low and the future is dark.

In the meantime no word from Nellie has reached home for some period and Tom, fearing that she is in trouble, has expressed her his favorite homing pigeon. It arrives in the darkest hour of her trials. Dear old Tom! She understands. Swiftwing is intended as her messenger to him if she needs help. A moment decides her and Swiftwing takes the air with a bit of ribbon as her message to Tom.

Tom's timely arrival prevents Nellie's being dispossessed by a brutal landlord, and Nellie learns that, after all, there is no place like home.

THE GREEN-EYED MONSTER (Oct. 2).—Two hungry tramps approach the rear of Mrs. Weston's house with the intention of begging for food. As soon as they reach within earshot they overhear a spirited war of words between Mr. and Mrs. Weston, who appear to be insanely jealous of each other, and when the eavesdropping tramps appear on the threshhold they are promptly kicked out by the quarreling pair.

This rude treatment so angers the tramps that they decide on a plan to get even and procure a square meal, too; accordingly they write an anonymous letter to Mr. Weston telling him of his wife's infatuation for a portrait artist, in whose studio she can be found at twelve o'clock. Mrs. Weston also receives an anonymous letter stating that her husband has an appointment in a dressmaker's establishment at the same hour.

The green-eyed monster is so firmly embedded in this loving couple that they take this bait beautifully and are promptly on hand at the places indicated in the letters, with the result that the misinformed couple become entangled in some unexpected complications, making them ridiculous and highly amusing to the spectator. Thoroughly disgusted, but still suspicious, they rush for home, where they both meet at the front door and demand to know where the other has been.

Still quarreling they enter the house, where they find the kitchen in great disorder, the refrigerator and larder having been robbed of every morsel of food, with the following note from the tramps:

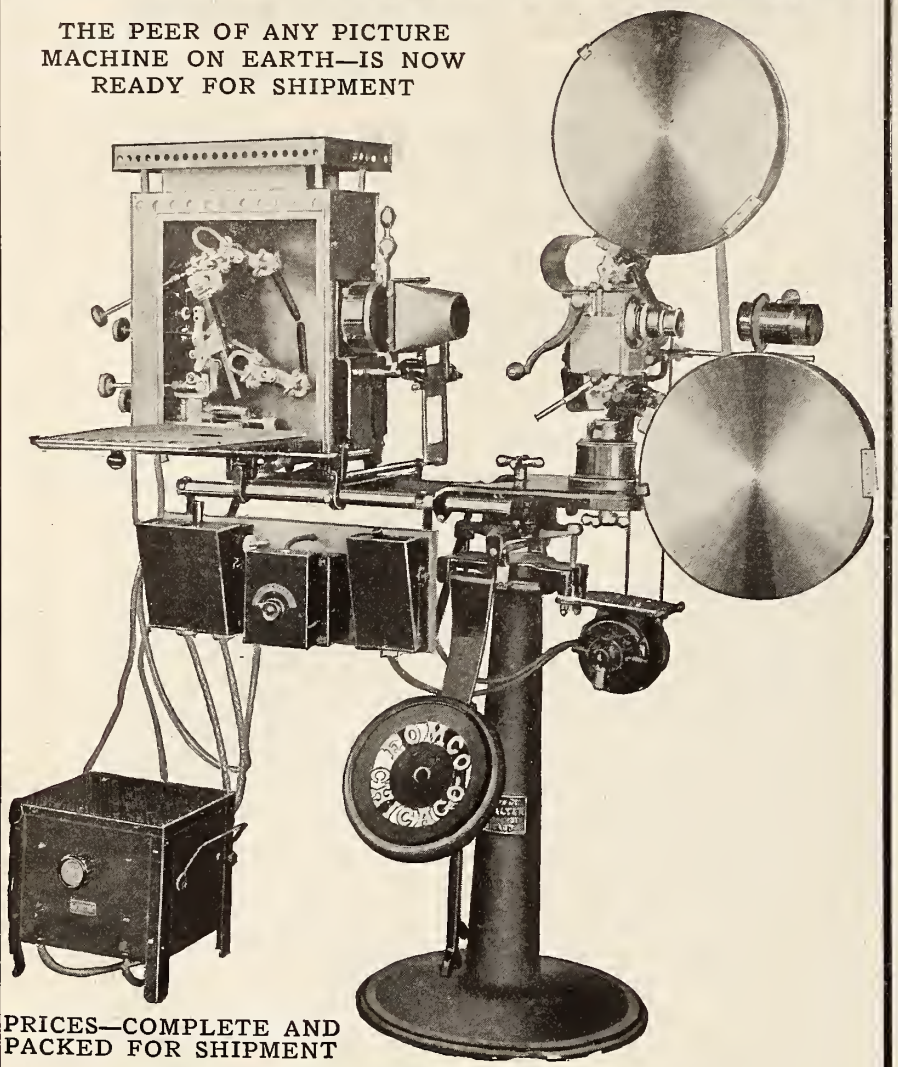
"Sorry to have caused any hard feeling between you but we needed a square meal. Kiss and make up. Weary and Pal.

"P. S.—The pie was surc bum."

They now see their folly and take the tramps' advice.

THE 1913 MODEL MOTIOGRAPH

THE PEER OF ANY PICTURE MACHINE ON EARTH—IS NOW READY FOR SHIPMENT



PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.
THE PRICE HAS GONE UP FOR THREE REASONS:
1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete.

OUR GUARANTEE

FREE UPKEEP FOR ONE YEAR COVERING PARTS of the 1913 model Motiograph mechanism, THAT MAY BECOME WORN OUT IN SERVICE, or WHICH MAY SHOW DEFECT IN MATERIAL OR WORKMANSHIP, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by **THE ENTERPRISE OPTICAL MANUFACTURING COMPANY**
564-572 W. Randolph Street CHICAGO, ILL.
For Sale by Live Dealers Everywhere

On the same reel:

OLYMPIC GAMES, PITTSBURGH, Y. M. C. A.—Everybody likes to see athletic games and here we witness an exhibition of them which is every bit as good as being on the grounds themselves. These games are held by the Y. M. C. A. of Pittsburgh, and are remarkable for the great number of nationalities represented among the contestants. Races, discus throwing, calisthenics, pole vaulting—all are interesting and some are sensational. The film will be a pleasure to all and should stimulate an interest in healthy sport.

AMERICAN

CALAMITY ANNE'S WARD (Sept. 30).—Calamity Anne lived a dangerous life among the bandits that infested the lower border of the Sierras. But Calamity Anne didn't care for she was a certain shot, smokes pipe or cigarette with equal ease and possessed some forty summers of experience to guide her. Calamity Anne cooked for the bandit gang and did other menial tasks befitting her station in life with phlegmatic regularity.

Over a Sierra ridge came Jim Williams and his pretty sister, with household effects carefully spread over the broad back of a mountain burro. They stopped to rest. Over another ridge rode Rogers, leader of that bandit gang. Rogers made short work of poor Jim and took the unwilling girl back with him to the camp. There was but one other woman in camp beside Mabel and that was Calamity Anne. Imagine Anne's surprise to find this pretty girl suddenly throw her arms about her neck and beg for protection. Calamity Anne dropped her clay pipe in amazement and suddenly discovered the first tears in thirty years. Thereafter she drew her gun and played guard over Mabel.

Over that same ridge came handsome Bob Harding. He examined traces of a struggle and followed them painstakingly to the bandit camp. He easily joined them and saw the pretty Mabel. Love sprang up between them at once. Rogers, watching jealously, determined to make way with Bob. Calamity Anne heard of it that night. So she stationed the pair in a nearby tent, lit her pipe and, figuratively, rested on her arms. At midnight the gang came, led by Rogers. Calamity Anne leveled two six shooters at the surprised bandits and asked Bob and Mabel to step out. This they did in something of a hurry and next moment were speeding away toward safety, Calamity Anne holding a somewhat painful poise and fully determined that death should follow the first movement of any of the men. They all laughed finally and went away, whereat Calamity Anne sat herself down and had the second luxurious cry in thirty years.

THE RENEGADE (Oct. 2).—When Lew Sommers deserted his pretty wife he proved that he wasn't right. The kindness shown him by the country sheriff, who gave him aid when he was injured by a fall from his horse, was rewarded by his trying to make love to the sheriff's sweetheart, again proved he wasn't right. The appearance of his wife on the scene put him in a very embarrassing position and he concluded to again pull stakes, but not without purloining some properties not his own. This proved his undoing, and he soon found the strong arm of the law out after him.

Just how the sheriff came to be suspected of crime and his vindication, makes this picture the more interesting. A story with a good plot, well acted and excellent settings throughout.

FATHER'S FAVORITE (Oct. 3).—"Idleness is the root of all evil." Never a truer word was uttered, and in this photo-play the veracity of this old maxim is brought home with telling effect.

John Allen was a prosperous ranchman, but was of the idea that his oldest son, Tim, was especially built for work and that John, Jr., his youngest son, was better adapted to play the part of a "gentleman." John, Jr., was not slow to take advantage of conditions, but little did he appreciate that he was playing the culprit and that his brother, although he had but few of the pleasures of life, was possessed of a much nobler character. When John, Jr., fell into evil ways and was in a fair way to spend a term at the workhouse it was Tim who spared his father from what would have been a bitter disappointment and paid his brother's penalty, and when his sentence had been expiated he again bore the burden of responsibility for his brother's weakness, for which he was cast from his home by the unjust mandate of an irate father.

This subject teems with interest and even the most fastidious will not fail to appreciate it.

COMET

THE WORTH-WHILE WEDDING (Sept. 30).—At the opening of this interesting and rather unique photo-play everybody is discussing the approaching nuptials of Sarah While and Jimmy Worth. They are a typical rural pair and have been keeping company for some time. Both prospective bridegroom and bride have planned to make the marriage a real event. Sarah is attired like a veritable "queen," while Jimmy wears a highly polished high hat, a chrysanthemum in his buttonhole, patent leather shoes, gloves, cane, a nicely laundered shirt and an air of hope and happiness. It is some distance from his home to the church, so Jimmy elects to make a short cut so as to be on time for the ceremony to proceed.

There is a saying that man proposes and God disposes. Now at this crisis of the tale Jimmy has the misfortune to meet a band of unfeeling tramps. It has been some time since they have seen anybody togged up in the fashion presented by Jimmy and naturally they immediately become possessed of an insatiable desire to get Jimmy's clothes. They pounce on him and after they finish their cruel design all that is left are his underclothes and a frown. What shall he do? That seems to be the most perplexing question. He must get to the church and marry Sarah or perhaps lose her forever. So he finds a barrel, steps into it and hies himself to the church, where he almost paralyzes the guests, who laugh and yell as Jimmy enters. Sarah has a fright, a half faint and a semi-collapse. But she recovers and musters up sufficient strength to insist that the minister marry her to Jimmy then and there. The interrupted ceremony then goes on and the pair are made man and

wife. On the way home the tramps are found and punished.

THE MYSTERY OF MULE RANCH (Oct. 5).—From the moment this engrossing and sensational story opens until the tale is told there is not a dull period. It is a photo-play replete with thrilling and exciting incidents and demonstrates to a nicety that honesty is the best policy after all. Just because Nona Brandon, the pretty daughter of James Brandon, a wealthy ranch owner and mule owner, elects to accept the attentions of Harry Gordon, Mr. Brandon's tried and trusted confidential man, Steve Matteson, foreman of the ranch, displays unwonted emnity toward him. Matteson is bent on doing Harry irreparable harm and his opportunity arrives when he secures, through an accident, the combination to the safe where Mr. Bandon had placed a large sum of money. Gordon has been entrusted with this money and it is to be used to defray the expenses of a large shipment of mules. One morning while Harry and Nona are out driving, Steve robs the safe. He has an accomplice in Miquel, a half-breed, and the two make off with the spoils. On the way they quarrel over who is to get the lion's share. Steve strikes Miquel over the head with the butt of his revolver and leaves his accomplice for dead. Taking the entire proceeds of the robbery Steve mounts his horse and rides off. In the meantime the theft has been discovered and Harry is accused, although insisting upon his innocence. He is thrust into jail. When Miquel regains consciousness and realizes Steve's perfidy he goes forthwith to Mr. Brandon and confides to him the true account of the robbery. The sheriff then starts in pursuit of Steve, who is wending his way through the dense woods. There is an exchange of shots and Matteson is swept from his horse by a limb of a tree and killed. The sheriff restores the money and Harry is promptly vindicated. There is only one thing left for Mr. Brandon to do, and that is to apologize to the young man. He does this and more, too. He insists that he marry Nona and, what is more, he makes him a full partner in the ranch.

CINES—George Kleine

HOW A BRAVE MAN DIED (Oct. 1).—His fearless spirit undaunted by many adversities, Murat, a former dashing leader of Napoleon's cavalry, and later King of Naples, lands with his followers at Calabria, in southern Italy, in an attempt to regain his kingdom.

Although anticipating a rousing welcome by the people, Murat's expedition proves a complete fiasco. He and his friends are fiercely attacked by the coast guards, overwhelmed by force of numbers and put to rout. Most of his followers escape in their ships but Murat is captured and imprisoned in the castle of Pizzo, where he is subjected to all sorts of indignities.

After a mock trial he is condemned to death and is allowed only a half hour for religious consolation.

At the appointed time the brave man is led out and forced to face a file of soldiers with leveled muskets. "Aim at my heart!" are his last words.

THE ISLAND OF MALTA.—Lying fifty miles directly south of Sicily, Malta is an important possession of the British Empire, especially as a naval base. The film shows the town of Valetta, its splendid harbor, the great underground storehouses for grain, the Governor's palace and many other interesting sights of the city.

ECLIPSE—George Kleine

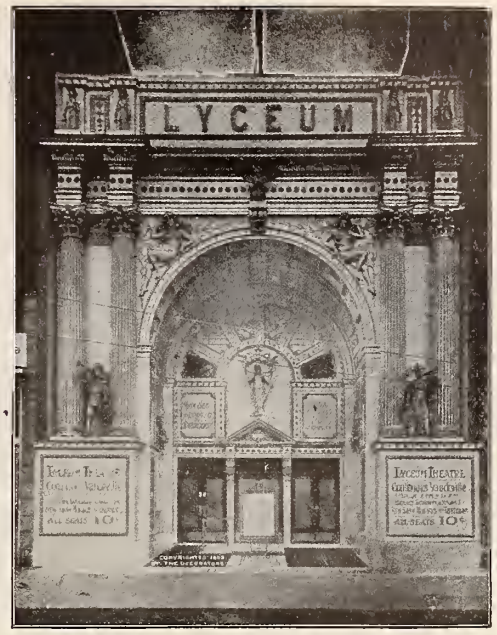
A FOE TO RACE SUICIDE (Oct. 2).—Percy is a reckless youth, leading a gay and extravagant life, much to the disgust of his wealthy father. He returns home one night in a rather doubtful condition and is met by his parent who, after some angry words, turns him out.

Percy leaves the house very much depressed and attempts to end his life by jumping into the river, but is rescued by a girl, to whom he immediately proposes matrimony and is married.

Ten years later the old father still mourns for his lost son. One day he receives a letter which, after praising his many charitable deeds, requests his assistance for a young couple who are overburdened with the care of ten children.

He hurries off to investigate and, to his amazement, finds his own son surrounded by a crowd of noisy youngsters. The old man is satisfied that Percy has "paid the penalty" for his past shortcomings and determines to let bygones be bygones.

A TRIP THROUGH BELGIUM.—This small but densely populated country offers an endless number of interesting sights for tourists. We are shown scenes in the cities of Brussels, Bruges, Liege and Ostend and a remarkable exhibition of shrimp fishing on horseback.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

LUBIN

THE AMATEUR ICEMAN (Oct. 2).—James Westcott and John Baxter are two business acquaintances. Baxter has a daughter, Betty, whose indolent habits are a source of displeasure. One day, after he has remonstrated with her, she dresses herself as a maid and determines to demonstrate that she can be useful. Westcott has a son, Roy, who is busily engaged in sowing wild oats. Westcott's patience finally becomes exhausted, and he demands that Roy shall go to work to learn his father's business and, furthermore, that he shall begin at the bottom by driving one of the ice wagons. Roy consents, and with the determination to make good. Among the houses where Roy delivers ice is Baxter's. He sees Betty, in her rôle of maid in the kitchen, falls in love with her, and determines to win her. That night he calls on her, in his character of iceman. The young people soon forget their respective masquerades in their talk and manner and become lovers. The romance progresses until one hot day when Baxter meets Westcott and invites him to his front porch to have a cool drink. Betty, in her rôle of maid, goes to prepare it. Finding the icebox empty she steps out on the rear porch to see if the iceman is coming. Roy appears with a great cake of ice and the young people stop to chat. They soon become engrossed. The cake of ice slowly dwindles away under the hot sun, while Baxter and Westcott swelter and fume on the front porch. The delay finally becomes unbearable and Baxter decides to investigate. He reaches the rear porch just as Roy is about to kiss Betty. He orders Betty into the house, and turns on Roy and indignantly orders him off. Baxter rejoins Westcott on the porch, where they discuss the impudent iceman, while Ellen, the cook, serves them a warm drink containing the little piece of ice Roy has left. Roy cannot understand Baxter's action. Thoroughly angry, he determines to go back and get Betty and elope with her. He finds her in the kitchen, and after some hesitation she consents to go. Just as they are leaving Ellen enters the kitchen and, horrified at the turn of affairs, hurries out and tells Baxter and Westcott that the iceman has stolen Betty, and the three set out in pursuit. Hard pressed, Roy places Betty in the ice wagon and drives off. The pursuers are being distanced when the help of a passing automobile enables them to overtake the fugitives. Betty sits on the back step of the wagon and weeps while Baxter heaps abuse on Roy. Westcott discovers the identity of the iceman and, taking exception to Baxter's language, in-

dignantly asks if his son is not good enough for Baxter's maid. Baxter reports that Betty is his daughter. Baxter and Westcott are not adverse to such an alliance. They see the humor of the situation and everyone is satisfied.

THE PHYSICIAN OF SILVER GULCH (Oct. 3).—Dr. Ralph Jones settled in Silver Basin, a mining town, and huilt up a practice. Everything went well until his practice fell off badly. His accounts accumulated and hills were hard to collect. One day Royce, the sheriff, called Jones to attend his child; that same day he received a message to guard the payroll of gold for the Bonnie Claire Mining Company until the morning stage picked it up. Royce goes to attend to his duty, and Jones returned to his office. He finds himself short of cash and the necessities of life. Thinking of the large shipment of gold, he is seized with a desire to steal it and yields to the temptation. He steals in through the hank window and tries to open the door of the room where the gold is temporarily stored, only to find his hand seized from the other side. Not knowing who was in the other room he endeavors to pull his hand out of the hole in the door, hut in vain, as the sheriff has it tied to the door latch. While tying the hand the sheriff receives a 'phone call from his wife telling him to hurry with the doctor as the haby is very ill again. With a supreme effort Jones manages to release his hand, hut not in time to escape a shot fired hy the sheriff. Jones escapes and the sheriff endeavors to follow the robher, hut finds that the outer crosshar has been securely fastened. He finally manages to release it, hut too late to see or catch his man. A posse is organized and start on the hunt. Royce rushes to the doctor's house. Jones is tempted to run away, hut decides to hrave it out. Quickly covering bis wounded hand with a glove he opens the door. The sheriff rushes in and Jones is summoned to attend the child. The men go together and soon reach the house. After patient watching the child passes the critical point and gains a new lease of life. The physician has done his work. In an effort to thank him the little mother grasps the wounded hand, the sheriff hears the cry of pain and learns that a guilty man stands before him. The doctor admits his guilt, but the wife pleads with her hushand not to arrest him. Considering that he saved the life of his child, he permits him to go, to hegin a new life elsewhere.

ESSANAY

GHOSTS (Oct. 1).—Colonel De Valpeau, an aged French gentleman, lives alone with his faithful negro servant, Zeno, in the wonderful mansion that has passed through generation after generation. Being pressed for ready funds, the Colonel is refused a loan on the hereditary estate, and is threatened with eviction. Zeno now decides upon a plan wherehy his master may remain in the great house without his presence heing discovered, and shows the Colonel a sliding panel in the dining room wall that leads to a small garret inside. The Dixons, wealthy social climhers, now purchase the place, but firmly helieve it is haunted when they find the tahle has heen used for mysterious company during the night and catch sight of the sliding panel shutting hehind old Zeno as he goes to his master. Therefore, they leave in a fright and refuse to purchase the place, which is now bought hy Dr. Trueman, a rich physician. One evening, as the doctor and his friends are chatting, they catch Zeno coming through the panel and force him to disclose the secret. Upon learning of the Colonel's identity the doctor writes him a note saying the old estate is his as long as he lives and that his presence is desired that evening. Finding the old-fashioned costume of one of his French ancestors in a trunk, the Colonel dons it and is presented to the gentlemen in the great dining room. However, the strain of proposing a toast to his king is too much for the aged man, and he dies, while the faithful Zeno sobs out his grief across the wasted body.

WELL MATCHED (Oct. 2).—Tom West and "Cutey" Gray, old sweethearts who have not seen each other for five years, have grown enormously stout. So they write each other letters saying they despise fleshy people and prevaricate charmingly about their real weights, then arrange to come on to the city and meet each other. Naturally the first thought each has is to find some method of reducing flesh, and both see Dr. Thin's advertisement in the paper, telling of his wonderful methods of reducing, etc. So each, unknown to the other, starts in training at the ohesity "cure." Without discovering identities they find a way to slip written notes back and forth under the partition that separates the two departments, exchanging compliments and confessing why they have to reduce. This is kept up at some length and the complications are highly amusing, as they tell each other their real weights and laugh at "tbemselves" in general without once knowing it. Finally they discover they are heavier than when they started, and agree to quit and go out and have lunch together. Of course it is not until they are taking leave of Dr. Thin that they come face to face and recognize each other. Mutual explanations are forthcoming and, deciding they like fat people hest, they make haste to the nearest caharet restaurant and enjoy a good square meal to the tantalizing strains of catchy music.

A Big Two Reel Sensation
Sir Walter Scott's "GUY MANNERING"
Released Wed., Oct. 9. A sparkling good story of Scotch Smugglers, Gypsies, and a Lost Heir.

RELIANCE

Photoplays "Hold the Mirror up to Nature." Make a note of our Advance Releases: "Bedelia and Her Neighbors," Wed., Sept. 25. "The Cuckoo Clock," Sat., Sept. 28. "Brothers Under the Skin," Wed., Oct. 2. "Time Avenges," Sat., Oct. 5. "Guy Mannering" (Two Reels), Wed., Oct. 9. "The Peddler's Find," Sat, Oct. 12.

SOLAX

CANNED HARMONY (Oct. 9).—Evelyn hrings Jack, her sweetheart, to her father's studio and introduces Jack to the musical professor. The professor, long having cherished the plan to unite his daughter with a celehrated musician, dissents to the match. Although the father ohjects tbe pair meet clandestinely and have considerahle trouhle in keeping out of the old man's reach. One day the father finds them together and he makes it plain in a forcible way that Jack is not wanted around the house.

Jack goes home in a rather surly mood. He enters his room and finds his roommate, Dick, playing on his violin imitating a phonograph. He takes his roommate into his confidence and Dick then proposes a plan. He urges Jack to disguise himself as Signor Tremelo and as that famous musician pay his respects to the girl's father. At the same time they will take a phonograph to Evelyn's home and when the Signor hegins to give a private concert on his violin, she sets off the phonograph. Evelyn approves of the plan. With the aid of a friendly newspaper man the plan works out heautifully. When the Signor offers his hand the old professor gives his consent. He finds out the joke only after everything is over with.

A FOOL AND HIS MONEY (Oct. 11).—This is a satiric comedy dealing with the pretensions of colored folks. Sam Jones is a lahorer—a wielder of the whitewash hrush. He is in love with Lindy Williams. Having saved up quite a little money Sam huys some swell second-hand clothes and temporarily discarding his overalls goes to Lindy's home. Lindy's people are quite prosperous—her father having retired from his job as "public porter" or "scalper."

Lindy is a coquettish ebony beauty and trifles with Sam's affections. She plays Sam against Bill Johnson and finally, in despair, Sam retires from the field. Walking along the road, heaten and despondent, Sam finds a lot of money. Now, he vows, he will show them! He huys full dress clothes and other swell duds, an automohile and jewelry. Like a peacock he begins spreading himself before Lindy and his rival and, as can he expected, coquettish Lindy transfers her affections to him. Sam makes hay while the sun shines and proposes to Lindy and hasks in her smiles. After his acceptance he sends out invitations to a reception, on which occasion he plans to announce his engagement.

During the reception Bill Johnson and his pal, slick Mr. Tighe, concoct a scheme to break Sam. They invite him to a poker game and, by cleverly stacking tbe cards and passing aces under the tahle with tbeir naked toes Sam is relieved of his fortune.

When Lindy is apprised of tbis she gives Sam the cold shoulder and offers her arm to slick Mr. Tighe, the possessor of all of Sam's wealth.

The play is replete with whimsical scenes showing the negro in an environment he often aspires to hut never reaches.

PATHE FRERES

PATHE'S WEEKLY No. 40—1912 (Sept. 30).

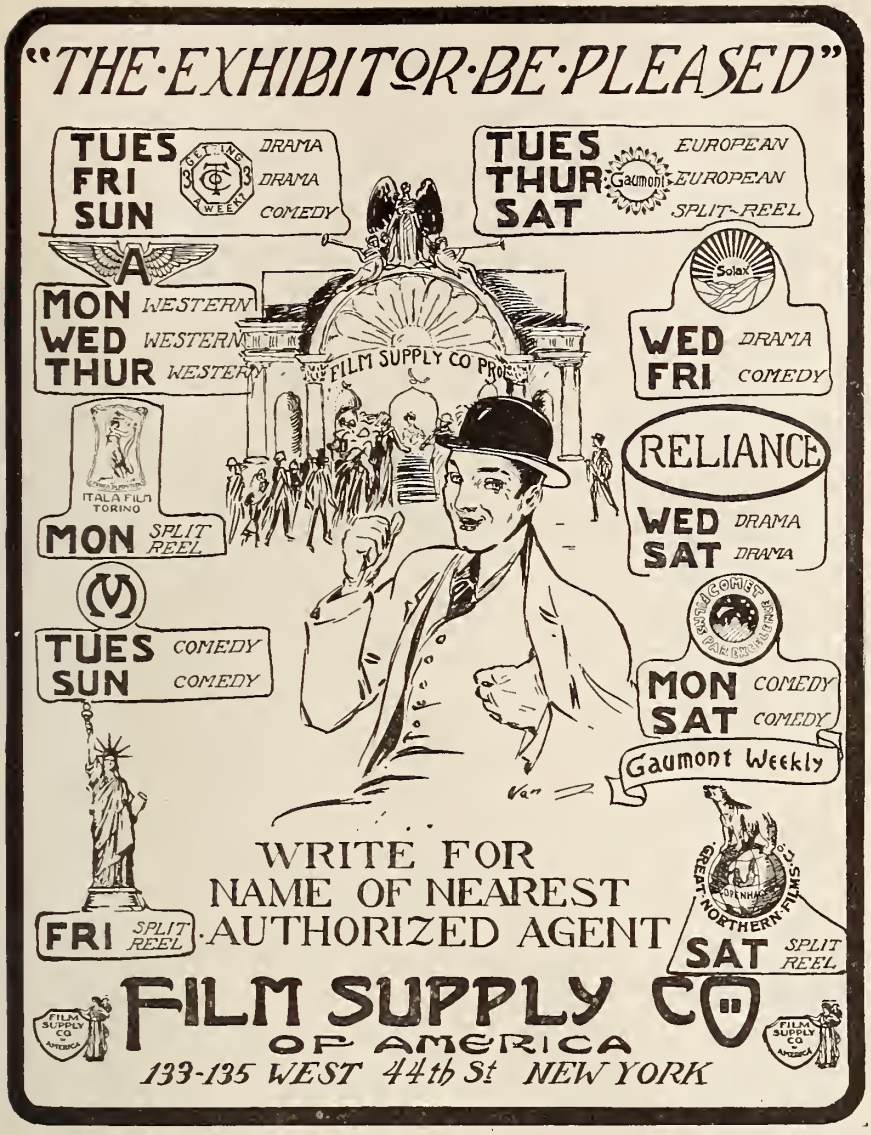
A WELL-WASHED HOUSE (Oct. 1).—Two mischievous children steal the gardener's hose, turn on the water and hegin washing a house. When the outside is clean they turn their attention to cleaning the inside, and the results prove that this mirth-provoker is a winner.

On the same reel:

THE EVOLUTION AND LIFE OF A SILK WORM.—A little worm which weaves the finest fahric known. The manner in which it does its work is clearly set forth by means of excellent photography and heautiful coloring.

AT THE BURGLAR'S COMMAND (Oct. 2).—Midnight Bill, entering a fashionahle house for the purpose of pursuing his illegitimate trade, comes upon Gwendoline Smith witb a pistol in her hand contemplating suicide because of a lover's quarrel. He forces her at the pistol point to call her lover, Philip Sawyer, on the 'phone and ask him to come to the house. He next summons a minister and acts as a witness to the ceremony. He also supplies a wedding ring from the loot he carries. When the couple embrace at his command, they forget their differences and Midnight Bill withdraws, well satisfied that he has done at least one good turn in his life.

THEODORE ROOSEVELT (Oct. 3).—With Sagamore Hill as a hackground, Theodore Roosevelt was the target for our camera during one entire day. The camera man followed him through the day's various activities, which hegan with a ride on his favorite horse, included an interview with a newspaper man, the answering of the morning mail and later, the more strenuous exercise of cbopping down a tree. This picture gives one an intimate acquaintance with a man who loves the open country, and who, although perhaps the husiest man in the land, still finds time to exercise sufficiently to keep himself in superh physical condition. When you book this film, announce that Colonel Roosevelt will positively appear, and your house will be crowded to the doors.


"THE EXHIBITOR BE PLEASED"
TUES FRI SUN DRAMA DRAMA COMEDY
TUES THUR SAT EUROPEAN EUROPEAN SPLIT-REEL
MON WED THUR WESTERN WESTERN WESTERN
WED FRI DRAMA COMEDY
RELIANCE
WED SAT DRAMA DRAMA
MON SPLIT REEL
TUES SUN COMEDY COMEDY
MON SAT COMEDY COMEDY
Gaumont Weekly
FRI SPLIT REEL
SAT SPLIT REEL
WRITE FOR NAME OF NEAREST AUTHORIZED AGENT
FILM SUPPLY CO OF AMERICA
133-135 WEST 44th St NEW YORK

A SHIP BOY'S GRIT (Oct. 4).—The story of a cabinboy's pluck, acted by the star company which played the "Fire at Sea" feature film.

Little Franz Leuder, an orphan, ships on an unseaworthy schooner. While the captain and mate are in a stupor from liquor, the vessel springs a leak and the boy with his hand and arm keeps the water out all through the long night. When morning comes the captain and mate find him unconscious. Realizing the boy's bravery, they resolve to be better men and volunteer to act as the lad's protectors.

A REDMAN'S LOYALTY (Oct. 5).—Bull Moose, an Indian guide is accompanying Mrs. Hawkins and her little daughter, who are traveling west to join Dan Hawkins, over the broken trail. Crossing the Arizona desert the little party is attacked by a band of savages and forced to flee. The strain of the chase and the lack of water soon tell on Mrs. Hawkins and in the midst of the wild desert she passes away. As the Indians are crowding him, Bull Moose directs the girl to ride straight ahead. He staggers after her for a few paces and then drops exhausted in the sand. In the meantime Hawkins, uneasy when his little family fails to arrive on time, suspects Bull Moose of killing them for the gold they carried. He gathers a few friends and they start a search for the party. Hawkins finds the Indian stretched out in the sand. There is no trace of his wife and child and Hawkins is with difficulty restrained from killing the Indian. One of his friends finds the little girl riding aimlessly about and brings her to Hawkins. She explains the manner of her mother's death, and as Bull Moose breathes his last, she offers a prayer for a brave and loyal soul.

GAUMONT

THE CONVICT'S BRAND .(Oct. 1).—An officer in the army of the first Napoleon joins the enemies of the great Corsican and influences others to do the same. Napoleon is shown a picture of himself mutilated by the cuts of many knives, which insult had been done at a meeting of the conspirators at which Count Champert had presided. The latter is at once outlawed. Dodging arrest he seeks refuge in the house of a blacksmith, who recognizes in him the son of the blacksmith's former master. There he has asylum. The blacksmith's wife, a young, comely creature, happened to have been the one-time sweetheart of Maximilian, the Count, who proceeds to bring the romance up to date. The blacksmith husband, outraged at this breach of hospitality, intimidates both the wife and Maximilian with a revolver and binds the latter. The blacksmith, during his mental quest for revenge appropriate, reads about the old-fashioned custom of branding French criminals with the mark of the fleur de lys. He brands Maximilian and ejects him from the house. Maximilian is found unconscious in the street, weak from the pain of the branding. The mark is discovered on his shoulder. He is taken to prison. There he languishes for nine years, finally escaping with fellow prisoners on a raft which launches forth upon the moonlit ocean. Desperately they propel the improvised craft, pursued by the better equipped jailers. One by one the fleeing convicts are picked off by the sharpshooting guards until Maximilian is the lone survivor. He dives overboard and escapes to shore by swimming. The years have wrought change in his countenance and when he arrives in the neighborhood of the blacksmith's house the very persons who had arrested him knew him not. He is on his way to join the ruling King for whom he had plotted against Napoleon. when he perceives that the blacksmith's house is afire. Into the flames he goes to bring forth the unconscious occupant. Veritably heaping coals of fire. To the hospital where Maximilian is taken to recover from the burns attendant upon his rescue at the fire, comes the blacksmith, who was little injured. Maximilian forgives him.

MELIES

JUDGMENT OF THE SEA (Oct. 17).—Captain Dixon receiving a message from the custom office that there is a band of smugglers operating on the islands off the coast, bids his wife good-bye and goes on the assignment.

At the island wharf he inquires of an old sailor for the most quiet lodgings in the place and is led to a hut where lives an elderly man, supposedly a fisherman, and his pretty daughter Bess. The old man does not at first want to admit the stranger but the sight of handsome board money quickly changes his mind. Bess leads him to his room.

That night Dixon is still unpacking when a noise downstairs arouses his suspicions. He goes down and discovers the old man leaving the house stealthily with several rough-looking strangers. He follows them and learns that they are the smugglers for whom he was sent in quest and Bess' father the leader of them. Hurrying back to the house the Captain discovers Bess waving a red lantern in the window —the secret danger signal—for she had heard him depart and suspected his mission. She had also learned that he was married, through a photograph in his room.

Dixon attempts to remove the light, but is forced by Bess at the point of a revolver to wave it. The smuggler and Ned, Bess' lover, heed the signal and, returning, put Dixon out of the house. The latter, however, has formed a wild desire for Bess and, meeting her on the beach, attempts to force his love on her. Failing in this he sends her a note to the purport that if she does not meet him on the pier at once he will expose her father.

Bess' love for her aged father is stronger than anything else, so she sadly decides to sacrifice herself to save his life. She had not left the house long, however, when her father and Ned find Dixon's vile note. They hurry to the pier in time to frustrate the Captain's designs, but in the melee the officer falls into the sea. Earnest attempts are made to save his life, but to no avail, and when later his body is washed ashore, all proclaim the accident "The Judgment of the Sea."

FREE
Christmas Dinners
FOR
300,000
POOR
PEOPLE
Will be supplied by The Salvation Army
Throughout the United States
Will you help by sending a donation, no matter how small
TO COMMANDER
MISS BOOTH

118 W. 14th St., New York City
Western States, Comm. Estill, 669 S. State St., Chicago

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 28—The Actor's Test	
June 28—Benares, the Sacred City	
July 17—The Airman	
July 17—The Legend of the Chrysanthemum	
Sept. 25—Arabian Infamy (Dr.)	

AMERICAN

Sept. 11—Vengeance that Failed	
Sept. 12—Geronimo's Last Raid (2 reels)	
Sept 16—The Fear (Dr.)	1000
Sept. 18—Wun Lung's Strategy (Dr.)	1000
Sept. 19—The Foreclosure (Dr.)	1000
Sept. 23—White Treachery (Dr.)	1000
Sept. 25—Bad Pete's Gratitude (Dr.)	1000
Sept. 30—Calamity Anne's Ward	1000
Oct. 2—The Renegade	1000
Oct. 3—Father's Favorite	1000
Oct. 7—Jack of Diamonds	1000
Oct. 9—A Sister's Devotion	1000
Oct. 10—Reformation of Sierra Smith	1000

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 3—The Honor of the Tribe	
Sept. 6—An Old Tune	
Sept. 10—The Fugitive	
Sept. 13—A Frontier Child (2 reels)	
Sept. 17—The Penalty	
Sept. 20—The Doctor's Double	
Sept. 24—The Hidden Trail	
Sept. 27—On the Firing Line	
Oct. 4—Custer's Last Fight (3 reels) (Hist.)	
Oct. 11—The Sergeant's Boy	

BISON (UNIVERSAL)

Sept. 10—A White Indian	
Sept. 17—The Ranch Man's Awakening (Dr.)	
Sept. 21—The Massacre of the Santa Fe Trail (2 reels; Dr.)	
Sept. 24—The Sheriff's Reward (W. Dr.)	
Sept. 28—At Old Fort Dearborn (2 reel Hist. Dr.)	
Oct. 8—Indian Raiders (W. Dr.)	
Oct. 12—The Tattoo (W. Dr.)	

BRONCHO

Sept. 18—Sundered Ties	
Sept. 25—His Better Self	
Oct. 2—For the Honor of the 7th (Mil.)	

CHAMPION

Sept. 2—The Maid and the Rocks	
Sept. 9—The Trysting Tree (Dr.)	
Sept. 16—The Dummy Director (Dr.)	
Sept. 23—The Rose of the Island (Dr.)	
Sept. 30—Her Whole Story (Dr.)	
Oct. 7—To Err is Human (Dr.)	

COMET

Sept. 7—A Waif of the Mountains	
Sept. 9—The Romantic Suicide	
Sept. 14—A Frontier Soldier of Fortune	
Sept. 16—A Roundup in the Hills (Dr.)	1000
Sept. 21—The Heir to Bear Creek Ranch (W. Dr.)	1000
Sept. 23—Reaping the Harvest (Dr.)	1000
Sept. 28—The Rustler's Treachery (W. Dr.)	1000
Sept. 30—The Worth-While Wedding (Com.)	1000
Oct. 5—The Mystery of Mule Ranch (W. Dr.)	1000
Oct. 7—'Ostler Joe (Dr.)	
Oct. 12—The Moccasin Print (Western)	
Oct. 14—Love Will Find a Way (Dr.)	

ECLAIR

Sept. 16—Around Constantinople (Travel)	
Sept. 17—My Wife's Away, Hurrah (Com.)	
Sept. 19—Filial Love (2 reels; Dr.)	
Sept. 22—A Frivolous Heart	
Sept. 22—Through China	
Sept. 24—The Word of Honor (Dr.)	
Sept. 26—The Old Clock on the Stairs (Dr.)	
Sept. 29—Love and Science	
Oct. 1—The Old Doctor's Humanity (Dr.)	
Oct. 3—The Lucky Loser (Com. Dr.)	
Oct. 6—The Lock of Hair (Dr.)	
Oct. 8—All on Account of a Ring (Com.)	
Oct. 8—Surprising Eliza (Com.)	
Oct. 10—A Choice by Accident (Com. Dr.)	
Oct. 13—The White Bonnet (Dr.)	
Oct. 15—The Hoodoo Letter (Com.)	
Oct. 15—One on Jones (Com.)	
Oct. 17—Caprices of Fortune (2 reels) (Dr.)	
Oct. 20—The Old Professor (Com. Dr.)	
Oct. 20—Sulphur Industry in Sicily (Edu.)	
Oct. 22—The Home Coming	
Oct. 24—Making Uncle Jealous (Com. Dr.)	
Oct. 27—Gontran's Love Stratagem (Com.)	
Oct. 27—Brusia (Travel)	

GREAT NORTHERN

	Feet
Aug. 10—Thou Shalt Not Kill (Dr.)	585
Aug. 10—When the Cat's Away (Com.)	308
Aug. 17—The Prodigal's Return (Dr.)	997
Aug. 24—For Her Sister's Sake (Dr.)	944
Aug. 31—Love is Blind (Dr.)	943
Sept. 7—The Afflicted Governor (Com.)	496
Sept. 7—The Spring Lock (Com.)	457
Sept. 14—Aunt Jane's Will (Com. Dr.)	1000
Sept. 21—Benoit's Fortune (Com. Dr.)	989
Sept. 28—A Child of Genius (Com.)	679
Sept. 28—A Sly Servant (Com.)	314
Oct. 5—I Am Going Out for a Shave (Com.)	726
Oct. 5—The Tramp's Revenge (Com.)	253

GAUMONT

Sept. 17—Queen Elizabeth's Token	
Sept. 19—Kings in Exile (2 Reels)	
Sept. 24—The Heart of a Redman	
Sept. 26—The Stolen Cub	
Sept. 28—Life in Caucasia	
Oct. 1—The Convict's Band	
Oct. 3—Nigoto to the Rescue	
Oct. 5—Zigoto Drives a Locomotive	
Oct. 8—Love's Test	
Oct. 10—The Tie Eeternal	
Oct. 12—The Cotton Industry	
Oct. 15—Beethoven	

GEM

Aug. 20—White Dove's Sacrifice (Dr.)	
Aug. 27—Baby Fingers	
Sept. 3—The Celebrated Case (2 Reels)	
Sept. 10—A Turn of Fate	
Sept. 17—Down by the Sounding Sea (Dr.)	
Sept. 24—The Legend of Montmarte (Dr.)	
Oct. 1—The Convict's Return	
Oct. 8—Orphans (Dr.)	

CRYSTAL

Oct. 6—The Girl in the Next Room	
Oct. 6—The Man from the North Pole	
Oct. 13—Her Dressmaker's Bill (Com.)	
Oct. 13—McQuirk the Sleuth (Com.)	

IMP

Sept. 16—The Millionaire Cop (Com.-Dr.)	
Sept. 19—Sweet Alice Ben Bolt (Dr.)	
Sept. 21—The Blind Musician (Dr.)	
Sept. 21—The Exchange of Labels (Com.)	
Sept. 23—Getting Mary Married (Com.)	
Sept. 26—The Parson and the Moonshiner (Dr.)	
Sept. 28—Lie Not to Your Wife (Com.)	
Sept. 28—Curing Hubby (Com.)	
Sept. 30—A Cruel Stepmother	
Oct. 3—A Country Girl	
Oct. 5—He Had But Fifty Cents	
Oct. 5—A Day in an Infant Asylum	
Oct. 7—The Wreckers (Dr.)	
Oct. 10—The Bridal Room (Dr.)	
Oct. 12—A Bronx Cocktail (Com.)	
Oct. 12—A Bad Tangle (Com.)	

ITALA

Sept. 15—A Woman's Duplicity (Dr.)	
Sept. 22—Toto's Talisman (Com.)	
Sept. 22—A Naughty Boy (Com.)	
Sept. 29—His First Lawsuit (Com.)	
Sept. 29—A Nail in the Shoe (Com.)	
Oct. 6—Too Many Children (Com. Dr.)	

KEYSTONE

Sept. 23—Cohen Collects a Debt	
Sept. 23—The Water Nymph	
Sept. 30—Riley and Schultze	
Sept. 30—The New Neighbor	

LUX
By Prieur.

Aug. 23—Views of the Livran (Sc.)	239
Aug. 30—The Modern Child (Dr.)	990
Sept. 6—A Cripple's Folly (Dr.)	990
Sept. 13—Tommy's Playmate (Dr.)	980
Sept. 20—The Little Beggar Boy (Dr.)	963
Sept. 27—Only a Private (Dr.)	970
Oct. 4—The Medallion (Dr.)	983

MAJESTIC

Sept. 29—Belligerent Benjamin	
Sept. 29—A Garrison Joke	
Oct. 1—The Call of the Blood	
Oct. 6—The Little Music Teacher	
Oct. 8—The Winner and the Spoils	
Oct. 13—The Simple Life	
Oct. 15—All for Jim	
Oct. 20—Captain Ben's Yarn	
Oct. 22—Love and War	

MILANO

	Feet
Sept. 14—The Wedding Gift	
Sept. 21—The Two Overcoats	
Sept. 21—Bonifacio in Society	
Sept. 28—The Mysterious Auto	
Sept. 28—Honesty Punished	
Oct. 5—An Alpine Tragedy	
Oct. 12—The Gypsy Spy (2 reels) (Dr.)	

NESTOR FILM COMPANY

Sept. 2—On the Border Line	
Sept. 4—The Evidence	
Sept. 6—The Girls and the Chaperon	
Sept. 9—In the San Fernando Valley (Dr.)	
Sept. 11—The Men Within (Dr.)	
Sept. 13—Those Lovesick Cowboys	
Sept. 16—The Horse Thief's Daughter (Dr.)	
Sept. 18—A Western Vacation (Com.)	
Sept. 20—Won by a Call (Com.)	
Sept. 23—Carl Von Gordon's Family (Com.)	
Sept. 25—The Criminologist (Dr.)	
Sept. 27—Percy, the Bandit (W. Com.)	
Sept. 30—The Old Prospector (Dr.)	
Oct. 4—Hearts and Skirts	
Oct. 7—Romance and Reality (Dr.)	
Oct. 9—His Only Son (Dr.)	
Oct. 11—Love and a Lemon (Com.)	

POWERS' PICTURE PLAYS

Sept. 13—The Supreme Power	
Sept. 18—All on Account of a Widow (Com.)	
Sept. 20—Fate's Way (Dr.)	
Sept. 25—The Plan That Failed (Com.)	
Sept. 25—Swat the Fly (Com.)	
Sept. 27—Her Ambition (Dr.)	
Oct. 2—Early's Awakening	
Oct. 4—Two Women	
Oct. 9—Good Snuff (Com.)	
Oct. 11—On the Danger Line (Dr.)	

RELIANCE

Sept. 11—Love Knows No Laws	
Sept. 14—For Love of Her	
Sept. 18—Caleb West (Dr.) (2 reels)	
Sept. 21—The Redemption	
Sept. 25—The Geranium	
Sept. 28—The Cuckoo Clock	
Oct. 2—Brothers Under the Skin	
Oct. 5—Time Avenges (Dr.)	1000
Oct. 9—Guy Mannering (2 reels) (Dr.)	2000
Oct. 12—Peddler's Find (Dr.)	1000
Oct. 16—On Account of a Handkerchief (Com.)	500
Oct. 16—The Bug and the Count (Com.)	500

REPUBLIC

Aug. 5—The Octoroon's Sacrifice	
Aug. 12—The Borrowing Simp	
Aug. 19—The Curse of Drink (Dr.)	
Aug. 26—The Pickaninnies and the Watermelons	

REX

Sept. 12—The Squatter's Rights (Dr.)	
Sept. 15—Lost, a Husband (Com.)	
Sept. 19—Far-Away Fields (Dr.)	
Sept. 22—The Conflict's End (Dr.)	
Sept. 26—The Old Organist (Dr.)	
Sept. 29—The Hidden Bonds (Dr.)	
Oct. 3—Bob's Deception	
Oct. 6—The Winnings of Silas Pegg	
Oct. 10—If Dreams Came True (Dr.)	
Oct. 13—When Twenty Is in Love	

SOLAX

Sept. 12—Fra Diavolo (3 reels), States Rights Feature	
Sept. 13—The Soul of the Violin	
Sept. 25—Dublin Dan (3 reels)	
Sept. 18—The Spry Spinsters	
Sept. 25—For the Love of the Flag	
Sept. 27—The Fugitive	
Oct. 2—Si's Surprise Party	
Oct. 4—The Retreat from Eden	

THANHOUSER COMPANY.

Sept. 3—The Voice of Conscience	
Sept. 6—His Father's Son	
Sept. 8—Don't Pinch My Pup	
Sept. 10—A Star Reborn	
Sept. 13—The Birth of the Lotus Blossom	
Sept. 15—Orator, Knight and Cow Charmer	
Sept. 17—The Mail Clerk's Temptation	
Sept. 20—Two Souls	
Sept. 29—Please Help the Pore	
Oct. 1—Letters of a Lifetime	
Oct. 4—The Warning	

VICTOR

Sept. 13—All for Love	
Sept. 20—Flo's Discipline (Com.)	
Sept. 27—The Advent of Jane (Dr.)	
Oct. 4—Tangled Relations	
Oct. 11—Betty's Nightmare (Com.)	

WESTERN CORRESPONDENCE

Hot Springs, Ark., September 11.

New Theatres Almost Ready

Within the next ten days one new theatre in this city will open for business, and it will be a beauty in every respect. The New Royal, which is the old Photo Play, is about completed and this is one house that will continue to pin its faith to Independent material. The management made enough coin on Independent pictures to erect one of the best theatres in the city, and they are going to continue to feature the anti-trust product, playing up strong all the "101" ranch specials, as well as other material.

The New Lyric, which will also run three acts of the Hodkins' vaudeville, will be open by October 1, and this, like the New Royal, will be a beauty.

Rube Marquard and Alice Joyce were the prime favorites here the past week, and Kalem put over a good one when he turned that reel out. It was a winner and the New Central Theatre wasn't big enough to hold the crowd. "Rameses" will be the feature at this theatre later on, while "The Equine Spy" will demand attention at the summer theatre in Whittington Park. Feature reels are all the rage now, and the people wait for them like directors of the Standard Oil await dividends.

Just a Few Reviews

We have had quite a number of good pictures here the past week and a few that were as inconsistent as an old maid at some other woman's wedding. For instance, there was "Willey," who passed the custom officials and came over in the steerage from the Great Northern factory. What excuse Willey had to breath the pure fresh air of Ellis Island we haven't as yet determined, but if some kind-hearted official of Uncle Sam will rope Willey and "hog tie" him, as we say here in the West, we will sure be some tickled.

Now, "Phillip Steele," the two-reel special by the Majestic Company, wasn't so bad, although the skull gave the fair ones a little shock, for Phillip handled it as if it was the most ordinary thing in the world. I would suggest, however, that the charming little leading lady of the Majestic Company, who, according to "The Lady in the Baths," is the most winsome of all the feminine stars in the "movies," learn to ride.

The Lyceum played up the past week "The Vultures and the Doves," and having just written thousands of words for several New York papers when Sam Schepps was captured in this city, the detective element in the film demanded close attention. The story, to begin with, was a good one and the audience enjoyed it very much. The "willin" was handsome and clever, and there's very few have anything on Julia when it comes to awakening the "sob sisters" when she is before the camera.

Essanay and Others

When Essanay announced its "Magic Wand" and we saw one-sheets of a little tot holding a "dope stick," we came to the conclusion that the fairies were going to dance and sing. The picture was well received by the ladies, but what kind of all night establishments do they have in Chicago, anyway? Remember, she came home late at night after the show—and all those sub-titles were poetically perfect—yet when the manager, leading man and the other "gent" trailed her to her shack, it didn't take the latter long to find a store open, past midnight now, where he obtained chicken and other delicacies of the vegetable and dessert field. It could have rained stage money with the same good effect.

"The Martyrs" was the Cinese hit of the week, and they followed it by "The Inventive Genius." The press agent of the New Central noted in the announcement that this was a story where a vampire was mixed up in the case, so he penned this realistic announcement:

"This Jane just naturally 'vamps' rings around the Kipling vampire, for the New Central's exhibit to-day is 'The Female of the Species' and has it on Mrs. Kipling right from the draw."

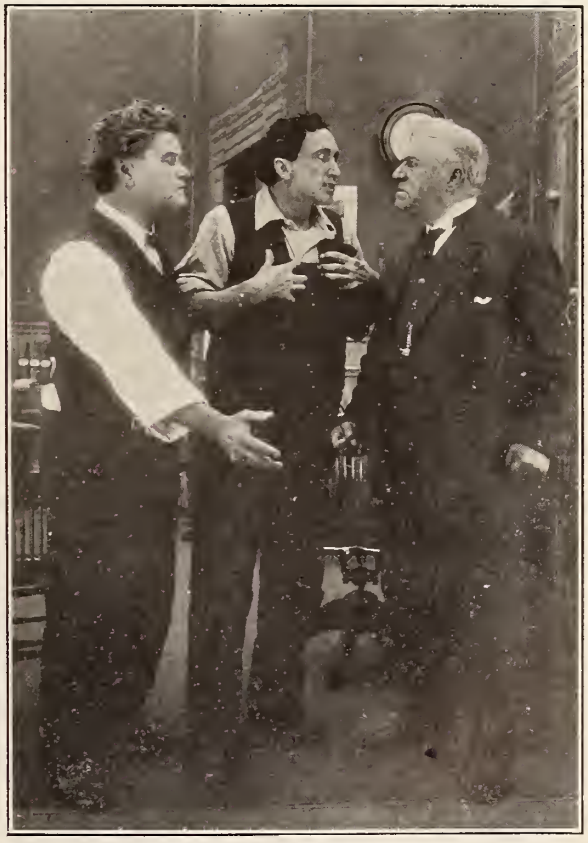
When you want a real breeze we guarantee to hand it out, whether from the mountains or the world of letters.

Thanhouser sent us "As Others See Us" and it was most refreshingly novel. The crowd in the big summer theatre in the Park enjoyed it, but the title in their waxwork picture fooled us. We expected the Paris exhibition to be duplicated, you see. Gaumont's Animated Weekly, with Governor Wilson and other features, as well as the Pathe weekly with the same array of distinguished gentlemen, were one grand hit, and all of us took a good squint at the next president of the United States. Biograph's reel, "The Dress Suit," was funny for the Lyceum patrons, especially the finish, but Lubin rather went too far in his "House Cleaning" story. All the juice would have been gone out of that battery.

Essanay has sent us a good many pictures, some of which were good and others with numerous faults, but for genuine interest—the kind that makes one rise in their seat and render the tribute of applause—I want to mention "The Moonlit Trail," which was at the Lyceum this week. That was a "humminger!" We have seen reckless and daring riding from those of mature years, but when the "kiddie" got busy, bridled her own horse and went like the wind, and the baby put the "lid" on the fifty thousand dollars—gee wiz, how they yelled. But, Essanay, why in the name of consistency, after making such a fine picture of great interest and many thrills, did you gown the poor sick mother in a magnificent nightgown, when she was an ordinary woman of the West in humble circumstances? Also, if you please, good lady, why was it necessary for the hair to hang over the left shoulder? Is it absolutely imperative for sick ladies of unquestioned talent and virtue to always remain in the alfalfa with their hair, curls or braids drooping over the shoulder? In real life they look "frowsy," and moving pictures should be consistent, even if beauty is sacrificed.

Biograph sent a "Grouch to the Seashore" and we got his number here, which was good enough to coax a few laughs, while their "Dumb Luck" was featured with lots of action and good comedy. Vitagraph fought "Two Battles" for us and the fair one had another opportunity to admire the gallant Maurice Costello. Just between us, Mr. Costello, you have quite a following among the maids and matrons fair of this bustling resort, and your smiling countenance is a guarantee of increased box-office receipts.

THE MAN IN THE BATHS.



BROTHERS UNDER THE SKIN
Reliance Release, October 2

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Aug. 29—A Pueblo Legend	
Sept. 2—In the North Woods (Dr.)	
Sept. 5—Getting Rid of Trouble (Com.)	
Sept. 5—He Must Have a Wife (Com.)	
Sept. 9—An Unseen Enemy (Dr.)	
Sept. 12—Blind Love (Dr.)	
Sept. 16—Stern Papa (Com.)	
Sept. 16—Love's Messenger (Com.)	
Sept. 19—Two Daughters of Eve (Dr.)	
Sept. 23—Friends (Dr.)	
Sept. 26—A Disappointed Mamma (Com.)	
Sept. 26—A Mixed Affair (Com.)	
Sept. 30—So Near Yet So Far (Dr.)	
Oct. 3—A Feud in the Kentucky Hills (Dr.)	

CINES

C. Kleine

	Feet
Sept. 21—Betrayed for Love (Hist.-Dr.)	1000
Sept. 24—Castrovillari, So., Italy (Sc.)	335
Sept. 24—A Cavalier's Romance (Dr.)	665
Sept. 28—Quaint Sights in Sardinia (Sc.)	205
Sept. 28—Reuben and the Boys (Com.)	
Oct. 1—The Island of Malta (Sc.)	460
Oct. 1—How a Brave Man Died (Hist. Dr.)	540
Oct. 5—Laino, Southern Italy (Sc.)	300
Oct. 5—Trifle Not With Love (Com.)	700
Oct. 8—A Glimpse of Sicily (Sc.)	250
Oct. 8—Artistic Glass Work (Indust.)	300
Oct. 8—The Wonder Powders (Com.)	450
Oct. 12—Trailing the Counterfeiters (Dr.)	1000
Oct. 15—The Adventure of the Scarecrow (Dr.)	1000
Oct. 19—Among the Mountains of Calabria (Scenic)	400
Oct. 19—An Abbreviated Honeymoon (Com.)	600
Oct. 22—Ascoli Piceno, Southern Italy (Sc.)	250
Oct. 22—The Invited Guest (Com.)	750
Oct. 26—A Turn of Fortune (Dr.)	1005
Oct. 29—Straw Hats—Made in Florence, Italy (Edu.)	400
Oct. 29—Mosques and Turkish Palaces (Sc.)	450
Oct. 29—Venetian Lace Workers (Edu.)	150

EDISON

	Feet
Aug. 21—Mr. Pickwick's Predicament (Com.)	1000
Aug. 23—The Cub Reporter (Dr.)	1000
Aug. 24—The War on the Mosquito (Edu.)	1000
Aug. 27—Alone in New York (Dr.)	1000
Aug. 28—Helping John (Com. Dr.)	1000
Aug. 30—The Boy and the Girl (Dr.)	1000
Aug. 31—Simla (Sc.)	1000
Sept. 3—The Triangle (Com.-Dr.)	1000
Sept. 4—Aladdin Up to Date (Com.)	1000
Sept. 6—Believe Me, If All Those Endearing Young Charms (Dr.)	1000
Sept. 7—Bridget's Sudden Wealth (Com.)	1000
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912	400
Sept. 10—The Manufacture of Paper, Maine (Ind.)	1000
Sept. 11—The Stranger and the Taxicab (Com.)	1000
Sept. 13—The Dam Builder (Dr.)	100
Sept. 14—The Rescue, Care and Education of Blind Babies	1000
Sept. 23—Benares and Agra, India (Sc.)	350
Sept. 23—How Bobby Joined the Circus (Com.)	650
Sept. 24—The Little Girl Next Door (Dr.)	1000
Sept. 25—Cynthia's Agreement (Com.)	1000
Sept. 27—Mary in Stageland (Dr.)	1000
Sept. 28—'Ostler Joe (Dr.)	1000
Sept. 30—Calumet "K" (Dr.)	1000
Oct. 1—The Girl From the Country (Dr.)	1000
Oct. 2—Olympic Games, Pittsburgh, Y. M. C. A. (Des.)	300
Oct. 2—The Green-Eyed Monster (Com.)	700
Oct. 4—Cashmere (Sc.)	1000
Oct. 5—The Usurer's Grip (Dr.)	1000
Oct. 7—A Curable Disease (Dr.)	1000
Oct. 8—Under False Colors (Dr.)	1000
Oct. 9—Uncle Mun and the Minister (Com.)	1000
Oct. 11—The Charge of the Light Brigade (Dr.)	1025
Oct. 12—A Fresh Air Romance (Dr.)	1000
Oct. 14—Outwitting the Professor (Com.)	1000
Oct. 15—Glimpses of Bermuda (Sc.)	350
Oct. 15—The Widow's Second Marriage (Com.)	650

ESSANAY FILM CO.

	Feet
Aug. 22—A Corner in Whiskers (Com.)	
Aug. 23—Her Adopted Father (Dr.)	
Aug. 24—Broncho Billy's Escapade (Dr.)	
Aug. 27—Alkali Ike Plays the Devil (W. Com.)	1000
Aug. 29—Three to One (Com.)	1000
Aug. 30—The Hermit (Com.-Dr.)	1000
Aug. 31—Broncho Billy for Sheriff (Dr.)	1000
Sept. 3—Back to the Old Farm (Dr.)	1000
Sept. 5—The Wildman (Com.)	1000
Sept. 6—Twilight (Dr.)	1000
Sept. 7—The Ranchman's Trust (Dr.)	
Sept. 10—A Woman of Arizona (Dr.)	1000
Sept. 12—The Listener's Lesson (Com.)	1000
Sept. 13—Billy McGrath's Love Letters (Com.)	1000
Sept. 14—Broncho Billy Outwitted (Dr.)	1000
Sept. 17—Neptune's Daughter (Dr.)	
Sept. 19—The Mixed Sample Trunks (Com.)	
Sept. 20—The Love Test (Com.)	
Sept. 21—"Alkali" Ike's Pants (Com.)	
Sept. 24—Across the Broad Pacific	
Sept. 25—The Adventure of the Button (Com. Dr.)	
Sept. 26—A Little Louder, Please (Com.)	
Sept. 27—The Voice of Conscience (Dr.)	
Sept. 28—An Indian Sunbeam (Dr.)	
Oct. 1—Ghosts (Dr.)	
Oct. 2—Well Matched (Com.)	
Oct. 3—The Redemption of Slivers (Dr.)	

LUBIN

	Feet
Sept. 9—The Halfbreed's Sacrifice (Dr.)	
Sept. 11—A Redhot Courtship (Com.)	
Sept. 12—Betty and the Roses (Dr.)	
Sept. 13—Never Again (Com.)	
Sept. 13—Buster and the Pirates	
Sept. 14—A Trustee of the Law	
Sept. 16—The Sleeper	
Sept. 18—When Father Had His Way	
Sept. 20—Turpentine Industry	
Sept. 20—No Trespasssing	
Sept. 21—His Pair of Pants	
Sept. 23—A Gay Time in Quebec	
Sept. 25—The Renegades	
Sept. 26—Swimming and Life Saving	
Sept. 26—Buster and the Gypsies	
Sept. 27—Glued	
Sept. 27—The Water Wagon	
Sept. 28—The Doctor's Debt	
Sept. 30—A Girl's Bravery (Dr.)	
Oct. 2—The Amateur Iceman High Class (Com.)	
Oct. 3—The Physician of Silver Gulch (Dr.)	
Oct. 4—Collection Day (Com.)	
Oct. 4—Spoony Sam (Com.)	
Oct. 5—His Life (Dr.)	
Oct. 7—The Last Rose of Summer	1062
Oct. 8—The Moonshiner's Daughter	
Oct. 10—The Players	

G. MELIES

	Feet
Aug. 15—Romance at Catalina	
Aug. 22—The Moth and the Flame (Dr.)	1000
Aug. 29—His Partner's Share (Dr.)	1000
Sept. 5—The Obsession (Dr.)	1000
Sept. 12—The Unworthy Son (Dr.)	1000
Sept. 19—The Prisoner's Story (Dr.)	1000
Sept. 26—The Beach Combers (Dr.)	1000
Oct. 3—A Western Coquette (Dr.)	
Oct. 3—Clearing Land for Farming in the West	
Oct. 10—Forgive Us Our Trespasses (Dr.)	1000
Oct. 17—Judgment of the Sea (Dr.)	1000
Oct. 24—A Son's Example (Dr.)	1000
Oct. 31—Wrongly Accused (Dr.)	1000

PATHE FRERES

	Feet
Sept. 6—Whiffles and the Magic Wand (Com.); and The Bud, the Leaf and the Flower (Sci.)	
Sept. 7—Gee! My Pants! (Com.)	
Sept. 9—Pathe's Weekly No. 37	
Sept. 9—The Blighted Son (Dr.)	
Sept. 10—Love's Progress (Dr. Com.)	
Sept. 10—A Little Journey in Tunis (Custom)	
Sept. 11—Black Beauty (Dr.)	
Sept. 12—Anguished Hours (Dr.)	
Sept. 13—Ford Her Lord (Dr.)	
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel	
Sept. 14—Saved at the Altar (Dr.)	
Sept. 16—Pathe's Weekly No. 38	
Sept. 17—The Elopement (Com.)	
Sept. 17—Gerone—the Venice of Spain (Tr.)	
Sept. 18—The Bandit's Spur (W. Dr.)	
Sept. 19—The Desperado (W. Dr.)	
Sept. 20—Max's Tragedy (Com.)	
Sept. 20—The Edmunds Klamm Ravine (Tr.)	
Sept. 21—Silver Moon's Rescue (Dr.)	
Sept. 23—Pathe's Weekly, No. 39	
Sept. 25—Pals (Dr.)	
Sept. 26—Glacier National Park (Sc.)	
Sept. 26—The Andrew	
Sept. 28—The Filibuster's Ship (Dr.)	
Sept. 30—Pathe's Weekly, No. 40	
Sept. 30—The Man Hunt (Dr.)	
Oct. 1—A Well-Washed House	
Oct. 1—Evolution and Life of a Silk Worm (Edu.)	
Oct. 2—At the Burglar's Command (Com.)	
Oct. 3—Theodore Roosevelt	
Oct. 3—Experiments with Liquid Air	
Oct. 4—A Ship Boy's Grip (Dr.)	
Oct. 5—A Redman's Loyalty (Dr.)	
Oct. 7—Pathe's Weekly No. 41	
Oct. 8—Amongst Many Loves (Com.)	
Oct. 8—The Trianons, Versailles (Travel)	
Oct. 9—Passing Gypsies (Dr. Com.)	
Oct. 10—The Horse Thieves (Dr.)	
Oct. 11—His Country Before All (Dr.)	
Oct. 12—Naughty Marietta (Com.)	

KALEM CO.

	Feet
Sept. 13—The Street Singer (Dr.)	1000
Sept. 14—A Railroad Lochinvar (Com.-Dr.)	1000
Sept. 16—The Parasite (Dr.)	1000
Sept. 18—In Peril of Their Lives (Dr.)	
Sept. 20—Chips of the Old Block (Com.)	
Sept. 20—Tilley's Bird Farm (Edu.)	
Sept. 21—The Grit of the Girl Telegrapher (Dr.)	1000
Sept. 23—Fat Bill's Wooing (Com.)	
Sept. 23—Roost, the Kidder (Com.)	
Sept. 25—Queen of the Kitchen (Com.)	
Sept. 25—Along the River Nile (Sc.)	
Sept. 27—The Heart of John Grimm (Dr.)	1000
Sept. 28—The Apache Renegade (Dr.)	1000
Sept. 30—The Poacher's Pardon (Dr.)	1000
Oct. 2—A Hospital Hoax (Com.)	
Oct. 2—Ancient Temples of Egypt (Sc.)	
Oct. 4—The Village Vixen (Dr.)	1000
Oct. 5—The Confederate Ironclad (Dr.)	1000

SELIG

	Feet
Sept. 6—Circumstantial Evidence (Dr.)	1000
Sept. 9—The House of His Master (Dr.)	1000
Sept. 10—The Fighting Instinct (Dr.)	1000
Sept. 12—The Indelible Stain (Dr.)	1000
Sept. 13—The Trade Gun Bullet (Dr.)	1000
Sept. 16—The Substitute Model (Dr.)	1000
Sept. 17—The Brand Blotter (Dr.)	1000
Sept. 19—Into the Genuine (Dr.)	1000
Sept. 20—Life and Customs of the Winnebago Indians (Dr.)	1000
Sept. 23—A Detective's Strategy (Dr.)	1000
Sept. 24—The Cattle Rustlers (Dr.)	1000
Sept. 25—Partners (Dr.)	1000
Sept. 26—The Pity of It (Dr.)	1000
Sept. 27—The Borrowed Umbrella (Com.)	
Sept. 27—Harvesting Alfalfa in New Mexico (Ind.)	
Sept. 30—Bread Upon the Waters (Dr.)	1000
Oct. 1—Why Jim Reformed (Dr.)	1000
Oct. 2—The Pirate's Daughter (Dr.)	1000
Oct. 3—The Great Drought (Dr.)	1000
Oct. 4—An Assisted Elopement (Com.)	1000

URBAN ECLIPSE

G. Kleine

	Feet
Sept. 11—Glimpses of St. Petersburg (Sc.)	360
Sept. 11—And Chemical Action (Ed.)	180
Sept. 11—And Winter Sports in Moritz (Topical)	485
Sept. 18—New Plymouth (Scenic); and A Country Holiday (Com.)	980
Sept. 25—The Sacrifice (Dr.)	1000
Oct. 2—A Trip Through Belgium (Travel)	500
Oct. 2—A Foe to Race Suicide (Com.)	500
Oct. 9—Through Derbyshire Dales (Sc.)	300
Oct. 9—A Roman's Conversion (Dr.)	700
Oct. 16—The Missing Locket (Dr.)	995
Oct. 16—In the Ossau Valley (Pyrennes, France) (Scenic)	300
Oct. 23—Making Briar Pipes (Edu.)	400
Oct. 23—A Persistent Fly-Swatter (Com.)	300
Oct. 30—A Race of Honor (Dr.)	975

VITAGRAPH

	Feet
Aug. 21—The Ancient Bow	1000
Aug. 23—Saving an Audience	1000
Aug. 24—On Board Kaiser Wilhelm II	388
Aug. 24—The Party Dress	614
Aug. 27—Flirt or Heroine	1000
Aug. 28—Two Cinders	555
Aug. 28—Bumps	477
Aug. 30—Written in the Sand	1000
Aug. 31—The Bond of Music	1000
Aug. 26—A Double Danger	
Sept. 2—Tommy's Sister	
Sept. 3—Coronets and Hearts	
Sept. 4—Capt. Barnacle's Legacy	
Sept. 6—Bunny's Suicide	
Sept. 6—She Wanted a Boarder	
Sept. 7—A Wasted Sacrifice	
Sept. 9—Patio Days	
Sept. 10—The Higher Mercy	
Sept. 11—The Hindoo Curse	
Sept. 13—The Loyalty of Sylvia	
Sept. 14—Popular Betty	
Sept. 14—Fortunes in a Teacup	
Sept. 16—Capt. Barnacle's Waif	
Sept. 17—The Troubled Trail	
Sept. 18—A Vitagraph Romance	
Sept. 20—The Indian Mutiny	
Sept. 21—Adventure of the Italian Model	
Sept. 23—Bobby's Father	
Sept. 24—His Lordship, the Valet	
Sept. 25—Bill Wilson's Gal	
Sept. 26—The Signal Fires	
Sept. 27—The Counts; and Weary Starts Things in Pumpkinville	
Sept. 28—Irony of Fate	
Sept. 30—Her Choice	
Sept. 20—Burning of a Match Factory (Top.)	500
Oct. 1—Adventures of the Smelling Salts (Dr.)	1000
Oct. 2—Bachelors' Buttons (Com.)	
Oct. 2—Diana's Legacy (Com.)	
Oct. 3—She Cried (Com.)	1000
Oct. 4—Her Spoiled Boy (Dr.)	1000
Oct. 5—The Red Barrier (Dr.)	1000

SPLENDID RESULTS OBTAINED BY CAMERA MAN ON "BULL MOOSE" FILMS

The camera man of the General Film Publicity and Sales Company is reported as "pluggin' away to beat the band" on the Bull Moose films; and 'tis said that the most splendid results have been obtained through his strict attention to business. There is not an available moment during all the private social and political proceedings of the Roosevelt campaign party that has seen him absent from his post, and those who have had the privilege of seeing the first instalment of films are most enthusiastic in their praises of them. They are said to be not only clear and distinct as regards photography but also contain the most interesting and important incidents along the trip.

Mr. Spanuth is also releasing on October 1st, a wonderful dramatic feature film, produced by the Vitascope Company of Berlin, entitled "The Black Cat, or, In a Woman's Grip," in which the principal role is a beautiful Apache girl, who comes between a young physician and his fiancé. This will be followed by "The Fatal Shot" from the same company.

White Plains, N. Y., Sept. 9, 1912.

Mr. A. H. Saunders,
Editor of Moving Picture News,
30 West Thirteenth St., New York City.

Dear Sir:

At this time words seem to fail me to express my appreciation to you for the noble step you have taken in behalf of the moving picture operators of Greater New York, who have been so wrongfully dealt with by the Executive Board of the I. A. T. S. E. of U. S. and C. and Local No. 35 of I. A. T. S. E. Personally in my past experience with you, and your News, I have found you to be the best friend the operators ever had. And I regret to say that they don't seem to be aware of that fact.

But I do know this much—that it will take but little time to learn the value of such an honorable man as you. I would strongly urge every operator to read the "Operators' Chat" in the Moving Picture News, so as to become more familiar with the general conditions of their craft.

I thank you in advance for all future assistance you might render in bringing about settlement in favor of all concerned.

Respectfully yours,
ROBERT GOLDBLATT,
President of the Independent Moving Picture Operators' Union of Greater New York.

Beloit, Wis.—Harry La Mont has purchased the Orpheum.

New York, N. Y.—David Goldberg will build a moving picture theatre at 11 and 13 West 116th street.

SLIDES

Thinking of slides has made us wonder if any of our readers have had occasion to see the live wire ones, made by the Niagara Slide Company, Lockport, New York. If not we would advise every reader of this paper interested in slides to get at least a sample of their product, as we know from personal knowledge that they stand in the front ranks of slide makers in this country, and further, the territory which they cover is not confined to this country alone, but they are shipping slides to every English-speaking nation on the globe.

KLEINE RELEASES

"How a Brave Man Died," for October 1st, with beautiful views of the historic and little known "Island of Malta" to complete the reel from the Cines studio; "A Foe to Race Suicide" from Eclipse, for October 2d, with "A Trip through Belgium" completing it; and another Cines, "Trifle Not With Love" for October 5th, and George Kleine presents one of the finest programs that his well-ordered agency has ever handled.

SELIG MASTERPIECE "MONTE CRISTO" TO BE RELEASED IN OCTOBER

Word has been received from the Chicago offices of the Selig Polyscope Company to the effect that their great melodramatic masterpiece in three reels, "Monte Cristo," will, in all probability, be released on October 14th.

A most complete advertising and publicity campaign is being prepared for the use of exhibitors who exhibit this excellent feature. A great deal has been said and written lately about the story and its visualization.

SENT TO JAIL FOR SMUGGLING

George B. Graff, exchange man of Philadelphia; Sidney Reddington, chief steward of the American liner New York; Burt Lainson, James Odell, Ernest Platt and James Crocker, members of the liner's crew, pleaded guilty September 23, 1912, before Judge Hough in the criminal branch of the Federal Court to conspiring to smuggle into this country two moving picture films. Graff and Reddington were sentenced to three months' imprisonment in the Blackwell's Island penitentiary, but the sailors were discharged. They have been locked up for ten days in the Tombs, and Judge Hough said they had been punished enough.

"EXCHANGE VALUE OF FARM PRODUCTS"

is the title of a speech made by U. S. Senator Reed Smoot, of Utah, August 26, 1912. This speech has been issued in document form by the American Protective Tariff League as document No. 99. Send postal card request for free copy to W. F. Wakeman, Sec., 339 Broadway, New York.

SLIDES

¶ Announcement - Advertising, something that pleases the eye. Slides like you can't buy without you follow the crowd to

Niagara Slide Company
Lockport, N. Y.
Catalog Free Box N

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING PHOTO ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 817 & 818 CHELSEA

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

1000 PROGRAMS PRINTED 65c

5000 $2.50—ALL SENT PREPAID
Circulars, Passes, Salary Receipts, Special Announcements, Shipping Labels, Tickets, Ballots for Voting Contests, same price. Write for samples.
THE NEW IDEA CO., Dept. G, 2925 N. Ringgold St., Philadelphia, Pa.

FOR SALE—Films $2.50 to $5 per reel. Two and three reel features $25 up. Used machines $40. New underwriters models $99. Light reducers $15 to $25. Odd slides 5c, sets $1. Model B gas outfits $25. **FOR RENT**—12,000 feet films, any makes, class A, $12, one shipment songs and posters free.
Will buy tents, films, machines.
H. DAVIS, Watertown, Wisconsin.

FILM PROJECTORS
FOR SALE

One new Newman & Sinclair latest model; never used; one rotary wheel perforator, in good condition. Can be seen at this office. Apply ALFRED H. SAUNDERS, 30 W. 13th St., New York.

LOCAL MOTION PICTURES MADE FOR 10 CENTS PER FOOT.
SPECIAL EVENT FILM MFRS. CO., Inc., 248 WEST 35TH ST., NEW YORK.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

DER KINEMATOGRAPH, DUSSELDORF
The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

NORDISK FILM TIDNING
The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.
Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

PUBLISHED EVERY THURSDAY.
"Das Lichtbild-Theater"
The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.
Editor-Proprietor: KARL NEWMANN
BERLIN SW 68 Fruchstr. Berlin O. 17.
Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI, la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

To Writers:
THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor
Box 830, Ridgewood, New Jersey.

The Art of Scenario Writing
By Wm. Lord Wright

The original work from which all schools and writers are copying ideas.
Given as a premium with the Moving Picture News.
Send $2.00 and the "News" will be sent for one year and the above will be mailed to you at once. Save School (?) Fees. All you need for $2.00.
Another offer to amateur writers:—
Send $2.00, one year's subscription to "News," and a script which will be criticised and revised by a competent authority. These two offers will save you money.

CINEMATOGRAPH PUB. CO.,
30 W. 13th Street. New York

Educate Your Patrons

It will pay you well to teach your patrons all about Moving Pictures.
The more they know about the picture players, their likes and personalities, and the more they know about the stories of the films the more frequently they will come to your theatre.
The Purpose of the Motion Picture Story Magazine is to educate people in regard to Motion Pictures and it is doing its work well.
Its increases of circulation for the month of October on orders already received is 20,000 and we expect a further equal increase for the month of November.
Why not send $1.00 for trial order of ten copies? We will take back unsold copies and refund their cost. All we ask is a trial. You will be surprised at the result.

The Motion Picture Story Magazine
26 Court St., Brooklyn, N. Y.

In writing to advertisers please mention "MOVING PICTURE NEWS"

GAUMONT

"PICTURES FOR MEMORY'S GALLERIES"

ON YOUR ORDER BOOK PRINT

THE CONVICT'S BRAND

IT WILL INDELIBLY IMPRESS ITS MERIT ON YOUR PATRONS' MINDS

RELEASE DATE TUESDAY, OCTOBER 1

GAUMONT GAUMONT

A revenge sinister in the days of the first Napoleon—Over precipitous prison walls to liberty nine years deferred—On the wave tossed raft, death by bullet above, death by water below—Coals of fire heaped upon the head of the archenemy saved from the flames of his burning home.

ZIGOTO TO THE RESCUE

RELEASE DATE THURSDAY, OCTOBER 3rd

Cinematographic Smiles which will rescue laughs imprisoned in the most serious countenances.

SATURDAY, OCT. 5
ZIGOTO DRIVES A LOCOMOTIVE, and HARVESTING WHEAT in the NORTHWEST

TUESDAY, OCT. 8
LOVE'S TEST

THURSDAY, OCT. 10
THE TIE ETERNAL

SATURDAY, OCT. 12
THE COTTON INDUSTRY and SPECIAL

TUESDAY, OCT. 15
BEETHOVEN

THURSDAY, OCT. 17
The LEGEND of CAGLIOSTRO

COPYRIGHT PROTECTS ALL OUR FILMS. Infringements will be vigorously prosecuted.

GAUMONT CO., Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, sole distributors.

GAUMONT

OCT 8 1912

MOVING PICTURE NEWS

VOLUME VI
No. 14

OCTOBER 5
1912

PERIODICAL

PRICE
TEN
CENTS

"CAPRICES OF FORTUNE"
Eclair Release October 17th

THRILLING

CINES-KLEINE

SPECIAL!

THE LION TAMER'S REVENGE

(IN TWO REELS)

Copyright, 1912, by GEORGE KLEINE

Licensed by Motion Picture Patents Company.

A gripping story of the love, jealousy, and fiendish revenge of a lion tamer.

TWENTY LIONS IN THE TRAGEDY

See the hero, an army officer, in a desperate struggle for his life in the cage with the lions.

RELEASED OCTOBER 21st, 1912

COPYRIGHT: THE LION TAMER'S REVENGE was Copyrighted by me September 21st, 1912. It is therefore protected in the United States, its territories, dependencies, and possessions, including the District of Columbia, Alaska, Hawaii, Porto Rico, Philippine Islands, Guam, Tutuila Group-Samoa, and the Isthmian Canal Zone.

A REWARD OF FIFTY DOLLARS ($50.00) will be paid for the first bona fide information by wire, or letter, of any print of THE LION TAMER'S REVENGE not bearing my name and Copyright mark, which appears either in a Film Exchange or Theatre in the United States; informant must state where it is being shown or stored.

FIVE HUNDRED DOLLARS ($500.00) will be paid for the information which will lead to an injunction and confiscation of the first infringing film, and the successful prosecution of the party, or parties, in whose possession it is found; and the informant will receive one-half of the damages that may be assessed in my favor by the Courts against the infringer.

Geo. Kleine

166 North State Street, CHICAGO, ILLINOIS

IMPORTANT NOTICE

Heavy Penalties for Infringers of Copyrights and Smugglers of Films

The "NEW YORK SUN" under date of September 11, 1912., publishes an account of the arrest by Federal officers in New York City of six men charged with smuggling two Moving Picture Films into this country.

One of the films seized was an URBAN ECLIPSE FEATURE.

After giving an account of this case of smuggling in which a number of the crew of the American liner "NEW YORK" and a representative of a Philadelphia Motion Picture concern are alleged to have been the principals, the "SUN" says:

> "This is the second charge of smuggling brought against employees of the American Liner within two years. Wm. Rind, formerly first officer on board the steamship "St. Paul," is now serving a year's sentence for smuggling."

The sequel is given in "THE MOVING PICTURE NEWS" of September 28, 1912, as follows:

> "George B. Graff, exchange man of Philadelphia; Sidney Reddington, chief steward of the American Liner "New York"; Burt Lainson, James Odell, Ernest Platt and James Crocker, members of the liner's crew, pleaded guilty September 23, 1912, before Judge Hough in the criminal branch of the Federal Court to conspiring to smuggle into this country two moving picture films. Graff and Reddington were sentenced to three months' imprisonment in the Blackwell's Island penitentiary." . . .

I am the exclusive distributor of *CINES* and *URBAN-ECLIPSE* films within the United States, its dependencies, and possessions; and Canada. I own and control American and Canadian copyrights on the URBAN-ECLIPSE and CINES product. Infringements and clandestine importations will be prosecuted to the full extent of the Law, and immediate steps will be taken to seize all films that are infringements or that have been brought into this country through illicit agencies.

The following is existing law in the matter of Copyright. From the Copyright Law in force July 1, 1909:

Sec. 30. That the importation into the United States . . . of any piratical copies of any work copyrighted in the United States, is prohibited.

Sec. 32. That any and all articles prohibited importation by this Act which are brought into the United States from any foreign country . . . shall be seized and forfeited by like proceedings as those provided by law for the seizure and condemnation of property imported into the United States in violation of the customs revenue laws. . . .

The United States Government imposes additional penalties for infringement of copyright in the United States, its territories, dependencies, and possessions, including the District of Columbia, Alaska, Hawaii, Porto Rico, the Philippine Islands, Guam, Tutuila Group-Samoa, and the Isthmian Canal Zone, as follows.

Amended copyright law in force July 1, 1909:

Sec. 28. Any person who wilfully and for profit shall infringe any copyright secured by this act or who shall knowingly and wilfully aid or abet such infringement shall be deemed guilty of a misdemeanor and upon conviction thereof shall be *punished by imprisonment* for not exceeding one year or by a fine of not less than $100.00 nor more than $1,000.00, or both, in the discretion of the Court. . . .

In addition to the penalties imposed by the Government of the United States for infringement there is provided indemnity to the copyright owner as follows:

Sec. 25. Amended Copyright Act of August 24, 1912:

(a) The Courts will issue injunctions against all parties using an infringing film.

(b) The Courts will grant damages in favor of the copyright owner of $100.00 *for the first performance and* $50.00 *for each subsequent performance.*

The iniunction will hold against the owner, renter, or exhibitor. An exhibitor showing an infringing film, say ten times in one day, becomes *liable for $550.00* to the owner of the copyright.

The great popularity of *CINES* and *URBAN-ECLIPSE* films may tempt dishonest men to break the law, but their activities will be checked by prompt and effective action under the Laws of the United States. Our agents in the Philippines, Porto Rico, Alaska, and other distant places, are instructed to take immediate action locally in case infringements of our films appear.

The purpose of this advertisement is to make it impossible for any one to plead ignorance of the law or the facts.

CINES and *URBAN-ECLIPSE* films are licensed by the Motion Picture Patents Company, and may be obtained from licensed film exchanges throughout the United States and Canada.

Geo. Kleine

166 North State Street, Chicago.

Sole owner of American Copyrights on CINES and URBAN-ECLIPSE films covering the United States, its territories, dependencies, and possessions, including the District of Columbia, Alaska, Hawaii, Porto Rico, Philippine Islands, Guam, Tutuila Group-Samoa, and the Isthmian Canal Zone.

ECLAIR

TUESDAY, OCTOBER 15th

"THE HOODOO LETTER"

and

"ONE ON JONES"

A twenty-minute "split" perpetuity of that greatest human tonic—laughter.

THURSDAY, OCTOBER 17th

The feature of the month

"CAPRICES OF FORTUNE"

In Two Supremely Interesting Parts

The eternal desires for love and fortune, with their many persistent disappointments, swing this drama from city to factory, to Western plains—and at last—Success.

SUNDAY, OCTOBER 20th

"THE OLD PROFESSOR"

A Paris ECLAIR, which is sufficient endorsement for any release.

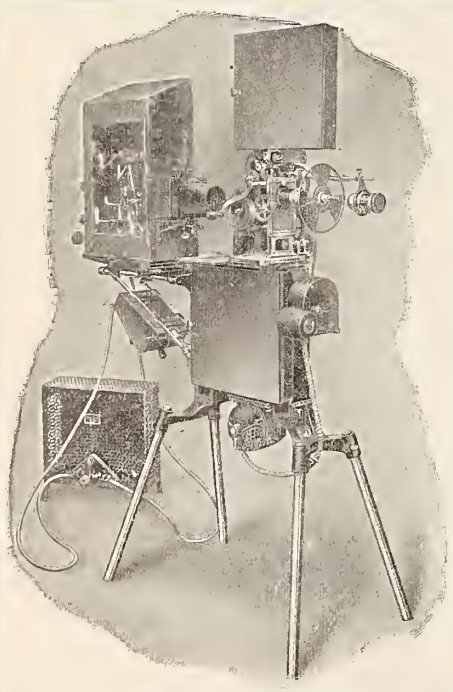
ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY, N. Y.

ECLAIR FILMS PARIS

STANDARD FILMS

ADVERTISERS GET RESULTS

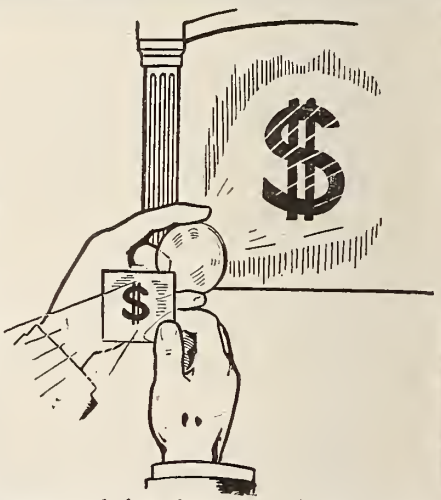
FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry



How To Make the $ Grow

PUT IN A

POWER'S CAMERAGRAPH No. 6A



This is a subject of great importance—how to add to the pile which you have acquired through years of hard labor—that your declining days may be passed in comfort.

You are in the moving picture business, competition is keen, you must have the best or you won't hold your trade.

THE SUCCESS OF YOUR BUSINESS CENTERS IN YOUR MACHINE. It must project flickerless, clear, sharp pictures, be easy of operation, noiseless in motion, with parts exposed and get-at-able when needed, and built to stand wear and tear.

POWER'S CAMERAGRAPH NO. 6A possesses all these features. It is the product of 15 years' scientific knowledge and research.

It is in most of the houses of America and Europe. Put it in yours and see it make the $ grow.

Catalogue D gives full details.

NICHOLAS POWER COMPANY

90 Gold Street, New York City

For 15 years the leading makers of motion picture machines.

GENUINE "101" BISON HEADLINER

"The Vengeance of Fate"

IN TWO REELS——RELEASED OCTOBER 18

SENSATIONAL PIONEER MILITARY SUBJECT

NEW YORK MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

KEYSTONE FILMS

MACK SENNETT **FORD STERLING**
MABEL NORMAND **FRED MACE**

Supported by a Strong Company

"Stolen Glory"

The funniest film ever made. Big battle Scenes. RELEASED OCTOBER 14

KEYSTONE FILM COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

BRONCHO FILMS

"The Sheriff's Adopted Child"

RELEASED OCTOBER 16

Thrilling western subject, with sensational pursuit and capture
Marvelous acting by a boy

BRONCHO MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

After Months of Preparation

NOW READY

KINEMACOLOR

(NATURAL COLOR MOTION PICTURES)

FILM SERVICE

PROGRAMME

Includes An Unlimited Supply and Variety of

AMERICAN ACTED

DRAMAS AND COMEDIES

Also

EDUCATIONAL
NATURE STUDIES
SCENIC
SCIENTIFIC
TRAVEL
TOPICAL

Each One a Headliner

KINEMACOLOR COMPANY OF AMERICA

1600 BROADWAY, NEW YORK

Write or Wire for Exclusive Rights for Your Town

© Cl.B259130

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **October 5, 1912** **Number 14**

MOVING PICTURES AND VAUDEVILLE

I HAVE often wondered, when on my visit to some of the high-class picture houses in New York City and elsewhere, why vaudeville is used. There is such an unlimited supply of good pictures that vaudeville—especially the present-day class of vaudeville—should take a back number. In some of the houses in Chicago the very lowest grade of vaudeville is exhibited. In New York City the larger theatres have a fairly good selection. Some that I have seen I have made special mention concerning, have praised where praise is due, while the worst elements I have said nothing about.

I fully believe it is the wish of practically nine-tenths of the moving picture exhibitors, members of the National League, to see the elimination of vaudeville, and to put in place of the vaudeville a travelogue or short lecture. In several instances the story which appears in the News each week has been read by the elocutionist to the audience previous to the exhibition of the film, and on a recent Sunday we were agreeably surprised at the great attention paid by a large audience to the reading of a typical story; then when the film followed the applause showed full appreciation to both the reader and the film.

There is another point I want to touch upon, and that is, while some of the vaudeville stunts and the amateur nights are provocative of laughter, how few these are, and how far between, the managers know to their cost, compared to the many items regarded by them as being paltry and easily dispensed with. It is my contention that a moving picture theatre, under whatever name it is called, should be a theatre where only moving pictures are exhibited. Another point that can be forcibly brought to the attention of the exhibitors is the fact that many of the stunts put on by the vaudevillians are, to say the least, vile and are such that the proprietors of the houses themselves will not let their own children of tender years be present in the house when they are put on. I know of several instances of this nature, and when managers have to cater to the children the pictures are much better aids to their education of purity than are some of the vaudeville stunts that I have witnessed. Vaudeville and the legitimate drama is all very well in its way, and should be kept entirely separate from the moving picture.

Another strong point in favor of pictures alone is that, if vaudeville is part of the program, it only adds additional expense to the house, and if this additional expense was put into the better quality of pictures better audiences would result and where 5 cents is good enough for some of the vaudeville and pictures I have seen, by the elimination of the vaudeville people would not object to seeing the good pictures and pay 10 cents admission for seeing them. The day of the nickelodeon is almost past, and with the educational lecturette, the high-class song, better moving pictures accompanied by high-class music, which should be arranged into a program intelligent to the audience, and a credit to both the musician and the house, taking the place of vaudeville, I am more than convinced that the exhibitors would benefit by the better class of audience they attract.

Alfred H. Saunders.

Gianni Bettini, an Italian inventor, has recently perfected a new device which makes it possible for almost any amateur photographer to make his own moving pictures. Not only does the new mechanism bring the cost within the means of the average amateur, but the resulting pictures are actually clearer and sharper than those produced in the ordinary way by the use of a moving picture film of celluloid.

In accomplishing these astonishing results Bettini has exactly reversed the principle of the usual moving picture machine, in which the film travels back of the lens from spool to spool. His photographs are made in series on a glass plate, which is held rigid, while the lense itself moves.

The plates used in the Bettini machine measure eight and one-half inches in length by five and one-half inches wide. The photographs taken in series on this plate are only five-sixteenths of an inch in width by one-quarter inch in depth. In this way 16 consecutive pictures appear in a line, and on each plate there are 36 lines, making a total of 576 images. The photographs are taken at the rate of 12 or more a second as the lense travels to and fro.—Technical World.

PRODUCERS, EXHIBITORS AND MUSICIANS TAKE NOTE!

As a man with some worth while ideas to give the public, we welcome Mr. Ernst J. Luz among the efficient staff of writers in the columns of our magazine.

Mr. Luz has spent a great deal of time and thought on the music of the picture theatre. Realizing the great necessity of a method by which all and any musician can make a success of playing for the pictures, he has labored, and is now in a position to show us the fruits of his labors in the shape of plots or set-ups so lucidly arranged that the meanest musician, by adherence to the plan mapped

ERNST J. LUZ

out for him, can accompany any picture by the exercise of a little intelligence and thought.

Mr. Luz proposes, and very wisely, that the manufacturers employ intelligent musicians to work in conjunction with the scenario department, laying out an appropriate music plot for every picture that is released, a copy of which should be furnished every exhibitor along with the picture.

The laying out of these plots is an art in itself; an art which is destined to become, before long, an essential part of picture production. It, therefore, will require the employment of intelligent musicians in the manufactories to properly carry out this suggestion. The trick in playing for pictures, as Mr. Luz has put it, "lies in the anticipation of scenes and not in their accompaniment."

Mr. Luz is himself an accomplished musician, and his articles will commence with next week's issue and should be carefully perused, and the suggestion acted upon, be of great value to the trade.

Milwaukee, Wis.—A brick picture theatre will be erected on Holton and Centre streets for Edward Geiger.

Syracuse, N. Y.—The Rex Photo Play Co. is having plans prepared for a fireproof motion picture theatre in N. Salina street near Butternut street.

ROOSEVELT FILMS WONDERFUL SPECTACLE

One of our staff, according to the General Film Publicity and Sales Company, seems to have a "sneaking propensity." The other day when the firm was having a private exhibition of the Roosevelt films for their own special benefit, the president of the firm glancing backward, was startled to find that, all unknown to him, a member of the formidable moving picture press had in some unaccountable manner become present in the body. And since it happened so, it's up to us to tell you what he saw.

Two reels of one of the most interesting spectacles of modern history unrolled upon the screen. It was Roosevelt in almost every situation afforded in that whirlwind tour through the West. Mr. Cummins, the clever young camera man of the General Film Publicity Company, is deserving of the highest praise for the manner in which he handled, single-handed, the motion picture photographic work of this remarkable tour. He has even worked in a little art on the side, for some of the scenes, unlike the usual stereotyped picture of this class, have a touch of beauty. The scenes where Roosevelt is addressing the Indians are picturesque. Also where the cowboys, mounted on restless mustangs, vie with each other for a shake of the hand from the ex-president are full of interest and life.

The pictures are clear and splendid living photographs. Even the faces in the vast crowds always in the wake of the political leader are so clear and distinct that we have no doubt many will be startled by seeing their own faces on the film as clear and distinct as that of Roosevelt.

KINEMACOLOR

It will be noticed in our advertising columns that the Kinemacolor Company of America are now advertising their **American produced and staged films.** We have watched the production of these films for some little time, not only as they have been acted in their studio at Whitestone, but also the projected result, and the public will soon be able to criticize and eulogize the dramatized stories in Kinemacolor.

While touching on Kinemacolor, we asked what David Belasco had to do with Kinemacolor, as a theatrical paper published a pretty lengthy canard on the subject of Belasco giving his time and energy and investing $175,000 in Kinemacolor. This is absolutely false, and we were requested to state in strong denial that Belasco had anything whatever to do in the product of Kinemacolor, either as director or otherwise, and that he is not by any means a large stockholder in the Kinemacolor Company. Will the papers which have given publicity to the incorrect statement set afloat kindly contradict, by stating that it was merely a press agent's story to bring forth more prominently in the eye of the public a theatrical manager's name.

SPRING THEATRE, W. HOBOKEN, N. J., SHORTLY TO OPEN

Mr. J. H. Hallberg, "The Economizer Man," reports that the West Hoboken Amusement Co. will soon open their new Spring Theatre in West Hoboken, N. J. They purchased from him two Powers No. 6A motor driven machines, two Hallberg A. C. Economizers, and a full line of supplies. Mr. Hallberg also reports the sale of a Simplex moving picture machine to S. Cirrination, South Bethlehem, Pa., together with 60 opera chairs and full line of supplies, Hallberg A. C. Economizers, etc. Also an Edison Model B moving picture machine with Hallberg A. C. Economizer to the Edisonia Theatre, Durham, N. C.

Hale Joins Majestic Forces

Albert Hale, formerly a director for Thanhouser and producer of some of their successful dramas, including "Letters of a Lifetime," "The Birth of a Lotos Blossom," etc., has severed his connection with them and joined the Majestic Co. in a like capacity. Mr. Hale leaves the Thanhouser Co. with the best wishes of the entire organization.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nashville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

From the number of letters that are coming into Mr. Neff's office, Texas is going to have one of the largest State conventions that has ever been held. Mr. Neff has received eighty-six (86) letters from the exhibitors in Texas stating that they will attend the Dallas Convention, which is to be held on the 15th and 16th of October. Mr. E. T. Peter, manager of the Mutual Film Corporation, 1807 Main street, Dallas, Tex., has arranged with the Chamber of Commerce to hold the convention in their hall. Ned Depinet, of the Texas Film Exchange, 1310 Elm street, Dallas, Tex., and Mr. Peter are co-operating together and are arranging a splendid entertainment for the visiting exhibitors.

* * *

The exhibitors of Dallas, Tex., held a meeting and elected Mr. T. P. Finnegan, manager of the Hippodrome Amusement Company, as chairman of the Entertainment Committee, and he will have charge of all arrangements and will cooperate with the motion picture exhibitors of Dallas as well as the film exchanges. From the way Mr. Finnegan has taken hold of the matter the exhibitors of Texas can rest assured that they will receive a splendid reception and will be royally entertained.

* * *

Letters received from Mr. Anthony Xydias, national vice-president from Texas, state that the Texas exhibitors are enthusiastic over the convention and a large convention is expected. Miss Bulah Allred writes that either she or her partner will attend the convention. Mr. L. C. Ross, of Catulla, Texas, writes that he cannot be there, but that he will send in his initiation fee and application. L. S. Trammell, manager of the Jewell Amusement Company, Houston, Tex., will be there. E. C. Thumm, of the Thumm Bros. Amusement Company, of Del Rio, Tex., writes that one of them will be at the convention, they are with the movement and want to do all they can to assist. John C. Penn, proprietor of the Picture Palace, McKinney, Tex., states that he will be on hand at the convention; they are with the movement and want to do all they can to assist. Mr. B. Orzeck, of Marland, Tex., writes that it is possible that he cannot be there, but that he will have his application and initiation fee there, as he wants to join the organization. W. R. Fairman, of the Dixie Theatre, Bryan, Tex., states that he will be there and is anxious to assist in the organization. J. J. Hegman, of Temple, Tex., is coming. Crawford Thomes, of the Colonial Theatre, Post City, Tex., writes that they will be there, "Johnnie on the spot." John Morris, Jr., manager of the Airdrome Theatre, Jackson, Tex., states that he is very glad to know that we are going to hold a convention and that he will be there, and that he will do all in his power to make the convention a success. Bell & Engles, of the Gem Picture Palace, 208 Oak street, Palestine, Tex., states that the organization is what they want; both gentlemen will be there and will assist in forming a permanent organization. J. C. Clemmons, Imperial Theatre Company, Beaumont, Tex., writes that he is very much pleased to know that the Texas exhibitors have finally awakened and that he is very much pleased at the enthusiasm manifested and that the convention will be a big one and he will be there to do his part. Messrs. Harrison & Ward, owners of the Royal Theatre, Abilene, Tex., write that they are heart and soul with the movement, and that they will be present at the convention. Mr. G. L. Wallace writes that he has been a motion picture exhibitor since 1907; he is interested in fourteen theatres in western Texas, and it is expected that all fourteen theatres will be represented at Dallas. There are many others from whom letters have been received.

* * *

Mr. M. A. Neff, president of the Motion Picture Exhibitors' League of America, will leave Cincinnati about the 12th of October, arriving in Dallas on the 14th or early on the morning of the 15th, and will be ready to organize the State into a thorough, permanent organization. Mr. Neff has many personal friends in the motion picture business, and also in the mercantile business in Texas, as he has been through the State several times from the standpoint of a traveling man. Week by week new States are being added to the organization and by the time the big convention is held in New York City, on July 7, 1913, the national president and secretary positively expect every State in the Union to be organized. In the last week letters have been received by the president from Moscow, Russia, Berlin, Germany, and Melbourne and Sydney, Australia.

* * *

TWO IMPORTANT LETTERS

The Motion Picture Exhibitors League of America,
New York State Branch, No. 11.

Dear Sir: New York, Sept. 30, 1912.

By an act of the Board of Directors the annual dues of the Motion Picture Exhibitors Association of Greater New York have been reduced to $20, beginning from October 1, 1912, and for the current quarter the initiation fee will be waived and all those paying $5 now will be given full membership, including initiation and other assessments.

This action was taken by reason of the fact that the organization is in a prosperous and self-sustaining condition and is no longer in a position where it requires a large membership fee to create a great fund, but is seeking to create a large membership, thus gaining the moral support of every exhibitor in the city. This support is absolutely essential to the welfare of the business in this city.

It is our intention to place before the various law-making bodies of this State certain bills which will greatly benefit our business, and we realize more than ever that we must have strength of numbers; that we must have behind us the support of every man who owns a moving picture theatre.

We therefore urge you to enroll your name on our books.

Yours very truly,
SIDNEY ASCHER, Secretary.

* * * *

New York, Sept. 27, 1912.

Dear Mr. Exhibitor:

Now read this carefully. Remember the power of the screen.

Within a very short time you will without a doubt receive slides from candidates of various political offices. Do not promise that you will exhibit these slides, but tell these candidates that the Motion Picture Exhibitors Association of New York will investigate whether or not such candidate will, if elected, support the movement of such laws as will benefit the motion picture houses and the public in general.

We desire to call your attention to the fact that a specially appointed committee will carefully and sincerely investigate the character and reliability of every candidate regardless of his political affiliations and you will be informed which candidate will be worthy of the support of the motion picture screen.

Remember, the motion picture houses carry on a respectable and legitimate business and are entitled to the most courteous treatment of all the City and State officials, and we will not submit any longer to the dictations and whims of any individual hereafter. Whether you are a member of this association or not, in justice to yourself and all the exhibitors at large, you must show your power by assisting this committee as much as the committee will assist you.

As soon as you receive a request of such a nature, kindly refer the candidate to the committee in charge or you may personally confer with the committee at our headquarters, No. 136 Third avenue.

Respectfully yours,
A. BAUERENFREUND, Chairman.

The Colorgraph Process of Animated Natural Color Photography as Applied to Moving Pictures

By ARTURO HERNANDEZ-MEJIA

In order to understand the principles underlying the production of my animated colorgraphs, which are produced without the aid of any painting, brush work, stenciling or similar devices, using simply the agency of light to secure the negative record, and to project the positive on the screen, it is necessary to refer to the well-known theories and practices of color photography, as applied to films, transparencies, lantern slides, and their projection. This, however, can be condensed into very few words.

Light, emanating from luminous bodies, like the sun and the electric arc, is believed to be originated in the form of infinitesimally small vibrations of the atoms of matter, very much like the waves of sound. These vibrations or waves have been scientifically measured, ranging from 395 billions to 768 billions a second, according to the rapidity with which they are excited by the heat generated. About 760 billions of waves gives the retina of the eye the impression of red, and in a like manner, through orange, yellow, green, blue, to the violet sensation around 390 to 430 billions per second. This enables us to manufacture screens or absorbent surfaces which, when placed in front of the rays of white light, extract, so to speak, those color sensations which are not intended to pass through. Light on striking a body is either reflected, absorbed, or it will pass right through unmolested. This enables us to build cameras which will, at one exposure, give us two distinct records of the objects or landscapes before it, separating the white light reflected by the composite lens through suitable screens into two negatives. One containing a photograph or image of all the blue-green and part of the yellow found in nature, and the other containing the red-orange and part of the yellow of the original.

Having secured these two records or negatives, by accurate mechanical means, we turn to the Young theory, modified by Helmholtz, that there are three primary color sensations, red, green and violet, and that with the aid of those colors and combinations of them, practically all the hues of nature can be reproduced. Other researchers have since shown that while colored lights respond to the Young-Helmholtz theory, colored pigments or opacities require red, blue and yellow, as the primary colors. Thus Sanger-Shepherd produces beautiful lantern slides in the colors of nature by superposing three sheets containing colored red, blue and yellow records taken from suitable screen negatives. Ives, by reproducing similar records upon etched blocks, enabled us to look upon beautiful three-colored reproductions such as we see in the magazines and elsewhere.

Friese-Green, and later Smith & Urban, most successfully produced colored pictures thrown upon the screen by persistence of vision (first one colored image and then another) so rapidly, so highly illuminated, and in auditoriums so darkened that the impression of the observer is that of the most brilliantly colored image in motion, particularly those subjects which originally were an orange or a green color. Lumiere has lately given us the grain-starch process, which, while satisfying in its results, has its photographic limitations, one of which only has to do with this article—that it is impossible to apply starch grains or fine rulings to transparent ribbons in suitable lengths, nor is it a reproducible process, at least not commercially.

It is obvious that the ideal plan for animated color records, suitable for motion pictures, would be a modification of the results obtained by kinemacolor, whereby the films would give the same or better color values on the screen, but without requiring any conditions that are not to be found in modern moving picture houses whether they be on Broadway or in far Alaska.

Such was the state of the color moving picture situation when my colorgraph process was announced. I will now proceed to show where it meets the requirements outlined above, why and how.

While I realized that green and red light, mixed at the time of projection after passing photographic screen records, would give good results under certain and specific conditions, it was obvious that to make the plan a commercial success, it would be necessary to operate a number of theatres where those special conditions could be created and maintained, and that other theatres would be barred from the benefits of color projection by that method. It became apparent that the solution must be found along the lines of any process which did all the preparation in the manufacturing studio, and turned out the finished product ready to use by the moving picture theatre operator, interchangeably with any other film he was using, without in the slightest altering either his light, his machine, his screen or furnishing the audience with any appliances or putting them to any inconveniences.

Experiments and observations of three-color-letter-press printing showed me that the image was recorded principally on the blue and on the red plates, and that the yellow plate, unless the subject was entirely composed of white figures and bodies, was devoid of detail, and for practical purposes might just as well be a solid color. This is more marked when applied to projecting three-color transparencies by light in which the violet rays predominate.

Thus I hold the theory, that given proper screen separation, and three transparent sheets, one containing the blue record and another the red record, and another a solid complementary color, say, lemon-canary yellow, upon superposing them in the path of violet-white light, we will have a reproduction on a suitable screen of an image which the human eye will accept as the true colors of nature—more particularly so, when these color records are presented for inspection with the rapidity of sixteen to the second, as is the case in ordinary moving pictures. I further improved upon this principle, making it commercially practical, by inventing the coating of transparent substances, on both sides, with sensitive emulsions, for the purposes of receiving, on each side, an impression of one of two negatives which are taken by the aid of specially made screens, spectroscopically tested, representing separate portions of the spectrum.

The experiments carried on during the period of my long stay on the Island of Cuba were conducted under very favorable conditions of light, enabling me to secure negatives at the rate of twenty to the second, which showed complete separation of colors, but unfortunately the facilities there for double coating the positive stock were very meagre, so that the films made, so far, have been of still subjects, although cinematographically projected. Improvements in the sensitizing of the negative films have lately enabled me to obtain fair negative records right here in New York under the very unfavorable weather conditions prevailing, and I am now preparing an educational feature picture play entitled, "CONSCIENCE?" which I hope to have ready for public trial by the end of October or early in November.

The process consists of taking, with a specially constructed camera, two negatives, each through a different screen placed in the divided (reflected and refracted) paths of the light, and from these two negatives I print on both sides of a positive lemon-yellow colored film, a separate record of the image. I then color each record on each side of the positive film with a dye complementary to the screen through which the picture was taken, and when dry, the colorgraph film is ready for the projecting lantern. Nothing can be more simple, and nothing as yet presented is more effective.

The accompanying illustrations are self-explanatory. The one marked "red negative" is taken through the red-orange-yellow screen, which lets through (does not absorb) red light or rays of the A line, (768 uu) orange rays, C line, (656 uu) and yellow, D line, (589 uu) but neglects or retards the portions of the spectrum not covered by that region. The one marked "green negative" is taken through the green-blue-violet screen, which lets through (does not absorb) greenish-blue light rays, F line, (486 uu) deep blue IG line, (431 uu) and violet, H line, (397 uu). In practice these negatives are quite distinguishable as you can see in the illustration, which was taken at the rate of two turns, or sixteen pictures, or one foot of film to the second, indoors, the illumination being two photo-engraver's arc lamps with solid carbons. On a title board, which was covered with black velvet, a white card is pinned together with a blue handkerchief and a pink ribbon bow as a background for two bunches of grapes, green (malagas) in dark blue (catabas). Below were placed several other fruit, red-yellow apples, oranges, peaches, pears, bluish-

COLORGRAPH GREEN NEGATIVE | COLORGRAPH RED NEGATIVE | COLORGRAPH GREEN POSITIVE | COLORGRAPH RED POSITIVE

purple plums and some bananas, all these on top of a silk handkerchief of a lighter blue color. A glance at the negative compared with the positive is sufficient to appreciate how well the screens have done their work. Upon coloring the "green" positive (taken from the red negative) with a dye of the malachite character, and the "red" positive (printed from the green negative) with a dye of the fuchsine or rhodamine solubilities and superimposing them up to a yellow light the wonderful results of colorgraphy are immediately evident. If, instead of superimposing two positives we print them on each side of a lemon-yellow-colored film of celluloid or similar material, which has been coated with a sensitizing emulsion on both sides of the film, we will find that we secure perfect and permanent register, and that the blue-green color on one side, the lemon-yellow in the centre, and the orange-red on the other will supply the full range of colors of the original object, with a degree of correctness that is truly astonishing. Not only the colors are correct, but the black of the velvet and the white of the card are rendered cinematographically correct. Naturally, the objection will be made, and very properly, that if the yellow is a solid color, there can be no true white, and there is not. The eye will, however, accept the lemon-yellow as white, when projected by a light, strong violet ray, simply by comparison with other yellows in the picture, those of the oranges, pears and bananas, for instance, just as the eye accepts newspaper as white when printed on with black ink, and would designate it as dark gray if it were laid on clean snow by comparison. There is a further reason for tinting or coloring the transparent film, and that is, to furnish a non-actinic color between the emulsions of the positive at the time of printing. The double light printer now being built under my direction is so constructed that each light is far enough from the emulsion of each side, so that in the rapid printing of continuous film with the light shut down to 1, 2½ to 3 points, according to the intensity of the negative, does not penetrate through the film, even when perfectly clear such as we have been experimentally using, and if any should through error in judging the negative, it is negligible, since the two prints have, of necessity, to be in register, and once the first tests of each scene are made the proper correction in the lights can be adjusted. In this printer, the perforations are taken up by the claws, every fifth hole, thus insuring absolute precision of register, as any possible difference occurring, by the shrinkage of the stock, either negative or positive, is equalized by the take-up at each succeeding picture, as the three films are run through the printer. By three, I mean, the two negatives on opposite sides with the double coated positive in between.

I have limited this article to a simple explanation of the principle in colorgraphy, reserving for some future time, the details of the construction of the camera, which is rather ingenious although a little complicated, the double printer, the drying drums, racks and frames, which are made with shouldered studs to keep the double coated film from touching the wood parts, and swiveled to take up the shrinkage in drying. Also, as soon as my colorgraphs are on the market, I shall be pleased to make public the process for rapidly coloring the image on the film without coloring the gelatine, which I am sure will be applied to other uses successfully as it is quite a departure from any methods I have as yet seen in any published work, and my library of color photography is rather extensive. Sufficient for the present is the assertion, that with basic dyes, the operation of toning (bleaching and coloring simultaneously) is complete within five to ten minutes, and the samples accompanying this article are the result of this process. Not only is it rapid, but it is inexpensive, as an 80 gallon tank of solution for either color costs less than $4 to $5, and it is sufficient for over 3,000 film before being

exhausted. The panchromatizing of the negative film has so far been done by myself with new sensitive dyes on ordinary orthochromatic fast film, but both an English and German manufacturer are now making several thousand feet of both positive and negative stock for my requirements, as the American manufacturer, is, unfortunately, as yet too elementary in his knowledge of color photography.

Those interested in public entertainment, the moving picture manufacturers, the picture play actors and the scientific students, are expressing unqualified wonderment at the colorgraph pictures so far projected on the screen, as it is realized that the present films, handmade, with crude apparatus and limited facilities already excel anything so far accomplished by other methods. They all comment principally on the total absence of frill or fringe, meaning the edge of green and red so noticeable in other processes. There can be no fringe in colorgraphy, if there is register, and if there is no register, the printer will not operate; it clogs and stops. It must register, or there is no picture. The explanation is simple. On processes which depend on successive or alternate color pictures, any motion is recorded in different places in each succeeding picture, hence the fringe when superimposed on the screen. The fact that you project them thirty-two or more times to the second, partly but never wholly overcomes this defect—experience has shown it. In the colorgraphs each picture is taken by the simultaneous principle, hence they must be alike and cannot fringe or frill. Another noticeable feature is the strong blues and purples and the correct blacks, which I have not seen so far in any other form or process of color moving pictures.

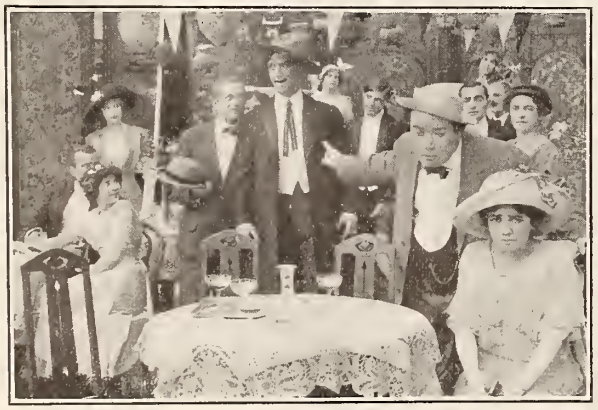
The Colorgraph Company, which has been formed for the purpose of holding my patents, issued and pending, has temporary offices in the Exchange Building, 145 West Forty-fifth street, New York City, and it is now at work on the negatives of the first film which will be put out for public trial. The double coated positive stock has arrived from Germany, so that the feasibility of this double coating is now commercially established, and we may now soon be able to see projected, in one of the New York theatres, the first colored pictures by this colorgraph process which have ever been shown anywhere, on an ordinary projector, interchangeably with ordinary black and white films.

SOLAX

The Maverick, October 18

Bessie Vale is a poor, homeless girl. She is about to be arrested for vagrancy when two confidence men step up and intercede for her, by telling the policeman that she is a sister of theirs. The confidence men take her to their boarding house, and confide her to the mercy of a not over-scrupulous boarding house mistress. The girl suspects nothing wrong until the two confidence men take her to a cabaret show, and then introduce her to Billy Taylor, a wealthy Western cattle man on a visit, trying "to do" New York.

They urged her to be friendly with the stranger, and while the stranger is attractive and genial, the surrounding circumstances arouse her distrust. However, urged



by the menacing glances of the confidence men, the girl encourages the Westerner, and in compliance with their silent urging invites him to her home. He is sitting, talking and listening to her play the piano, when the two swindlers break into the room waving revolvers. One of the men declares that the girl is his wife and he will have Bill arrested unless he pays a thousand dollars to him. Bessie begins to cry and Bill—tender-hearted, big fellow—decides to give up his money to save her from publicity. He gives all he has. She demands that they give him back his money. They offer her a third, but she throws it in their faces. They sneer and pocket the money and leave her jeeringly. The girl hurries out of the room and down the steps, trying to find Bill. At last she discovers the Westerner. She approaches and confesses poverty had forced her into the trap of the rascals. He at first starts to call a policeman, then he relents and forgives. He asks where the men can be found, and she tells him at a saloon where the gang meets. She takes him there—and he marches in the side door—to discover them dividing their spoils and gambling with the dice. Bill draws his enormous revolver, in triumph. The girl is sobbing and tearful. She says the gang will kill her. Bill draws out his return ticket and then he has an idea. He turns to her and says: "Little gal, you are a maverick, as I was. We're both in the wrong herd of cattle. Come out and share my ranch—in God's country."

ECLAIR PERFECTION

The accompanying illustration from Eclair's "The Old Professor" suggests a good paragraph of praise to one of their Paris directors, whose name we do not chance to know. In the past year we have noticed many of their productions which have apparently been done under the direction of the same man. This gentleman, whosoever he may be, seems about to have founded a decided school of the picture play.

To the writer it has always been extremely aggravating to be compelled to witness screen-characters literally talking their heads off, when not a word of it could be understood. It is the absence of this fault which makes this director's work stand forth so boldly. He has mastered the art of directing his artists to an almost perfect pantomimic expression of thought. He seems to have surrounded himself with a certain established company of artists who work better with each succeeding picture. Their mastery of thought expression is approaching perfection. Would that there were more directors following this director's school.

Philadelphia, Pa.—John I. Bright is planning a moving picture theatre to be built at Sixty-second street and Woodland avenue.

Bayonne, N. J.—Work on the new Broadway Theatre, Broadway, between Twenty-third and Twenty-fourth streets, is progressing rapidly.

Trenton, N. J.—Eldorado Amusement Co., $50,000 capital. Incorporators: Benjamin A. Rosen, Samuel Petofsky and Morris Rosenfeld.

Houston, Tex.—A new high-class moving picture show house will open its doors in time to entertain carnival crowds this fall.

WILLIAM LORD WRIGHT'S PAGE

THE moving picture play director is becoming more and more intelligent in production. Progress is swift in the staging and directing of our playlets, and we are seeing more and more attempts—successful ones, too—at applying real art to the fabric, stimulating our imagination by the suggestion of new beauties and harmonies. The new motion picture stagecraft that touches the soul with artistic design, simpleness and naturalness, is becoming more and more dominant. With certain exceptions, the manufacturers are doing away with trade-marks plastered on trees, mantelpieces and sidewalls. Stage settings, glaringly artificial, are being banished and, best of all, characters without feet are becoming fewer. Dramas staged by the Victor Company are the very latest to meet with the commendation of critics and filmland devotees.

* * *

Some of the old, old farces, trimmed up with tunes modern and ancient, are being utilized by some directors. If the dearth of comedy continues we may confidently look forward to the filming of such old standbys as "Box and Cox," "My Wife's Family," "Slasher and Crasher," etc. By the way, while some editors are bewailing "the lack of comedy" other editors are seemingly having no trouble, whatever, in releasing convincing stuff and drawing that unaffected laughter so much desired by the exhibitor for his playhouse. Edison is notable in this respect. We saw an audience rise up and shout in merriment the other evening at Edison's "His Spoiled Family." The action hit off table manners and parlor etiquette. It was a burlesque on what might be the attitude of many a rural community to the higher forms of social etiquette. There was the brother who ate pie with a knife, the "Old Man" who drank his coffee from a saucer, etc. There was no plot to speak of, but there was that "something" that tickled the risibles. The fact should be impressed upon some editors and directors that "slap-sticks," poker games, spinsters, mother-in-laws, and Irish policemen are no longer considered "funmakers" by intelligent audiences. A few quiet take-offs on every-day human nature and rural characterizations are sincerely recommended to those crying for comic stories.

* * *

THESE BUSY MEN

"Away, away!"
Said William Bix;
"I have no time
For politics."
He purchased tickets
By the ream
And stayed around
The photo screen!

"Away, away!"
Said Joseph Gates;
"I have no time
For candidates."
So pressed for time
Was busy Joe
He went to see
A picture show.

"Away, away!"
Said Henry Pate;
"I have no time
To celebrate."
And then to prove
That he was right,
He took in every
Play in sight!

* * *

Picture plays that talk are promised by the Wizard of Orange, N. J. If Edison perfects such an invention it will revolutionize the industry. Many Thespians who now disport on the screen will act no more, and others not now gracing the moving picture theatre by their presence will be attracted thereby. The talking picture play will also mean a rush of playwrights, novelists and short-story writers into the scenario field. Some of them are long on dialogue and short on action. It's an ill wind that blows nobody any good.

* * *

To the energetic picture playwright who persists in sending in stories requiring a cast of characters as long as the moral law we recommend a visit to Pathe's "Her Son's Ingratitude." Just four characters in the thousand feet of tense, convincing action. The film is running S. R. O. in the Middle West. Solax, both comedy and drama, Gaumont and Victor releases are also becoming headliners in that great territory.

* * *

NURSERY JINGLES

Jack Spratt would eat no fat,
His wife would eat no lean;
But they didn't care
For the bill of fare,
They loved the picture screen!

There was a girl in our town
And she was rather fat;
We couldn't view our favorite films—
She wore a picture hat.

* * *

Now is the proper season to release political stories. The country is being traversed from the Atlantic to the Pacific by spellbinders and political films are timely. A number of exhibitors have written to us urging the release of political films having a comic trend. There is much material for such stories and they would be a relief from the political-boss-governor's-private-secretary dope that has been inflicted upon a long-suffering electorate in the past. The straw votes, political debates in the rural post-offices, etc., could well be woven into political comedy.

* * *

We predict a mild winter. The corn husks are thin, the fuzz on the hats is shorter than it was last fall, and hardly a moving picture theatre manager has removed the electric fans.

* * *

The camera man missed a great opportunity by not being ready when Mayor Gaynor, of New York, took that chew of scrap tobacco.

* * *

Truth crushed to the earth will rise again. And rumor, clubbed off Cinematography's backyard fence, will come back.

* * *

What has become of the old-fashioned director who used to have Claud Fearnot, a diamond in the rough, open a can of cove oysters in the Western picture play?

* * *

Picture play fans can have the choice of two things this winter—go to the picture theatre or buy an egg.

* * *

In some picture plays we have viewed recently courtship seems to be a lingering disease.

* * *

"Long hat pins could be forgiven," remarked the man on the car, "if they were used now and then to induce people to step forward, please, in moving picture shows."

* * *

We wrote a letter to Hal Reid last week requesting some more details concerning the advertisement he drew up offering to edit and criticise script free of charge. "The advertisement means just exactly what it says," he wrote back. Thanks, Hal.

* * *

There are four hundred and seventy-five pieces in an ordinary automobile. The count, of course, has reference to the machine as it leaves the factory. After it comes in contact with an immovable object in a picture play there are more.

* * *

A moving picture manufacturer asserts "That he is going to show the people just what a fly is." Better wait until next summer, Old Scout!

INNOVATIVE

Recent Inventions, Letters Patent, Trade-marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

A recent decision of the Supreme Court of the United States (Westinghouse Electric & Mfg. Co. v. Wagner Electric & Mfg. Co.) states finally and emphatically that "Where the infringer has sold and used a patented article, the plaintiff is entitled to recover all of the profits."

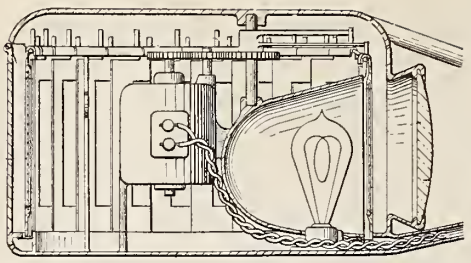
Patent No. 1,038,349, to Elmer W. Goodrich, of Boston, Mass. The objects of the invention are to provide a novel projection apparatus which is comparatively simple and which can be readily adapted either for opaque or transparent projection work; and which can also be used for microscopic projection work; and to provide an apparatus by which the image of either the transparent or the opaque object may be projected onto the screen with the apparatus in any one of several positions.

When the device is to be used for transparent projection work the housing is turned relative to the lamp house so as to bring the objective into a vertical position, as shown, and the reflector is then thrown down so that it will reflect the collimated beam of light upwardly into the objective. Said objective has a reflector associated therewith which reflects the projected image onto the screen. The reflector may be swung from one position to the other by any suitable means, as, for instance, by a thumb-piece which is secured to the shaft on which the reflector is sustained, and a rest or stop is provided to support it at the proper angle. When the reflector is not in use it may be swung into inoperative position against the side of the light hood and held there by any suitable catch. When the apparatus is to be used for opaque projection work the light hood is turned through an angle of 90 degrees to bring one objective into a horizontal position and the other objective into a vertical position, and then the lamp house and light hood are tipped up into the angular position so as to bring the open side of the light hood into horizontal position. The mirror or reflector is swung into inoperative position against the side of the light hood, where it is retained by a catch. The beam of light collimated by the condensing lenses is thrown through the open side of the light hood onto an opaque object supported on a table, and the light rays reflected from this illuminated object pass through the objective and are reflected by the mirror or reflector onto the screen.

To use the apparatus for microscopic projection work the lamp is swung into its horizontal position and a support for the projecting microscope is provided which is adapted to sustain said microscope in line with the open side of the light hood so that the collimated beam of light will be projected through said open side and directed to the projecting microscope.

By swiveling the light hood to the lamp house it is possible to use the device for both opaque and transparent projection work with the light hood in different relative positions. The device can be used for transparent projection work, however, if the light hood is turned around through 90 degrees so that the objective will stand horizontally.

In this connection it may be noted that a "projector-microscope" has recently been successfully installed in St. Bartholomew's Hospital, London. The apparatus consists of an inverted high-power microscope arranged in connection with a powerful arc light, by means of which an enlarged image of a specimen under investigation is projected on a white screen.

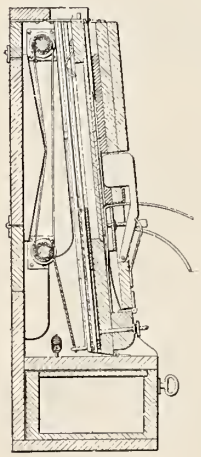


See who's here! Kihei Koike, a subject of the Emperor of Japan, residing at Seattle, Washington, (assignor to Kanischi Takahashi, of same place), is responsible for the electric display projecting apparatus set forth in Letters Patent No. 1,038,899. Banzai!

The invention has for its primary object the provision of novel mechanism through the medium of which a series of transparent or semi-transparent slides are successfully moved for the display of their contents at a predetermined point. It has particular reference to apparatus for projecting upon a suitable receiving surface a light beam in such manner as to effectually attract the attention of passers-by, and consists essentially in the provision of a durable, simple and comparatively inexpensive construction for supporting a series of slides or objects which permits of a comparatively large number of such slides or objects being employed; further, in actuator means associated therewith by which the said slides are advanced; and further, in novel means whereby connection between said actuator and slides is effected, and a release subsequently effected.

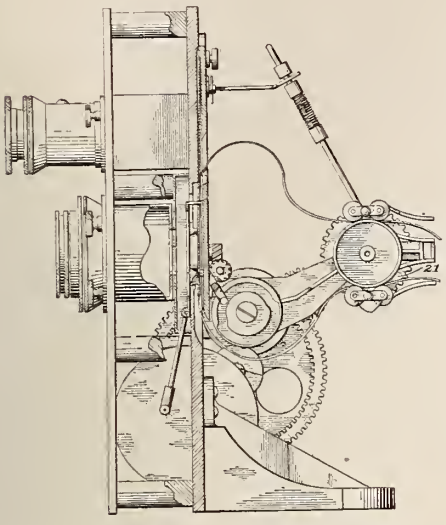
Thus the "Yankees of the East" are at last in evidence as originators in the field of invention. Heretofore they have been known therein mainly as adapters and assimilators, being abnormally absorbent in such respects, to put it mildly.

By building a submerged concrete compartment with suitable window facilities Dr. Francis Ward, of Ipswich, Scotland, has been able to procure interesting aquatic moving pictures, showing otter engaged in a fish hunt, herons, penguins, gull and water hen. The pictures disclosed clearly show the penguin uses his wings as oars both on the surface and under water. Fish are shown swimming unsuspiciously around the legs of a heron, indicating that the latter do not have to work very hard for a living; they can "stand pat," and do not even have to hustle while they wait.



Patent No. 1,038,771, issued to Roy R. Loving, of Center, Texas, is for a photographic printing machine, the object being the provision of means adapted to the convenient and accurate placing of the glass or film negative in fixed position to print from, and the accurate positioning of the printing paper and bringing the same in printing contact with the negative. For the purpose mentioned, use is made of a casing provided with a frame, carrying a transparent plate for the negative to rest on, a platen mounted to swing on the frame and adapted to carry the sensitized printing paper into contact with the negative, and a clamp for holding the negative in position on the said transparent plate, the clamp having a handled extension forming a rest for the printing paper while the latter is carried by the platen to and from the negative. The invention consists essentially in the specific construction and arrangement of parts shown and described, comprising primarily a transparent plate for the negative to rest against, a platen mounted to swing toward and from the said plate, and adapted to carry the printing paper into contact with the negative, a clamping device for clamping the negative in place on the said plate, the clamping

device having a handled extension for controlling the clamping device and for forming a bottom rest for the lower edge of the printing paper to rest on while being carried to the negative, manually-controlled means for adjusting the tension of the said clamping device; and secondarily, including numerous other details set forth in numerous other claims.



Patent No. 1,038,586, Albert S. Howell, of Chicago, Ill., assignor to Bell & Howell Co., a corporation of Illinois, is for a motion-picture machine, but relates particularly to the film feeding mechanism proper, the object being the provision of a simple and effective mechanism for feeding the film intermittently, or step by step, which shall have a high degree of accuracy so that the film will be moved exactly the required distance each time.

Through the medium of a vibratory flexible plate the perforated film is made to engage alternately with fixed pins which effectually prevent any movement or slipping between the feed strokes or steps, and with reciprocating pins which forward the film. Hence the main claim is for film feed mechanism comprising a film guide way, means for shifting said guide way transversely to its direction, reciprocating pins adapted to extend into said guide way and engage the film therein in one position of said guide way, and fixed pins adapted to extend into said guide way and engage said film in the other position. Also, specifically a flexible film guide way and means for flexing said guide way to bring it into and out of the path of the reciprocating pins. The adjoining figure represents an elevation of one side of a moving picture camera partially in section, in which the invention is embodied, showing the manner of actuating the feeding mechanism.

amendment to the Copyright Law, approved August 24, 1912, is essentially a supplementary act relating specifically to moving pictures, adding two new classes of registration, namely, "Motion picture photoplays" and "Motion pictures other than photoplays," and requires the deposit of a title and description, with one print taken from each scene or act, if the work is a motion picture photoplay: of a title and description, with not less than two prints taken from different sections of a complete motion picture, if the work is a motion picture other than a photoplay. The amendment also stipulates that in the case of the infringement of an undramatized or non-dramatic work by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could not have been reasonably foreseen, damages shall not exceed the sum of one hundred dollars; and in the case of an infringement of a copyrighted dramatic or dramatico-musical work by a maker of motion pictures and his agencies for distribution thereof to exhibitors, where such infringer shows that he was not aware that he was infringing a copyrighted work, and that such infringements could not reasonably have been foreseen, the entire sum of damages recoverable by the copyright proprietor from such infringing maker and his agencies for the distribution to exhibitors of such infringing motion picture shall not exceed the sum of five thousand dollars nor be less than two hundred and fifty dollars. But the foregoing exceptions shall not deprive the copyright proprietor of any other remedy given him under this law, nor shall the limitation as to the amount of recovery apply to infringements occurring after the actual notice to a defendant, either by service of process in a suit or other written notice served upon him.

A series of motion pictures has recently been made for the Government on the Engle Dam, at Elephant Butte, New Mexico. These pictures are to be exhibited generally throughout the United States, and in Europe, following the policy of publicity through motion pictures of important works undertaken by the Government. The most interesting of the series was taken from a basket suspended from a cableway across the Rio Grande. The operator was lowered into the foundation pit at the west bank thereof, and with the basket 400 feet above the bottom of the pit took operative pictures while three heavy blasts were fired. With his active camera he was then moved over the river and lowered nearly to the surface thereof, the camera during the descent being made to describe a circle, taking in the entire work.

The Campagnie Generale de Phonographes, Cinematographs et Appareils de Precision, of Paris, France, has registered "KOK" as a mark for Kinematographic films, used since July 1, 1912. No. 62,310.

The Societe Anonyme Utocolor La Garenne Colombes, France, has registered "UTOCOLOR" as a trade-mark for sensitive tapers for photography. Used since September 28, 1911. No. 87,672.

Application has been made by the Societe Francaise des Films et Cinematographs Eclair, New York City, for registration of the word "UNIVERSAL" for moving picture films. Claims use since July 1, 1912.

It has been decided by the Patent Office that the words "GOLDEN STATE" are not registerable as a technical trade-mark, since they constitute a name or term applied to California, and are therefore geographical, and public property. This is in line with a former decision in which registration of the words "BAY STATE" was refused on the ground that these words indicated the State of Massachusetts. Query: How about "NUTMEG?"

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Meiatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

"THE MAN FROM THE NORTH POLE"
Crystal Films, October 6th.

For Those Who Worry O'er Plots and Plays

THE ELUSIVE IDEA

WE wrote a little essay a week or so ago on "The Elusive Idea" and endeavored to suggest to the aspiring picture playwright how, when and where to snare the original idea for the moving picture plot. We are now going to hand out a dissertation on the Idea-Not-So-Elusive—namely the stolen idea. Edison, we believe, was the first concern to employ a magazine and book reader. The plan is no longer an innovation. Other editorial departments, sad to relate, have found a magazine reader of prime necessity. In other words, this personage is to be known as the "Detector of Stolen Ideas." There are more idea thieves writing picture plays right now than at any time in the history of the profession. True, 'tis a pity, pity 'tis 'tis true. The writer who would ponder long before he abstracted an idea from one magazine story, re-dressed it and sent it along to another magazine editor, will happily "swipe" the central idea or plot from a magazine or book, revamp it and send it along to the picture play editor and brazenly label it "original." There is no propriety in using copyrighted stories as foundations for picture plays. It is as dishonest a proccdure as if you should rob your neighbor of his silverware. The scenario editors have been deceived upon a number of occasions, but never more than once by the same writer. That picture playwright (if he deserves the name) is immediately blacklisted, and measures are taken to see that he does not receive consideration from other editorial departments. Not only does the Idea Thief ruin a market for his own work, but he is responsible for a growing tendency in many editorial departments to deal with certain writers in whom the editor has learned to put faith. The open market will invariably be more or less open to the honest, hardworking picture playwright who digs for his ideas and presents them painstakingly, but such efforts are impaired by the conscienceless individual who persists in cribbing stuff from copyrighted stories and sending in ever-increasing numbers to the vigilant script editor.

The Universal Film Company Editorial Department is the latest to take measures of precaution against the Idea Thief. All the leading periodicals, magazines, novels and weeklies are now read in the editorial department of the Universal Company. Not only late issues but back files are being closely scanned, and it will go hard with idea thieves who try to impose hereafter on the Universal editors. Other editors are rapidly coming to the same plan. It is to be regretted that this action is deemed necessary.

* * *

NOW A CHAMPION DIRECTOR

Hal Reid, erstwhile editor of the Universal, is now a Champion director. He got $150 weekly salary when he was editor.

* * *

KEEP A STIFF UPPER LIP

Leavenworth, Kan., writes as follows:

> "While it is not necessary to go into the harrowing details, I must confess that I have been properly 'stung' and regret the delay a correspondence school course had caused me. Your articles are not exactly inspiring to a green, would-be picture playwright, but they have not succeeded in entirely destroying the conviction I have that, with proper training, in time, I can succeed in putting over a successful scenario and I do not look for any golden returns, either. It seems to be a very poorly paid profession. I get so interested in watching the development of the play at the theatre that I forget to take notes. Is the accepted length of a scenario limited to three typewritten pages? Is it permissible to use a theme suggested by a poem?"

The delay caused by toiling through a course of "college" sprouts is time that could well be utilized in studying how to succeed as a picture playwright. Much time must also be utilized in unlearning many of the "no-education-necessary" recipes drilled into the student by the "college" "professor." We feel that it is a case of love's labor lost if our department is not inspiring to a certain extent to the beginner. We have endeavored to preach optimism, perseverance, honesty, and study to the picture playwright. With these qualifications, an ounce or two of originality and a typewriter, there is no reason why the beginner should not scale the ladder to successful authorship. The editor of this department wrote his first script five times before it sold. In those days the would-be picture playwright had little or no encouragement and no trade journal or textbook was published to hasten his plodding footsteps. We studied the picture plays, studied our rejected scripts in an endeavor to try and perceive why they were not available; continued writing, undiscouraged by repeated rejections, and, in time, perseverance conquered and we gained a measure of success. Whatever is worth doing is worth doing well. The profession of script writing is not for the easily discouraged. The script editor of to-day was the tyro of yesterday. What he has done you may do, if you are willing to work hard and remain optimistic. By hundreds of personal letters, and in this department, we have endeavored to encourage the worthy beginner. But to a certain extent, the Lord helps those who help themselves. The department editor and script editor can suggest, but they cannot supply certain qualifications that are essential to picture-play writing.

There seems to be a widespread misunderstanding anent the three-page script. What we meant to convey was that three pages of proper MS. paper should be sufficient for the present-day script. Remember, there is no dialogue and brevity is more often the soul of wit. With a short cast of characters, and a 250-word synopsis, the additional pages typewritten single-space, should be sufficient to describe the action of an ordinary length script of twenty scenes. The director may shoot your action into thirty-three and one-third scenes. But so long as you get your idea over briefly and convincingly your part of the work is ended.

* * *

TALE OF A COMET

An authoress writes in from Colorado Springs, Colo., stating that, despite the fact that she enclosed a stamped self-addressed envelope with her script, "The Minister's Wife," last May and has queried for its return, it is impossible for her to get a report from the Comet Film Company. Cheer up! Last winter we submitted a script to the Comet Company and got it back last week. It was found reposing in a drawer underneath a lot of old papers. On the back, in dirty lead-pencil, was scribbled "Very good comedy, indeed." A number have written complaining of scripts submitted to the Comet Company before the Universal merger. Comet is a part of the Universal Film Company, and all scripts, excepting those sent Victor and Eclair, should be sent to 1 Union Square, New York City. The Universal Editorial Department is not responsible for scripts submitted to Comet before the merger. Maybe the ancient scripts will come back ultimately, like ours. However, we advise you to kiss them good-bye and rewrite them from carbon copies.

* * *

HUMAN INTEREST

If you can write a human-interest story you should be able to write a picture play. Any "Sob Sister," so called in newspaper parlance, is an adept at human-interest yarns. They are the kind of stories you read in the daily newspaper about the little newsboy falling under the street-car and having a leg crushed, etc. The human-interest story is full of color and heart-throbs. So should be the moving picture play of the pathetic or emotional variety. Let us endeavor to ensnare the heart-throb story from the daily newspaper where so many picture playwrights look for emotional inspiration and seldom capture it. We'll just write one and term it "The Officer Who Weakened."

> Officer Mark Bosworth has taken his life in his hands on many occasions to uphold the law. As a faithful policeman, he has always remembered that the first and last requisite of men in his position is to perform his duties without fear or question, and to obey orders. But Officer Mark Bosworth flatly disobeyed an order from his chief! When it came to shooting a pair of beautiful Irish setter puppies, Officer Bosworth's heart and hand failed him. The puppies were in a collection that had been taken off the street by the dog catchers. He had been told to shoot them all by his Chief of Police, that being the

city's way of getting rid of its homeless canines. Officer Bosworth went into the dog pound. His revolver was loaded and cocked. The two puppies had been taught something, young as they were. They dropped to the ground and looked complacently into the officer's face. One licked his hand. They knew he was a friend—he must be! Whereupon, Officer Bosworth lowered his revolver, let the hammer down gently, put the weapon back into its holster, and went back to the police station. "I can't do it," he said to the chief. "They haven't hurt anyone; fire me, if you want to!" That officer should know that sentiment must play no part in carrying out lawful orders. Certainly not! His chief knew it; had often expressed such ideas. And yet—well, Officer Bosworth is still on the police force!

Can you find the human-interest touch? It may be somewhere in the above story. See if you can discover it and cause a picture-play director to welcome it, too. When the human-interest touch is discovered and written by the author, appreciated and fostered by the director, there results one of those rare picture plays, the kind, professionally speaking, that "go over."

A Change in Order

Effective this week, the script reading department of the Universal Film Manufacturing Company is a thing of the past, according to statements of officers of the company. Messrs. Hoadley, Schulberg, Roach and Hall, who have done yeoman service, will be assigned to the scenario departments of various companies. Hereafter writers will send their scripts to the different Universal concerns, as was the custom before the central reading bureau was inaugurated. It is said that the idea was unsatisfactory in many ways. WM. LORD WRIGHT.

CHICAGO SCREEN CLUB BEING FORMED

Following the good example set by their brethren in New York recently, a movement has been started in Chicago by those interested in various phases of the moving picture industry toward the formation of a Chicago Screen Club. About eighteen men connected with different branches of the industry met on Wednesday of last week and formed themselves into a temporary committee. Organization plans were discussed and arrangements were perfected for a general meeting of all those interested at an early date. Some time this week a call will be issued to all eligibles, and at the first regular meeting of those answering the invitation the temporary committee will be dissolved and a permanent organization effected. It is expected that this movement will meet with hearty indorsement of all Chicago motion picture men.

Mr. E. J. Cugnet, expert camera man with the Eclair Company, returned Saturday, September 28th, from Altoona, Pa. There he cinematographed, "by appointment," the Semi-Centennial "Loyal War Governor's Conference," held Sept. 24th to 26th. It is not to be a public release, but it is to be kept by their society in their historical archives. Score another for the moving pictures.

Wichita, Kan.—The Colonial Theatre, owned by A. P. Mackey, of Denver, was sold Tuesday to D. H. Spitzer & Co. Mr. Cunningham, who has been manager of the theatre for the past eighteen months, severed his connection, and Mr. Spitzer assumed the management on August 1. Mr. Cunningham will remain in Wichita. The Spitzer company runs moving picture shows in Missouri, Colorado and Kansas. It will have its headquarters in Wichita. The Colonial Theatre was opened in 1910.

Educate Your Patrons

It will pay you well to teach your patrons all about Moving Pictures.

The more they know about the picture players, their likes and personalities, and the more they know about the stories of the films the more frequently they will come to your theatre.

The Purpose of the Motion Picture Story Magazine is to educate people in regard to Motion Pictures and it is doing its work well.

Its increases of circulation for the month of October on orders already received is 20,000 and we expect a further equal increase for the month of November.

Why not send $1.00 for trial order of ten copies? We will take back unsold copies and refund their cost. All we ask is a trial. You will be surprised at the result.

The Motion Picture Story Magazine

26 Court St., Brooklyn, N. Y.

ON ACCOUNT OF A HANDKERCHIEF
Reliance release, October 16th

THE ORGAN GRINDER'S WARD
Reliance release October 19th.

LETTERS OF A LIFETIME

By VIRGINIA WEST

(Adapted from Thanhouser Release)

JOHN LANGDON opened and closed the front door slowly, turned on the electric light and stood looking around him as he took off his gloves.

On the table lay some letters. He took them up and began to open them one by one: bills, invitations, begging letters, and finally a personal letter from Dr. Craddock, Mr. Langdon's physician.

For a moment his heart beat a little faster. He hesitated a moment, and then with a slight shrug he drew out the letter and read it. His face paled, but his step was steady as he walked into the library. He sat at his desk and gave himself up to thought.

For some time John Langdon had been troubled by an affection of the heart. His physician had been unable to help him and had frankly said so. Then, about two weeks before the writing of the letter, a consultation of specialists was held to decide upon the case. The letter stated that Langdon could not live more than a month.

So it was of this and the past that he was thinking as he sat at the desk staring at the crowded pigeonholes.

After all, he thought, who cared whether he died? He could not think of a single person to whom it would make any difference. His funeral would be well attended, no doubt, because he was well known, but no one would grieve for him.

Never until now, when he sat face to face with himself, did he realize his utter lack of friends.

It was after midnight and he felt as though sleep were impossible. He would look over some papers, he thought, for they must be looked over some time.

Package after package he looked through almost mechanically. Then he drew out a package of letters and sat staring at them.

All was silence as the old man sat there thinking over the past years.

The clock in the hall struck two and startled him from his reverie. He sighed and cut the string that bound the package of letters. Then he looked at the dates on them and arranged them accordingly. The first letter was from a lawyer, now long dead:

"Mr. John Langdon:

"Dear Sir:—I am writing to inform you that your uncle, Mr. Hubert Langdon, has left his entire fortune to you and your brother Charles, provided you remain bachelors. If either of you marry, his portion goes to the other.

"Kindly communicate with me as soon as possible.

"Very truly yours,
"Henry Haynes,
"Attorney at Law."

How well John Langdon remembered the receipt of that letter. He and his brother were both in love with the same girl, but neither of them were engaged to her.

The old uncle was a woman-hater of the bitterest kind. He had determined that no woman should have any of his money as far as he could help it.

"Well, Charlie, what are you going to do about it?" John Langdon had said to his brother.

How well he remembered Charles' look as he said: "There is but one thing to do. I love Anna and I shall not give her up for all the money in the world if I can help it."

The old man felt the blood rise to his wrinkled cheeks as his answer came back to his memory: "All right," he had said, laughing, "you take the girl and I'll take the money. I wouldn't give it up for any woman in the world. I'm going to New York to-night."

He had gone to New York and had made it his home ever since.

The city was waiting for him, ready to give him what he wished to take. With a fortune at his command he plunged into the kind of life that asked money as the only recommendation.

He took up the second letter. It ran:

"Dear John:—I have won the consent of Anna to become my wife and am supremely happy. I hope the money is making you as happy."

There was more to the letter, but nothing of importance. The old man smiled slightly and took up the third. It was dated two years later:

"Dear John:—Things have gone rather badly in business this winter and I am writing to ask you for a loan; $500 will do, and I feel sure I shall be able to return it very soon."

Several other notes, each date a little later, showed plainly that the money had never been sent.

The old man sat still, thinking deeply. His brows were drawn together and his lips set in a thin line. He looked at the date of the letter he had just read. Yes, he was sure that was written when he was preparing for a cruise in his yacht and he had not had time to attend to the letter.

Then came another written a few months after:

"I am writing to tell you that we have lost our youngest boy. If he had had the comforts that only money can buy he would not have died. You could have saved him, John, and you never lifted a hand to do it. Money seems to have taken away your heart."

Many years had passed since that was written, but now the words seemed to burn into the man's soul. "Am I like that?" he asked himself. "Has my money taken away my heart?"

Men usually look at things very differently when death is staring them in the face. John Langdon sat now, his memory bringing before his eyes pictures that he would rather forget. He had enjoyed those things then—or thought he did, but after all what real pleasure did he get out of them? It was empty, and now he had nothing but money and all of that would not buy a friend.

It had been many years since the two brothers had communicated with each other. But what the one had gained in wealth the other one had gained in the love of his wife and children and grand-children.

A step sounded in the hall and the old man came back from the past with a start. In a moment a servant laid a letter on the desk. Mechanically it was opened and slowly read. It ran as follows:

"Dear Brother:—It has been many years since we have written to one another, but we are still brothers. I have just heard of your illness and we all want you to come to us. We are very far from rich, but we are comfortable and will welcome you gladly if you care to come.

"Your affectionate brother, "Charles."

The letter trembled in the wrinkled hand.

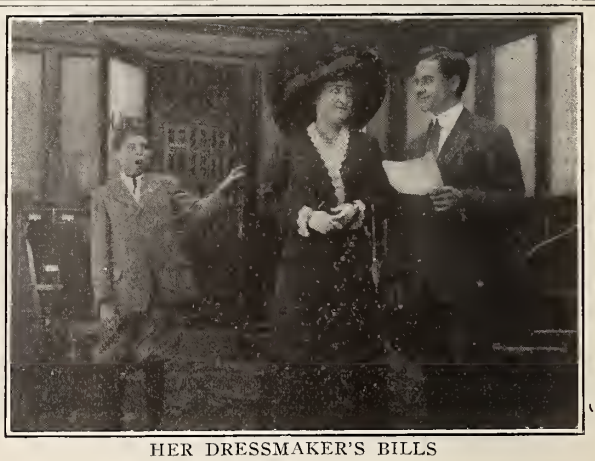
"Open the shutters, William," he said to the servant, rising slowly from his chair.

In a moment the sunshine flooded the room.

"The sun," he said weakly.

"Yes, sir, it is late," answered the servant.

"Too late, I fear, too late," muttered the old man as he fell back into his chair.



HER DRESSMAKER'S BILLS
Crystal Films—October 13th.

MANUFACTURERS NOTES

'Tis said that nothing more breezy has been seen on the screen in natural tints than the ocean surf-bathing at Manly Beach, nor anything more charming than a female beauty competition held at Melbourne—a pictorial record which strongly establishes the Victorian damsels' claim to rank with the fairest women in the world. Both of these interesting subjects have been included in the Scala Theatre, London, programme. These scenes have but recently been received by Mr. Charles Urban, of Kinemacolor, from his traveling operators in Australasia.

* * * *

Your bally Lawrence D'Orsay, English buffoon, had been seen in film plays invariably dancing to the time of the bad man's .44 for the edification of the cowboys gathered about Dynamite Dan's bar, but not until now has he been given a sufficiently serious part to enable him to prove that he possessed brains without going to the bother of exhibiting same, b'Jove! In the "Flying A" release for Wednesday, October 16, however, the monocled individual with the weeping willow on his upper lip turns the tables in an exciting sleuthing story entitled "The Border Detective." He happens to know that in this day of wheels within wheels, the trail of the law-breaker is likely to lead to the door of the law-maker, so when the border customs officials call upon his detective talent to solve the opium smuggling mysteries, he comes upon the trail of one of the very custom officials employed by the Government to help prevent smuggling. Of course, the customs men have tried to track the culprit, and one of them, whose sweetheart is his aid, bids fair to capture the smuggler. But just when success seems in his grasp, the crafty villain turns the tables and the customs man lands in his toils. The cockney individual gets his grand opportunity for a display of genuine nerve when he utilizes the opportunity to rescue the honest official from a burning cabin. This also leads to the capture of the smuggler, after which it is definitely proven that the blooming deuced cut-up with the broad accent is not at all a Londoner, but a border detective in disguise! Which might also explain how it comes that so appearing a personage can have brains.

* * * *

Mr. Stanley Twist, publicity man of the Selig Polyscope Co., narrowly escaped death recently by a fall from the hydroaeroplane of Beckwith Havens. Mr. Twist volunteered to make an ascent with Havens for the sake of getting a picture. The machine turned a complete somersault on the surface of the lake, above which it had been manoeuvering, and Twist was thrown through the air about fifteen feet before he struck the water. Attempting to swim in his heavy clothing, he was soon swamped, and was rescued through the presence of mind of Miss Kathlyn Williams, who, putting the motorboat in which she had witnessed the accident to full speed, reached him as he was sinking.

* * * *

October 14 has been announced by the Selig Polyscope Company as the release date for their long-looked-for and much-heralded masterpiece, "Monte Christo." The release, in three reels, will be handled exclusively by the General Film Co., and bids fair to outrival anything that this ambitious company has yet accomplished. A splendid array of publicity aids are being prepared for the exhibitor.

* * * *

Mr. W. N. Selig, president of the Selig Polyscope Co., has returned to Chicago from a prolonged business trip to his Western studios. While in Los Angeles, Mr. Selig made preparations to establish several separate stock companies in the Edendale Studios. He plans to have a separate company for each producer's individual use. Each company is to be fully equipped and under the direct charge of the producer selecting the players. As there are now five working producers at the Los Angeles studios, it follows that there will undoubtedly be five complete companies at this studio alone. If the experiment works out well Mr. Selig may decide to place the same system in effect at the Chicago and Colorado studios.

A FEW WORDS ABOUT FILM MERITS

Broncho

"For the Honor of the 7th" is a rather interesting military drama, with no particular individuality attached.

Kalem

"The Queen of the Kitchen," a snappy comedy with plenty of good fun.

"Along the River Nile" is more than ordinarily interesting. It shows the natives at work at the different industries of the soil which are practised along that historic stream.

Vitagraph

"Old Bill Wilson's Gal" is a very excellent drama of more than ordinary strength.

"The Irony of Fate" is an ambitious production of more than ordinary merit. It is a story of what was and what might have been, presented in splendid dramatic fashion.

Biograph

"So Near and Yet So Far" is where "Little Mary" shines again. It is light comedy and very good.

Lubin

"The Doctor's Debt," though not specially startling, is still very interesting and well produced.

Thanhouser

"A Six-Cylinder Elopement" is a fairly good comedy.

Comet

"Love Will Find a Way" is not by any means Comet's best.

"Miss Robinson Crusoe" is a rather remarkable film in two parts, in which Miss Flo La Badie, a Thanhouser favorite of frail dimensions, handles a formidable snake in a most startling manner.

Majestic

"The Little Music Teacher" is very acceptable and sweet in outline.

American

"A Sister's Devotion" is very good. The moral of the story is not, however, brought out as strongly as it could be.

"The Reformation of Sierra Smith" is one of American's best.

"The Promise" in quality follows the lead of the last mentioned, and shows some splendid dramatic work.

Reliance

"Time Avenges" is a very nicely produced drama, although a little more distinctness of plot would have been an improvement.

Gaumont Weekly

shows the following interesting subjects: "Climbing the Alps," "A Girl from Wyoming," "An Antwerp Anniversary," "Tempest on French Coast," "Pittsburgh Auto Races," "Tearing Down Santa Monica," "Military Review at Dresden," "Aviator in Aerial Masquerade," "Beckwith Haven's Machine Falls in Lake," "A French Freight Wreck," "Exhibition of Toy Aerohydroplanes," "Japs Select Site for Buildings at Panama Exhibition," "Gowns for Autumn Hunts," "Deepening a Russian Harbor."

Pathe's Weekly

"'Perseus' strikes rock and sinks after being docked at Astoria," "Burial of General Booth," "A tornado does considerable damage at Syracuse," "Woodmen of the World parade at Muskogee, Okla.," "Chadd's Ford, Pa., famous battlefield of Brandywine, is now a farm," "Bonar Law speaks to 30,000 Unionists at London," "Mardi Gras Parade at Coney Island," "Fernglen, Mo., a Pacific Missouri train leaves rails going at 70 miles an hour and killed two trainmen," "Amiot of Paris exhibits objects made with 80,000 matches," "Baseball—Giants and Cubs."

Nutley, N. J.—The first moving picture show was opened on Franklin avenue opposite New street, Mr. Dickinson having charge.

OPERATORS' CHAT

By Ralph Knaster and James Girvan

MOVING PICTURE MACHINE OPERATORS' UNION NO. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Girvan.
Recording Secretary—Geo. Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—William Cohen.
Business Representative—R. Knaster.

Office—133 Third Avenue.
Telephone—Stuyvesant 572.

The Moving Picture Machine Operators Union No. 1, of G. N. Y., will hold their next regular meeting on Monday, October 7, 1912, at Teutonia Hall, 66 Essex street, New York, at 12 o'clock midnight. This meeting will be one of importance to the members and a full attendance is requested. One of the main features will be election and installation of officers. There will be some prominent speakers to explain to the boys many interesting things that will assist them in their efforts to bring about practical results and better their conditions, which beyond a doubt must come, owing to the steadfastness shown up to the present time.

Greater progress could not be made in any organization of longer standing than that made by the M. P. Machine Operators Union No. 1, of New York, after being dealt with so undeservingly by Local No. 35, which was the parent Local to this Union, which was formerly called the Auxiliary.

When this organization was a part of No. 35 the members had to pay dues and other tax, and were to be protected by the so-called Mother Local; but if a mother would protect her child as this local protected their Auxiliary, the parent would be haled to court to answer the charge lodged against them by a protecting society, and the child would be taken away and justice would be served.

Can you imagine a mother living on the fat of the land and allowing her child to gradually starve, by taking every penny that the child had and then saying go out and get another hundred dollars to fatten up the mother a little more, but when the child cried and pleaded for assistance and protection, the wretched parent tried to choke it to death? But there are laws in the land that punish the guilty and give justice to the oppressed.

These are real facts, for Local No. 35 adopted the Auxiliary five years ago, took the dues and tax all these years, and when justice and protection was asked, tried to deal a death blow by thrusting the (child) Auxiliary out into the cold; but the blow was not strong enough to cause death. Thanks to the officers and members who were the organizers of the independent movement, for the great work they have undertaken and accomplished in building up a strong organization that has come to the rescue of their fellow craftsmen and are assisting them in their demand for justice, and trust that the A. F. of L., through their worthy president, the Honorable Samuel Gompers, will render a decision that will be fair and just to the M. P. Machine Operators Union No. 1 of New York. The progress which is being made by the independent movement is causing quite a commotion in the rank of the newly-formed Branch No. 35.

The membership has grown so strong during the two months of the existence of No. 1 that the entrance fee is being raised to $5 in spite of the fact that the opposing local is giving and has offered men Union cards with a month's dues paid up, to entice them to become members of their new branch, but it did not meet with success, as the men remain loyal to No. 1 and cannot forget the mean tactics used upon them when they were in the old Auxiliary. One of the mean tactics used was the breaking of the schedule, which did not allow an Auxiliary man to carry the reels to and from film exchanges, but the men of the mother local did carry them. Now No. 35 is breaking its own wage scale and offers to work for any price from $15 per week up, but the exhibitors are well satisfied to pay the schedule and more to the independent Union members.

The delegate of No. 1 received word from a brother employed in a Brooklyn theatre that one of the new No. 35 Branch members approached his boss and offered to work for $18 a week, carry the reels and pay car fare. When the delegate went to settle the trouble, the exhibitor told him he was well satisfied with the Independent Union man, was paying him $24, not carrying reels, and was going to keep him with the same salary and condition as in the past. Another theatre on the Bowery, New York City, had a new Branch No. 35 man employed at $16. The operator was a relative of the Branch delegate.

This is No. 35's version of a Union. You might as well compare a dog's kennel to the Hotel Waldorf. Nevertheless, the members of No. 1 forgive the ignorant, for 'tis folly to be wise where ignorance is bliss, and trust that the weak-minded members of that organization who are opposed to see justice served, may soon realize the grave mistake they have made. The above statement can be verified on demand.

NOTICE: Operators wishing to make applications for membership in the Moving Picture Machine Operators Union No. 1 of Greater New York can do so at the office of the Union, 133 Third avenue, top floor, between the hours of 10 a. m. and 5.30 p. m. every day. The old entrance fee will remain in force until the next meeting.

A word to the wise is sufficient.

Be a Yankee, or at least a thorough American. Demand representation or don't pay taxation.

Any person desiring to subscribe for the M. P. News will receive full particulars, and may call at the office of the News, No. 30 West 13th street, near 6th avenue, or to Ralph J. Knaster, office, 133 Third avenue, New York City, or by mail to the above addresses.

A letter was received by the Moving Picture Machine Operators Union No. 1. The letter was sent from Atlanta, Ga., and addressed to the treasurer, Robert Levy, and referred to President Goldblatt to be answered.

A Copy of Original Letter Sent to the M. P. M. Operators Union No. 1, of New York, N. Y.

Atlanta, Ga., Sept. 23, 1912.

Mr. Robt. Levy,
M. P. M. O. Union No. 1.,
New York, N. Y.:

Dear Sir:—Please send me such information as you can concerning the Independent Operators' Union, as I would like to get in closer touch with your organization. Atlanta has an I. A. T. S. E. Operators' Local, but the members seem to be dissatisfied. Such information as you can give will be appreciated.

Yours truly,
J. H. O., Operator.

Copy of Answer Sent to the Writer of Above Letter

White Plains, N. Y.,
September 28, 1912.

Mr. J. H. O., Atlanta, Ga.:

Dear Sir:—I appreciate your being interested in our Independent Organization. In spite of the fact that we are doing so well I would not care to encourage the M. P. Operators of your city to form an Independent Union in opposition to the I. A. T. S. E.

I have been delegate to the last Convention at Peoria, Ill., and don't remember hearing the delegate of Atlanta Local of Operators complain, but something might have sprung up in the meantime; if so, I would suggest to take their grievance to the next Convention, and I guarantee that they will get satisfaction. It is by no means our aim to remain independent of the I. A. T. S. E. All we ask for is a direct charter. Inclosed find a circular letter, copy of original, we sent to President Gompers, that will make you familiar with our situation.

Permit me to advise you to join the Atlanta Local of Operators, as it appears to me from your letter that you are not a member. I dare say that you will make a good one.

Trusting to hear from you,
Yours respectfully,
Robt. Goldblatt, President.

QUESTION BOX

By Mr. R. J. Kay

September 24, 1912.

Mr. Alfred H. Saunders:

Dear Sir:—Will you kindly settle a dispute between another operator and me? I always use my condensers, the 7½ to the light and the 6½ to the film sides. The other gentleman does the reverse. Using a Powers No. 6 complete outfit on D. C. at a throw from 50 to 65 feet, and having a picture varying from 12 x 16 to 16 x 20, which setting of condensers will give better results, and which way is the right way?

I have tried the others, but don't feel satisfied. Thanking you in advance, I am

Sincerely yours,
Elias Monason.

Kindly print this and your reply in your M. P. News.

To the Brother Operator, E. Monason:

In reply to your query, I advise you under conditions stated in yours of the 24th inst., that you get better results by placing your 6½ condenser toward the arc and the 7½ condenser toward the head or front of the mount, which is also the proper way.

* * * *

Roanoke, Va.,
September 20, 1912.

Friend Mr. Kay:

I take the liberty of asking you to kindly inform me through your columns what you think can remedy my trouble. I have had a good light on my screen until this week, when one of my lugs burned off. I put in new No. 6 wire, asbestos-covered, and new lugs, and since then I am troubled with a poor light; am using A. C. current.

Thanking you in advance for your favor,

Respectfully yours,
J. S. Operator.

To Brother J. S., Roanoke, Va.:

If you will take the trouble of looking over your lugs and connections you no doubt will find a loose connection, as that has been the trouble of a good many operators.

* * * *

Passaic, N. J.,
September 29, 1912.

Dear Mr. R. J. Kay:

I have noticed that you have taken up the trouble, or so-called Question Box, which should prove a boon to all brother operators, as being published by an actual operator with a vast experience. I have placed a new machine with motor in our theatre and all connections are new; in fact everything in my booth is new from the factory; but I have a lot of trouble with fuse-blowing and receive a shock every time I put on my table switch. Have looked everything over, but cannot locate the trouble. Kindly explain, if you can, to help me out of my predicament.

Yours truly,
S. B., Passaic, N. J.

To S. B., Passaic, N. J.:

Your troubles are very simple. You have a ground in your table switch. You may have a new outfit, but a brother recently had the same trouble and I visited him in his booth and located the same, owing to the fibre tubing in his table switch box, which was damp and the lug was touching, made a short. This I am sure you will find is your trouble.

* * * *

Brooklyn, N. Y.,
September 30, 1912.

Mr. Editor of the Question Box:

I am working in Brooklyn at a certain theatre on Myrtle avenue and I have trouble in getting a clear picture, no matter how I try to focus my lense. I have a good clear spot, but can't get results on the screen.

Yours,
Isaac M., Operator.

Mr. Isaac M.:

If you will invest five cents at the nearest drug store for wood alcohol and clean your condenser and lens you will find your troubles remedied.

FIRST CALIFORNIA KEYSTONE RELEASE

The first of the California Keystone films is the release of October 14, "Stolen Glory." This is one of the most unique pictures ever seen upon a screen, combining the most laughable comedy with a topical subject, in which are introduced magnificent and sensational battle scenes.

The Keystone Company took advantage of the fact that there was to be a parade of the old Civil War veterans at Los Angeles to work in a very clever story. The permission of the Government was obtained to secure the services of the old soldiers who reside in the big home at Santa Monica, and these old heroes, whose ranks are being decimated at an alarming rate (some of them being more than one hundred years old) took childish delight in the moving pictures being made of them. The leading parts, of course, are played by the Keystone actors, including Fred Mace, Mack Sennett, Ford Sterling and Mrs. Davenport (the mother of Dorothy Davenport).

KLEINE RELEASES

The Kleine schedule for this week contains two absorbing dramas of widely divergent theme and character, and both splendidly staged and grippingly portrayed.

The first, "A Roman's Conversion," by the Eclipse Company, is laid in the period of the early days of Christianity and depicts with vividness and realism the sufferings of the early martyrs and their oppression by the luxurious pleasure-loving and mythological god-worshipping Romans. To complete the reel a picturesque and delightful series of views, typical of English rural life and of what may be seen on a jaunt through the romantic and historic Derbyshire Dales of England, makes an acceptable finale.

The second, "Trailing the Counterfeiters," by the Cines Company, is in the nature of a melodrama and is replete with exciting scenes and thrilling situations.

A comedy is also on the list and in the Cines farce, "The Wonder Powders."

An industrial subject by Cines and two scenics round out a very complete and admirable programme to select from. "Artistic Glass Work" shows us clearly and very entertainingly the processes involved in blowing glass into the various delicate and beautiful vases and objects of art with which we delight to ornament our homes.

Magnificent panoramic views of Palermo, Sicily, its bay and surroundings as seen from the top of Mount Pellegrino, are shown in the Cines travel subject, "A Glimpse of Sicily."

"Agfa"
Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

MOTION PICTURE SCENARIOS
WANTED
SPECIAL ATTENTION GIVEN TO COMEDIES
KINEMACOLOR CO. OF AMERICA
Dept. T Mecca Bldg., New York, N. Y.

THE WINNER AND THE SPOILS
Majestic release Oct. 8th.

N. Y. MOTION PICTURE CO. VS. UNIVERSAL

Justice Delany Declines to Grant Application During Pendency of Action

The Universal Film Manufacturing Company won a point in the New York Supreme Court in a lengthy decision given by Justice Delany on a motion made by the New York Motion Picture Company.

The court recites the probable effect of the granting of the motion on either party to the suit and adds: "If the plaintiff's ultimate success appears to be doubtful the court is constrained to deny such a motion." Justice Delany then reviews the history of the two contending parties prior to the agreement to consolidate their business in order to improve the trade, prevent waste and generally solidify their interests, which it is claimed were needed for profit and standing.

After an exhaustive statement of the negotiations and agreements entered into by the two parties, Justice Delany concludes:

"The most striking feature of the moving papers and exhibits is that not a question, as it seems to me, can be raised as to the sufficiency or the regularity of these transactions so far as set forth in the documentary exhibits, and they of themselves are ample to tell the entire story of the course pursued by the parties. The only transactions which might be considered as vitiating the contract depend on statements of Bauman without the support of any writing incidental to the matter. It must be observed, although it is not necessary to enter into a discussion of it now, that there are several defendants who, it is claimed, were similarly with the plaintiff interested in the undertaking, and who had invested their entire businesses in it, and I do not see that any action on the part of the plaintiff has been taken to do the equities which might be necessary to minimize their damage if the plaintiff is entitled to change his position in this transaction."

The opinion treats at length of the contention of the New York Motion Picture Company that the merger was in restraint of trade. "It is contended that the contracts are void because their tendency is to monopolize and restrain trade," says Justice Delany. "The papers of the moving party referring to the defendant and these transactions frequently use the terms 'combination,' 'scheme,' 'conspiracy,' 'fraudulent arrangement,' and the like, but I have scarched for specific allegations which would justify the sinister meaning evidently intended to be given to them without avail."

The Justice concludes: "There appears to be no further need to discuss this motion. It is plain to me that apart from other considerations plaintiff has not shown in its moving papers such a clear right to the relief sought pendente lite as would warrant this court to intervene in behalf with injunctions which would in all likelihood do irreparable injury to the defendant. Motion denied, with $10 costs."

Mr. Charles Kessel, of the N. Y. Motion Picture Co., Makes Statement

The decision recently handed down by Justice Delany was in an action commenced by the New York Motion Picture Company against the Universal Film Manufacturing Company and others, to have certain agreements delivered up and cancelled, and for an injunction restraining the Universal Company from instituting litigation against it pending the agreement.

An injunction has been in force against the Universal Company for upward of six weeks, and the decision of the court was to the effect that it did not feel reasonably certain that the New York Motion Picture Company has asked for the proper relief in that action, and could not continue the injunction before the trial. This decision constitutes the opinion of one judge, and the New York Motion Picture Company will promptly appeal to the Appellate Division, where it will seek to have the higher court reverse the decision of the lower court.

This action has no direct bearing upon the general merits of the question whether or not the Universal Company can interfere with the business of the New York Motion Picture Company, but only whether or not the New York Motion Picture Company can restrain the Universal Company from commencing any further lawsuits.

The real question between the parties was decided in the recent suit started in the Supreme Court of this State by the Universal Company against the New York Motion Picture Company, wherein its motion for restraining order against the New York Motion Picture Company was denied.

The New York Motion Picture Company is now prepared as it has ever been to meet the Universal Company in any litigation that it may see fit to commence, if the Universal Company prefers that method of warfare to competing with the New York Motion Picture Company on the basis of quality, which, after all, must be the real test among makers of motion pictures.

Lawsuits do not benefit the exhibitor, and the New York Motion Picture Company considers the quarrel instituted by the Universal Company a subordinate issue.

CHAS. KESSEL.

JURY DISAGREES ON EMBEZZLEMENT CHARGE

Harry A. Durst, a moving picture show promoter and vice-president and superintendent of the Gem Kinematograph Company, at 2235 Vine street, Phila., was placed on trial on a charge of embezzlement, but the jury in Quarter Sessions Court could not reach a verdict and the defendant was permitted by Judge Martin to re-enter bail in $1,000 until he is again summoned for trial.

George Corbian, the president of the concern, testified that Durst took theatrical properties valued at $2,300 from the Gem Company last November.

Attorney C. S. Patterson, Jr., counsel for Durst, contended that the company was not legally a corporation and further produced evidence to prove that Durst took about $1,200 worth of property to which he believed he was entitled after having a dispute with Corbian.

A CHOICE BY ACCIDENT
Eclair release Oct. 10th.

CAPRICES OF FORTUNE—IN TWO PARTS

(Eclair Film Company, October 17th)

The Germans have a saying which fits perfectly to this story. It is in effect something like this: Why wander far from home and over seas to fickle mountain sides in search of gold when most likely a fortune is at your door?

This production is another fruit of the recent trip the Eclair Company made throughout the East. In it are presented some striking and interesting views of the great steel mills at Homestead, Pa. Another praiseworthy scene is the Mexican Cabaret. In this scene appear a number of specially engaged dancers led by Mlle. Lilly Lenore, the famous European premiere.

Mr. Lamar Johnstone gives one of the best interpretations which he has presented among a long list of many previous good ones. There is always a conviction of sincerity in

everything Mr. Johnstone does, and while almost a newcomer to the picture play he is fast approaching the very top; also might be mentioned the accomplished work of Miss Goodstadt. Her face is new to the writer, but from her work in this picture he would like to see much more of her in the future.

The following is an outline of the story as it runs:

Will Steadman, a hopeful but meagerly endowed young man, was madly in love with his wealthy second cousin, Bertha Steadman. He has asked her mother for her hand and she reminds him that his present station forbids such a union. Thereupon he asks, "Auntie, if I make my fortune, may I hope to marry Bertha?" Auntie makes a very noncommittal reply, but with that Will starts out to seek his fortune.

As Dame Fortune is capricious, so is Dan Cupid sometimes fiendishly tantalizing. For Clara, a maid at the Steadmans', has long been secretly in love with Will. She is nearby and cannot help but hear Will as he asks for the hand of Bertha. Her hope of months turns to havoc in her heart. Desire is mastered by fear till she hears the aunt reply. And though it means that her secret idol is going away, at least he will not be promised to another, and her "hope eternal" is born again.

Will is away now and Clara steals to the room which once was his, there to dream of his phantom presence, to fondle the things he had touched and gather little souvenirs he had left behind. It was thus she came to find a bit of a torn-up portrait of Will and an old lottery ticket which he in his throes of love had clean forgotten.

Will goes first to Homestead, in Pennsylvania, hoping to find something there where millionaires have been made in a day. But nothing of so fabulous a happening meets his arrival there. Quite to the contrary of his hopes, he meets an affable stranger who garners in every penny the poor fellow possesses. He leaves the land of steel (with the ironical pun of it in his heart) and journeys South among the supremely supine Knights of the Road. Then he heads West, where after one of his ejections from the freight he was riding he meets with a crazy old prospector who interests him with his talk of gold that is going to rot. But the truth is soon learned, and visions of the girl he can't forget push him on into Mexico.

He turns cowboy and his adventures are many, till one day a letter is handed him from home. It is from Clara, telling him a lottery ticket which she had found in his room has won the capital prize. To Will this means he has now the fortune by which he can sue again for the hand of Bertha. But in his absence she has married.

He arrives back home, eager to see his aunt and tell of his fortune. Then he is told that Bertha now belongs to another. Then he comes to Clara to receive his lottery fortune and she, unable to withhold her feelings, breaks down in tears. So Dan Cupid lifts the veil which had hung before his eyes, and shames him. Dame Fortune presents him with what she had already left at his door. One man takes one little true-hearted girl in his arms, nothing is said, but everything is realized. And the greatest little god and the funniest old dame go marching off to continue their eternal labors.

Musical Suggestions for "Caprices of Fortune"

BY WALTER C. SIMON

PART I

Lively Waltz until—

"Auntie! I have an avowal to make to you," then play "She is only a cousin of mine" until "Hope is born in the heart of the lady's companion." Then play "Can't you see I'm lonesome?" until "En Route." Then play "Railroad Rag" until "Awaiting the return of the one she loves." Then play "Bring back my loving Man" until "Near Homestead, the City of Steel." Then play ""Anvil Chorus" until "Your hands are too white to work here." Then play a few measures of "A Waltz" and "Ain't that a shame" until "You are seeking for work? Come with me." Then play "I'm all in, down and out" until "Nine o'clock to-night." Then play "Anvil Chorus" and make a rumbling sound with bass notes to imitate mills as he looks out the window until "The train for the penniless," then play an imitation of a train by striking G. C. E. with the right hand, and making a rumbling sound with the left hand until "Towards the South." Then play a slow two-fourths movement where castinets are used for garden scene, until "William acquires the craze of the prospectors." Then play a "Tremolo" until end of reel.

PART II.

Play a Tremolo until "At the Mexican Cabaret." Then play "Spanish Waltz" and lively 2/4 dances until man starts to kiss woman, then play a "Dramatic Hurry" until "Out West William becomes a cowboy." Then play "Pony Boy" until "He experiences the thrills of an adventurous life." Then play "Indian Music" and a "Galop" until "Fortune still refuses to come." Then play "All I want is 50 million dollars" until "Six months later, while he was sleeping." Then play "Please go 'way and let me sleep" until letter appears, then play "I'll be welcome in my home town" until "William comes to remind his aunt of her promise." Then play "It's Somebody Else" until "I leave to-morrow." Then play a few measures of "Good-bye, little girl, good-bye." "Give my regards to Broadway," and "I won't be back till August" until "My ticket, please." Then play "My heart has learned to love you so do not say good-bye" until "The heart breaks, Truth must out." Then play "Any little girl that's a nice little girl is the right little girl for me," and "Sweetest story ever told" until "And together they took the road to happiness." Then play "It's a long lane that has no turning" until end of picture.

Mr. McGowan, cashier of the Eclair Company, showed the writer one of the most peculiar coincidences which could possibly occur in the moving picture industry by way of bookkeeping figures. The total cost of production of the two plays, "Running for Congress" and "The Governor's Daughter" chances to be identical to the very penny, although there isn't a coincidence in the figures of any single item of expense. In glancing over the figures, as did the writer, it is safe to say that never again in the bookkeeping history of the industry can this peculiar coincidence recur.

Bovey, Minn.—James Barlow will rebuild his moving picture theatre, which was recently destroyed by fire.

Onalaska, Wis.—Earl R. Dunlap will open a motion picture theatre here.

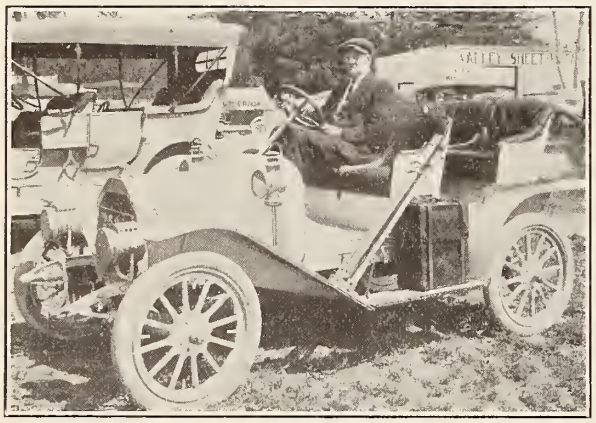
AN EXCITING TIME FOR H. OBROCK, JR.

Los Angeles, Cal., Sept. 12, 1912.

My Dear Mr. Saunders:

I have intended to write you for some time, but have been so busy, traveling around, and have gone through so many exciting experiences, that every duty and pleasure seems to have gone by the board. However, it is not too late, and it is with great pleasure that I am now writing to you. One of the experiences of which I speak happened down in Mexico. I crossed the border, intending to go into the interior, taking moving pictures of more or less well-known spots, and nothing of consequence happened until I had proceeded about one hundred miles. Then things did happen, and they happened mighty fast.

I was ignorant of the hatred held by the Mexicans toward Americans, or at least I had never given it credence, but I soon learned it to my sorrow. We had a hard travel, as we went by automobile, and the roads should not be dignified by such a name. I took a few things along the way, although nothing very interesting, until we came to a small clearing, which boasted of a few huts and two old ramshackle barns, the latter having about one foot of earthen breastworks surrounding them. Also



a few soldiers loafed in the doorway of one of the barns. I got out a little further below, preparatory to taking a few feet of the place, and no one paid much attention to me. The chauffeur said he thought the two barns with the breastworks were meant for the inhabitants in case of attack from the Insurgents.

I remember we both laughed at this, as the two barns could not possibly afford much protection to anyone against any kind of an enemy. But I thought I might as well take it, as I was there to take everything that looked the least bit interesting, so without moving my camera from the spot I had first placed it, I was grinding away when I noticed several men coming out of the smallest barn, and after standing in a group a few minutes, talking, one of them broke away and started on a run toward me. I kept right on grinding and, having finished, started back to the machine. The fellow came up with me as I reached the automobile, and although he could not speak one word of English, he made violent motions that I was to go with him. I refused and he took hold of me. Then ensued some sort of a scramble, I hardly know what to call it, and don't know how it would have ended if the chauffeur hadn't noticed several more coming from the barn toward us. He said he thought we were in some kind of trouble and that I had better go and see what they wanted, anyway, as discretion is sometimes the better part of valor.

And I went. I found I was under martial arrest, as one old villainous looking fellow could speak a little English, and so informed me. He further enlightened me by telling me they had decided that I was a spy, otherwise why was I taking a picture of their fort? What with their hatred of Americans and their fear of the rebels, they were not going to take any chances, and he added he had told them he personally thought I was guilty.

By this time I was worried, as there was no time to get word to anyone, and under their martial law all spies are shot at sunrise. At this juncture the rest of the little band came up, and when they heard of my predicament, we all took counsel together. The chauffeur had a happy thought. "Give them the camera," he said, but even in the face of death I couldn't bring myself to give it up, so I suggested to the old fellow to ask the general if he wanted to see my camera. He did. The chauffeur brought it from the car, and I opened it up in their presence, and will you believe it, they all became so interested that they seemed to forget that I was under arrest.

You may be sure I went to great lengths to explain everything, hoping against hope that I would get out of the scrape. At this point of the proceedings a greaser drove up and stopped to see what was the matter. We found he could speak English, and furthermore, that he had seen a moving picture machine before, as some company had taken several scenes of his shack when he lived on the other side of the border, and he argued my cause with the general, with whom he seemed to be on good terms. Afterward he told me how he explained to the general, who is a good friend of his, that it is a common thing to see cameras, such as I have, taking pictures all over the United States, and that I didn't know that I was photographing a fort even.

So after confiscating all of my film, about 800 feet, I was allowed to return to the United States, with the advice to return "quickly," which you may be sure I followed, without further delay. And I can tell you that I thank my lucky stars I am here to tell the tale. I certainly intend to give that part of the country a wide range in the future, and advise any other moving picture man to do the same. I am enclosing a picture of myself, which I promised to you a long time ago. Hoping this finds you in the best of health, I remain, yours,

H. OBROCK, Jr.

Milwaukee, Wis.—The Star Theatre will be remodeled for the Saxe Brothers.

"SURPRISING ELIZA"
Eclair, October 8th

Manufacturers' Synopses of Films

BIOGRAPH

SO NEAR, YET SO FAR (Sept. 30).—The world may love the lover, but it often tantalizingly throws obstacles in his way. Howard saw the girl and was transfixed with admiration for her. Being of a backward nature, he misses the opportunity to be introduced. The girl is amused at his embarrassment, and when in his fluster he drops his fraternity pin, she picks it up, unobserved by him, and keeps it as a souvenir of their first near-meeting. On several other occasions he almost succeeds in being introduced to her, but always when he is nearest the goal of his desire he is hurled into the depths of despair. Still he persists, until finally his perseverance is rewarded through a most unique trick of fate.

A FEUD IN THE KENTUCKY HILLS (Oct. 3).—The two brothers and the little adopted daughter of the household grew up from childhood together. The girl and the younger brother were childhood sweethearts, he being so different in nature from his elder brother, who was considered the bad man and dead shot of the hills. The younger brother has been living in the valley for a long time and returns to his home at the time the story opens. He is quite a contrast to his elder brother, in fact to the whole family—refined, educated and, of course, a revelation to the little girl, who, though betrothed to the elder brother, is strongly attracted to him. Hence there is a renewal of childhood's affection. This the elder brother ferociously objects to, making it understood that the girl is engaged to him, so the younger boy, for the sake of peace, decides to leave the place. However, fate decrees it otherwise, for an old feud is reawakened and he joins his brother to fight the common enemy. This incident reverses conditions.

RELIANCE

THE BUG AND THE COUNT (Oct. 16).—Simpson, a bug, who has been in jail all his life, is a victim of wonderful dreams. One day he escapes from prison. In the meantime Count Derinsky, who is traveling in America incog. takes a taxi in which the bug had secreted himself. The Count has several letters of introduction to different clubs which the bug relieves him of, also changes clothes with him. The Count is arrested as an escaped convict while the bug takes advantage of the Count's cards and letters and proceeds to enjoy himself until caught cheating at cards. He is thrown out the window. He wanders down the street and some mischievous boys place roller skates on his feet. The bug finds he cannot control the skates and the skates take him back to jail. He awakes to find it all was a dream.

On the same reel:

ON ACCOUNT OF A HANDKERCHIEF.—Jack and Kitty, newlyweds, takes an apartment uptown. Soon after, they meet in front of their house Miss Inwood, who is an old friend of Jack's. Kitty has a very jealous disposition. A day or two later Miss Inwood, putting her initials on her handkerchief by the window, leaves the room and the handkerchief blows out into the court and the draft takes it into Jack and Kitty's apartment. Kitty comes home and finds the handkerchief and, thinking her husband has had Miss Inwood in the apartment, trouble starts. Kitty accuses Jack and Miss Inwood, but everything is explained in the end by Nora, a servant girl, who saw the handkerchief blow out of one window into the other.

THE ORGAN GRINDER'S WARD (Oct. 19).—Pietro, an old Italian organ grinder, is attracted to Betty, a beautiful, kindhearted little girl of twelve, in the poorer section of the city. She brings him a glass of water on a hot day, and later, when she finds him overcome on her doorstep, has her chums help him home with his organ.

Pietro, an Italian nobleman, has adopted the organ grinder's disguise in order to find a villainous Italian Count who has ruined his home and, rumor says, fled to America. Pietro has Betty taught music. Later, showing promise, he sends her and her mother to Paris to complete her music. There she meets an Italian Count, an old roue, who thinks she is an American heiress, and makes love to her. Betty returns to America. The Count follows. At a Bohemian restaurant, where Pietro is giving a supper in honor of Betty, Pietro and the man he seeks come face to face. The Count escapes.

The Count, failing in his money-making schemes, plans to rob Pietro and escape the country.

Tom, Betty's lover, is on hand to foil the Count. The officers arrive in time to prevent murder and the Count is led off to his fate.

ECLAIR

THE HOODOO LETTER (Oct. 15).—Weary Willie, the target of this story, noting the ease of a crippled street-beggar in obtaining alms of passers-by, by the aid of a letter, decides that he, too, shall secure one of these sesames to fortune without work.

He chances to pass an office window where inside he sees a man busily writing. He enters the office and asks the man to write him a note, for Weary is what is called illiterate. Now, the man at the desk is none other than the health officer of the town and a bit of an absent-minded man is he.

When Weary makes his strange request, he laughs and proceeds with his work at hand. This finished, he, in his absent-mindedness, hands it to Weary, though he had meant it for another person.

Weary reaches the street and, in the keenest anticipation of a silver shower, hands his letter to the first passerby. The man reads it, fear flashes into his face as he shoves the letter back into Weary's hand and runs down the street yelling for the police. As the cry of "police" has ever been the cue for Weary to disappear, he does.

Everyone he displays the letter to either runs from him or pounds him and chases him out of sight. All this is most mysterious to him till at last he is cornered by the village braves and driven ahead to the village pest house.

The letter he had received read as follows:

"Admit bearer to Pest House as small-pox suspect.

"Henry Saxe, M.D.,
"Dept. of Infectious Diseases."

On the same reel:

ONE ON JONES.—Another corking little comedy of snappy action which puts over a screaming story.

THE OLD PROFESSOR (Oct. 20).—George Dervil, a young medical student, rescues the granddaughter of an old professor of his college from the path of a runaway team. Being most modest, he does not wait to be congratulated or identified by any of the crowd which gathers around.

A few days later he chances to meet the old professor in a book store. There is just one left of a certain book which each desires to buy and their rivalry ends in mean words.

The days of George's final examination are at hand and a friend gives him a letter to the professor which asks that the old gentleman extend George such favors as he can. The old professor recognizes George as the young man with whom he had the altercation in the bookstore and answers that he may expect fairness but no favors.

Dejectedly the young fellow prepares to leave when the little granddaughter happens to enter the room and recognizes George as her rescuer. She tells her grandfather of his heroic act and the heart of the professor softens.

The day of final examination arrives. George is seated before the old teacher, who assumes an air of severity which seems to signify to the student that hard, impossible questions are ahead. Though discouraged, he does not lose hope.

That evening the granddaughter and her governess visit him. He thinks they mean to thank him for his stopping the runaway, but the child hands him a letter, a notice that he passed his examination with honors. And then the old professor pays him a visit to both thank and congratulate him.

On the same reel:

THE SULPHUR INDUSTRY IN SICILY.—Shows how these richest of all sulphur mines are worked and by the still primitive means it is done. Illustrates how it is run into trenches, then burned to a liquid state, which takes weeks of time. It is then run into moulds and in that shape is carried by mule-packs to the steamship docks.

CRYSTAL

HER DRESSMAKER'S BILLS (Oct. 13).—Mrs. Owing is fond of dress but she cannot pay her bills. The dressmakers, failing to collect from her, annoy Mr. Owing at his office. Determined to teach his wife a lesson, Mr. Owing disguises himself as a constable and hires two toughs to impersonate bailiffs. Meanwhile a boy has delivered Mr. Owing's new dress suit to his house.

Mr. Owing enters with his fake bailiffs, scares his wife, takes away her clothes and exits, laughing. Later, wifey penitent, promises to be less extravagant, and fond hubby forgives her. Then he learns that he has given away not only her dresses but his own dress suit. The joke is on him.

Miss Pearl White as the wife and Mr. Chester Barnett as the husband are happily fitted in rôles and situations that are very funny.

On the same reel:

McGUIRK THE SLEUTH.—McGuirk joins a fake detective agency and starts out to detect a crime. Percy Gay loves Byrdie May, whose angry father says him "nay." McGuirk, finding Percy swearing vengeance, follows him, believing he is on the track of an awful criminal. Percy gives McGuirk an awful throw-down from his automobile.

That night, when Percy brings a ladder with which to carry away the imprisoned Byrdie, McGuirk is on. He follows Percy up the ladder to Byrdie's room and is promptly knocked unconscious by Percy, who escapes with the girl. Papa May hears the rumpus and, revolver in hand, captures McGuirk, whom he accuses of abduction of his daughter. Marching McGuirk through the streets at the point of a pistol, angry papa confronts Byrdie and Percy, who have just been married. They are forgiven and McGuirk gets his.

CINES—GEORGE KLEINE

THE WONDER POWDERS (Oct. 8).—Alas! Leah is lazy. One day her father sees a traveling quack selling a wonderful powder guaranteed to put energy into a log of wood. He buys a package and goes off, confident that at last he has something to rouse his daughter.

Unfortunately, however, Leah sees him make the purchase, and also buys a powder that has the contrary effect. Upon reaching home the clever girl manages to get possession of her father's purchase, and places the contents in the cups of her father and mother.

The tea is poured and the innocent victims are soon rushing about in an extraordinary manner. At last Leah takes pity upon them and administers a dose of the other powder which causes them to sink down exhausted. It is sad to relate that Leah is still lazy, but her parents let her entirely alone.

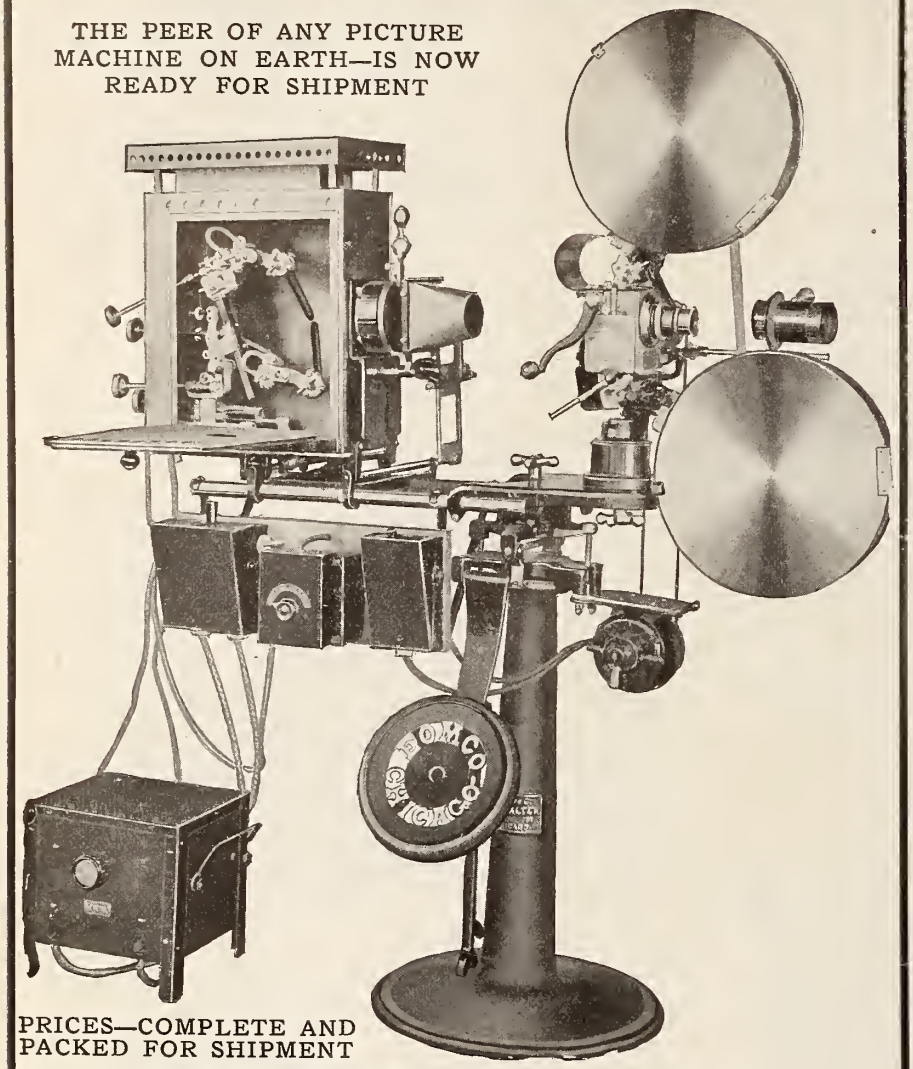
ARTISTIC GLASS WORK.—The process of glass blowing is always very interesting and instructive to witness. In the film we are shown expert workmen making some of the most delicate and beautiful designs in vases, dishes and ornaments of all kinds.

A GLIMPSE OF SICILY.—A beautiful travelogue subject spreading before us some of the delightful mountain scenery of Sicily. We are taken on a trip up Mount Pellegrino, from where we are able to get many entrancing panoramic views of the city of Palermo and the bay.

A ROMAN'S CONVERSION (Oct. 9).—In the days of ancient Rome, her mighty armies were commanded by leaders brave and powerful, but also cruel and relentless to the conquered.

THE 1913 MODEL MOTIOGRAPH

THE PEER OF ANY PICTURE MACHINE ON EARTH—IS NOW READY FOR SHIPMENT



PRICES—COMPLETE AND PACKED FOR SHIPMENT

$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.
THE PRICE HAS GONE UP FOR THREE REASONS:
1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete.

OUR GUARANTEE

FREE UPKEEP FOR ONE YEAR COVERING PARTS of the 1913 model Motiograph mechanism, THAT MAY BECOME WORN OUT IN SERVICE, or WHICH MAY SHOW DEFECT IN MATERIAL OR WORKMANSHIP, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by **THE ENTERPRISE OPTICAL MANUFACTURING COMPANY**
564-572 W. Randolph Street CHICAGO, ILL.
For Sale by Live Dealers Everywhere

Titus, one of these fearless generals, becomes infatuated with the beauty of Cecilia, a Christian slave, and endeavors in every way to win her love, but she steadfastly refuses him.

One day a messenger informs Titus that the Christians are holding secret meetings nightly, in the quarries situated east of the city. In great wrath, he orders that they be arrested and brought before him. When they enter his presence he notices Cecilia among them, and asks her to renounce her faith, promising to spare her life. Upon her refusal, he orders them to be cast into a dungeon, to await execution.

That night, however, the Roman general has a terrible dream, in which he sees the victims put to death by his order, and amongst them Cecilia. Frantic at what he has done, he awakes, and orders that they again be brought before him.

After testing their faith, and devotion to their belief, he acknowledges that his proud spirit is not equal to theirs, and is converted. He then orders their release and they depart rejoicing.

THROUGH DERBYSHIRE DALES.—We are taken on a trip through this delightful country, located in the central part of England and are thus able to gain many impressions of typical English rural life.

LUBIN

THE LAST ROSE OF SUMMER (Oct. 7).—Wild roses are the joy of Ethel Borsden's life. The pretty little fisher maid delights in spending her time among the numerous clumps that surround Pond Cove. She had two suitors, Harry Myers and Charley Gunner. She is a capricious miss, teases them and laughs at both. One day Ethel, in her daily search, discovers a bush bearing two roses on the top of a steep precipice that rises from the sea. On the same day Harry and Charley sit beside her. Ethel is struck with an idea. She points out the cliff and jokingly declares that she will favor the one who secures for her one of the white roses at the top. The men take her seriously. Myers climbs the face of the rock, reaching the top after a dangerous ascent. Gunner happens to know a secret path, he reaching the top ahead of Harry. Just as his arm is stretched forth to grasp the rose, Harry's hand extends over the edge of the cliff, and a moment later he is facing his rival on the brink. They quarrel and a desperate struggle is precipitated. Myers loses his foothold and plunges over the cliff, his hand grasps one of the roses, and he takes it down with him. Gunner, panic-stricken at the accident, yields to a cowardly instinct, leaves Harry to his fate and returns to Ethel. He presents the rose to her and claims her love. But there is something in his look that strikes Ethel strangely. She asks where Harry is. Gunner says he does not know. Then she catches sight of a splotch of blood, staining the white petals of the flower. Her suspicions are aroused. She demands an explanation. Gunner averts his gaze. Ethel forces the truth from him and rushes wildly towards the village to find men to go to the rescue. She reaches a number of fishermen at work, and they hasten to Harry's rescue. They find him stunned, bleeding, lying on a ledge half way up the face of the precipice. One of the sturdy fishermen ascends the cliff, ties a rope under Harry's shoulders and lowers him into the eager hands below. Left alone by Ethel, Gunner, in a frenzy of fear, determines to kill himself. He pulls a revolver from his pocket, places it to his temple. At that moment he sees the party returning and rushes to Harry's house, where he learns that he is not fatally hurt. Harry extends his hand in forgiveness. Later when Harry is convalescent, he carries the white rose, now faded, to Ethel. He claims her as his wife and this time the little maid accepts him.

MOONSHINER'S DAUGHTER (Oct. 8).—Life flows along in an uneventful way in the hillside district of lower Virginia. Zeb Roth, a sprightly young Virginia beau, of the country type, divides his time between making moonshine whiskey and love to Lucy, the pretty daughter of "Mom" and "Pop" Blackwell. Like a thunderbolt from a clear sky the placid order of existence is changed by the arrival of a letter from a rich cousin of the Blackwells, inviting Lucy to pay them a visit in their city home. When Zeb hears of it he is "powfully" opposed to his sweetheart going, but little attention is paid to him and Lucy, wild with delight at the prospect, departs. She has a splendid time during the visit and, in addition, manages to fall in love with Harold Noyes, a wealthy young artist, who is a visitor at her cousin's house. She returns to her little country home engaged to Harold. But she had reckoned without the jealous Zeb. The day after Lucy's return, Zeb comes to see her and in the interview which follows learns of her engagement. Wild with rage, Zeb declares that if Harold ever comes within his reach he will kill him. A week later Harold does come to see his little country lassie and is seen by Zeb. Plotting revenge, Zeb hastens to the nearby still and tells the illicit operators that a revenue officer has come to the country. Heading the reckless band, Zeb comes upon Harold as he is returning to the hotel where he is stopping, accompanied by Lucy, who has walked part way home with him. Despite Lucy's wild protests, they tie her to a tree and depart with Harold. The whistle of an oncoming train suggests a fiendish means of getting rid of their supposed enemy to the moonshiners. Harold is bound to the railroad track and left to his fate. By a mighty effort Lucy frees herself and, rushing to Harold's rescue, tears him from underneath the wheels of the onrushing monster. At their quiet and simple wedding, which follows a week later, there is one uninvited guest, Zeb, who unexpectedly and greatly to his surprise departs from the scene in the hands of a sheriff.

EDISON

A CURABLE DISEASE (Oct. 7).—This strong dramatic story deals with the "White Plague," showing the conditions that arise in the life of a young linotype operator who contracts tuberculosis while working on a New York daily. We are shown his deep love for a young girl and eventually his engagement and preparations for marriage. All goes merry

as a marriage hell until within a few days of his wedding, when he hears from the doctor that he has become a victim of this dread disease. In a moment all his bright plans for the future are torn from him and with the solemn words of his medical adviser in his ears, "You have no right to marry until you are cured," he staggers blindly to the home of his fiancee and there is enacted that pitiful scene where two young lives stand upon the brink of separation, forced apart by the cruel hands of the disease. Fond eyes look into eyes for the last time, perhaps, and dear hands clasp dear hands and the victim goes pathetically to his little hall bedroom to face the black future with only one gleam of hope, the Union Printers' Home, Colorado Springs, Colo.

He travels westward and arrives at the institution founded for these sad victims, of whom he has become one. Being a member of the International Typographical Union he presents his card of admission to the home and after a careful examination by the physician he is introduced to his nurse and assigned to his tent, which is either to become his salvation or the scene of his death. The strong, willing hands of the hospital nurses slowly but surely push back the impending doom and bring him back from the edge of the grave into the bright future of happy, healthy life.

During these hours of patient watching something steals in unexpectedly, and that something is the love of a woman for a man. But the sad part of it all is that the eyes of the man never see the beauty of the woman who saves his life but look far from the gray mountains towards the East, where waits and watches the woman he loves and longs to marry. The nobility of the woman who saved his life is brought forth when she learns of the dear one far away, writes to her and bids her come and claim the man who loves her. And when the victim, no longer a victim, steps forth into the world again he is clasped in the arms of the woman he loves.

Hand and hand they go forth, happy—while the other one looks sadly on, then turns back to carry out her great and ennobling work of saving the lives of those poor victims who are still under her care.

This story is simple and sweet and contains that tender element that reaches the heart chords and lives in the memory of the spectator who witnesses it.

THE CHARGE OF THE LIGHT BRIGADE (Oct. 11).

"When can their glory fade?
Oh! the wild charge they made!
All the world wondered.
Honor the charge they made!
Honor the Light Brigade,
Noble Six Hundred!"

There are eighteen short minutes in the history of Great Britain that will live as long as the war drum is sounded and the shrill trumpet calls to arms. These historical moments are recorded in the annals of time on October 25th, in the year 1854, at the hour of ten o'clock on the blood-stained field of Balaklava where England strewed for over a mile the lifeblood of heroes. Over four hundred soldiers gave up their lives to the everlasting glory and honor of England's military discipline, and all within this short space of time. Think of them, wonder at them, honor them all, you who love the heroic and brave, for it was only eighteen minutes from the moment Lord Cardigan gave the command, "Forward the Light Brigade," and the brilliant band of England's best blood made their never-to-be-forgotten charge, and then this torn, bloody, battle-stained, broken and shattered regiment, the pride of England's army, came back from the valley of death. All that was left of the six hundred, only one hundred and ninety-nine, answered the roll call.

"Some one had blundered,
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of death
Rode the six hundred."

The Edison Company had for a long time previous carefully studied the subject of the charge and in a wonderfully realistic picture has now given to the motion picture public the full and complete details that brought about this awful mistake and take the observer tearfully step by step from the dawn of October 25, 1854, when Lord Lucan and his staff saw the double standards flying over the Turkish redouhts as the signal of the beginning of the Battle of Balaklava, through all the incidents of the charge of the Light Brigade up to the return and all that was left of the famous Six Hundred.

The complete costumes for this picture were made to order from authentic military authorities in London. Tennyson has immortalized the "Charge of the Light Brigade" in poetry and it has remained for the Edison Company to record it upon the motion picture screen. That it will be a feature film wherever shown goes without saying.

COMET

'OSTLER JOE (Oct. 7).—Moving picture films have been made from various subjects, but it has remained for the Comet Film Company to immortalize that enduring and always interesting poem of George R. Simms in a pictureplay. The story of the poem is probably known to all lovers of good verse. It has survived many decades, but the moral it teaches is just as effective apparently at this late day as it was when it was first written. It lays bare human frailty and hopes deferred, it reflects things that might have been and life in its most humble, yet tragic form. Joe was a hostler. He worked at the "Magpie" and he was seemingly satisfied with his lot. But one day a beautiful girl came into his dreams and when he met her in all the reality of her natural charms he at once became her worshipper and slave. If he could only make her his wife? How she would grace his home and make him happy? The gods who watch over honest fellows and who pilot our destinies were kind to him in this respect, for it soon came to pass that the fair Annie would bear his name. They were wed, and when baby came there were no more blissful pair in the universe than the hostler and his helpmate.

But soon the tempter arrives. He sees baby and compliments Annie, who, susceptible to flattery, resigns to the snake's artifices and commits her first sin. She leaves Joe, the baby and her home. Fortune smiles on her for a time. She becomes a great actress and her fame spreads all over the land. But, like all lanes, there is an end, and we soon find her a faded flower, torn from the stem of destiny and cast upon fate's highway to wither and die. There are no kind and loving hearts near her now, except Joe, whose search—a long and weary one—has been rewarded. He finds her and she allows her emaciated form to be encircled by his arms. Grim death soon claims her, but Joe never forgets that she was once his wife, for this inscription finds its way on the tombstone marking her last resting place.

GAUMONT

ZIGOTO TO THE RESCUE (Oct. 3).—The daughter of a wealthy banker, on the eve of marriage, is abducted and held for ransom. Zigoto, the versatile, is employed to rescue her. He traces the kidnappers and scales the wall of their stronghold, only to roll into the chimney and then into their very presence. After a hand-to-hand and foot-to-foot combat, Zigoto is bound. A veritable eel of elusiveness, he liberates himself and, overpowering a woman member of the band, he takes her clothing and gains entrance to the weeping girl. She escapes by an improvised rope to a horse which waits in the grounds below. Zigoto follows her and vanquishes the chauffeur of the bandits' automobile. Acting as their driver he pursues the fleeing girl, who, deserting her mount, launches

forth upon a river in a rowboat. Zigoto and the two kidnappers follow in a motorboat. They overtake the girl and drag her to their craft. Then Zigoto shows his master hand. He throws the two kidnappers into the water and batters them lustily with an oar. Zigoto restores the girl to her father and is properly rewarded.

ZIGOTO DRIVES A LOCOMOTIVE (Oct. 5).—The employees of a railroad go on strike and the distracted station master, unable to run his train, engages Zigoto. Zigoto's many arts do not contain that of an engineer, but he goes ahead valiantly. Taking liberties with the lever, he starts at express speed and the locomotive leaves the straight and narrow path of its rails and runs through the village, toppling over various impediments in its path, leaving a wake of destruction. After doing a good day's damage, Zigoto is finally confronted by the station master and the repentant employees, who then resume their labors, after having vented their anger upon Zigoto.

LOVE'S TEST (Oct. 8).—Elsie's wealthy father is ever picking out candidates for the lucrative position of Elsie's husband. Elsie views them as fortune hunters and hands them all the mitten. In the search for the husband who will love Elsie for Elsie's sake, without the trimmings of riches, she goes to the city in the guise of a poor girl and obtains a position in a banking house. An employee shows admiration for her, which is reciprocated. As a test she has her father write the lover a letter, telling him of a bequest of $100,000. Unmoved by this flash of fortune, he still woos her. She then presents the lover to her father, who repudiates him as a candidate for son-in-law honors and tells Elsie that if she marries him he will disinherit her. Elsie sticks to her lover and the father finally comes to see her and her beloved and tells her that his attitude was merely a test of her affection and that she will continue to be his heiress.

THANHOUSER

DOTTY THE DANCER (Oct. 13).—A young singer in a musical comedy company attended a reception at a rich man's house as one of the "talent" and fell deeply in love with the daughter of the house. His affection was reciprocated, but the girl's father firmly opposed any alliance between his daughter and the actor.

The star of the young man's company, a celebrated dancer, was a creature of moods. She became violently angry when the young singer mimicked her steps, and left the theatre in a rage just as the opening performance was about to begin. The manager was in despair, but the young man volunteered as a substitute and won approval by his excellent dancing and superb makeup.

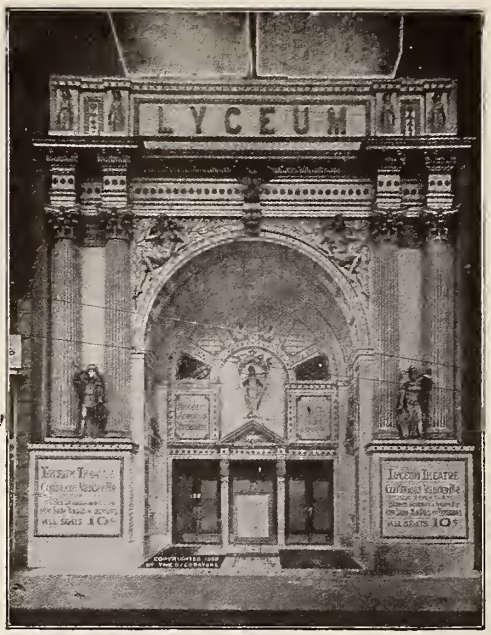
Among those favorably impressed with his talent was the father of the girl he loved. He witnessed the performance from the orchestra and later sent his card to the dancer. The latter invited him to call, carried out the joke, assisted by several of his friends, and soon the foolish old man was convinced he was deeply in love.

So he wrote to the "Divine Cleo," saying, "I am determined that you must become a member of my family. May I hope?" To which the dancer coyly replied that she was willing to be married if the old man's daughter consented. When the father arrived with the minister and his daughter there was a wedding, but he only figured as a spectator. He couldn't object, for he didn't dare to go back on his note.

WHEN MERCY TEMPERS JUSTICE (Oct. 15).—The Judge had a long calendar; he was weary and inclined to be short in his answers to those who came before him. He brightened up for a moment when a well-known banker was brought before him. This man was an old clubmate, and the charge of crooked dealing, brought by some ragged depositors, seemed to the court ridiculous. He said so, and fixed the bail at a trifling figure, and at that almost apologized to the dignified prisoner.

The next in line was a wretched-looking man who had stolen a bottle of milk from a dairy wagon. He did not deny his guilt, but stated that his wife and children were starving. Many times before had the Judge heard that excuse, and it only wearied him now. Impatiently he ordered the wife to cease pleading for the man, and he sent the self-confessed thief to Blackwell's Island.

That night the Judge sat in his well-furnished dining room, smoking a cigar after dinner. Idly his thoughts went to the court room, and he lightly remembered the statue of Justice which adorned the chamber.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

"I wonder," he mused—"I wonder what that figure thinks of my decisions, and what it would do in my place."

Then it seemed that the courtroom was right there in front of him, and that the figure of Justice was alive. It came down from its pedestal, and in a moment was in the dining room opposite him.

Justice did NOT like his court rulings. That was clear at once, and the Judge found that Justice was a most unpleasant companion, who insisted on taking the jurist out to see the victims of the decisions.

It was a most uncomfortable night. The Judge was not interested and politely hinted so. Then the anger of Justice was aroused and the unfortunate Judge found himself alone in the streets, his fine clothing rags, and he himself as friendless as many of the unfortunates who had appeared before him. When he tried to re-enter his house he was rudely turned away. After wandering around for many hours the pangs of hunger assailed him, and he stole some rolls which he saw left at an areaway. He was promptly arrested, taken before a Judge who looked and acted as he had done himself on the bench and, despite his pleas for mercy, he was sent to Blackwell's Island.

In his misfortune he learned humility and found one friend, the poor man he had sent away for stealing for his starving family. Soon the Judge realized that strict, unswerving justice is sometimes as bad as injustice, and that only when justice is tempered with mercy can it be rightly entitled to that name. Then—he found himself back in his dining room again, a kinder, better, less arrogant judge; one who had learned the lesson all judges should know. He secured a pardon for the man who had stolen food, and from that time was more careful in his decisions, more thoughtful of the unfortunates who came before him. That is why, in the course of years, he won the title of "The Poor Man's Judge," and bore it with honor during his career on the bench.

FOR THE MIKADO (Oct. 18).—A Japanese nobleman was highly honored by the Mikado by being sent on a secret mission to obtain information concerning the plans of a foreign foe. Accompanied by his pretty young wife, he went to the enemy's country, where he hired a residence, and expressed his intention of making his home there.

The information he sought was to be secured from a soldier of the enemy who, for a large sum of money, had agreed to furnish data and papers which the Mikado desired. The envoy met with unexpected success at the outset and, flushed with his victory, began to dissipate, despite the remonstrances of his meek little wife.

An appointment had been made for him to meet the traitor outside the fort at midnight, when the Japanese was to exchange a bag of gold for the papers. The Jap was not able to be there at the appointed time, being sodden with drink, and his wife, who found him helpless in the library of their home, realized that the

Mikado's mission was in danger of becoming a failure at the last moment.

The woman, although usually meek and timid, determined to take his place. She disguised herself in a suit of her husband's clothes, and kept the appointment. Unfortunately for her, they were discovered, and as she escaped she was shot and mortally wounded by a sentry. The importance of her mission nerved her on, however, and she managed to elude her pursuers and reach home.

There she aroused her drunken husband, told him she had been successful but that the searchers were close on her track, and urged him to flee while she would remain and delay the enemy. The man, startled into sobriety, did as she suggested, while the woman, discarding her disguise, arrayed herself in her native garb, and calmly waited for the soldiers to appear.

They questioned her without result, although they knew the man they sought lived there, for the traitor had made full confession. She laughingly told them that her husband "was out," and she did not know when he would return. Finally, the officer in charge, enraged because a search of the house had revealed nothing, seized her roughly by the shoulder and threatened to lock her up. He felt something warm and sticky on his hand; he looked at it and saw it was blood. Then he realized that the person he sought stood before him.

The woman made no effort now to conceal the truth. She knew that death was only a matter of a few minutes, but she did not regret it. Her last moments were made happy by a realization that the mission had been a success, and she died happy because she had been able to lay down her life for the Mikado.

AMERICAN

JACK OF DIAMONDS (Oct. 7).—Matrimony is an all-absorbing topic and one does not need to travel any great distance but what this subject, or something akin to it, can be overheard being discussed. The two fairies in this story assure themselves with the warmest sincerity that they never will get married and both reject their respective suitors. But circumstances alter cases, and so when handsome "Jack of Diamonds" arrives at the gulch and in his silken manner shows his interest in the girls, each in turn promptly falls in love with him, to the extreme dissatisfaction of their erstwhile suitors. With their hearts full of malice for the newcomer the two men lay plans for the undoing of their adversary. Opportunity presents itself when, in a game of cards, he is caught cheating. After the smoke of battle has subsided one of the fairies has the chance to reconsider but the other has lost her chance forever.

Excellent photography, beautiful natural settings and an abundance of heart throbs.

A SISTER'S DEVOTION (Oct. 9).—To help one another is our divine mission on earth. Aside from the natural devotion, such as only a sister can display for a wayward brother, the heroine in this human interest story not only helps her brother when he is in need of funds but also displays a marked capability of guiding his destiny in an hour of greatest peril. Her mind operates instinctively and like a flash. A most novel and all absorbing tale that will fascinate you completely. You are bound to enjoy it.

VITAGRAPH

THE GODMOTHER (Oct. 8).—Everything is arranged by Dick and his college chums to have their sweethearts from the city, with their chaperon, visit them to spend the day. At the eleventh hour the boys receive a telephone message from the girls informing them that their chaperon has disappointed them and they will not be able to come. The boys are disconsolate. While they are deploring the matter their tailor enters. Struck with a sudden idea, they seize him and compel him to impersonate Dick's godmother. His protests are useless. Dick calls up the girls and tells them his godmother has kindly consented to chaperon the party and they can come with perfect propriety to the dinner which they have prepared for them. The young rascals then instruct the tailor to pretend he is deaf and dumb. The girls come at the expected hour, but are very much surprised when they see Dick's funny little godmother. In order to give the young people a chance to enjoy themselves, the godmother begs to be excused for a few minutes. The tailor goes into Dick's bedroom, takes off his disguise, stuffing the dress with pillows, making a dummy which he sets on the bed. He then hides and waits results. The girls grow impatient when the godmother does not return, and they all go to look for her. Entering Dick's room they see her, as they think, sitting on the bed. On nearing the dummy the girls discover the boys' deception, and indignantly leave them and start for home. At the railroad station the girls begin to grasp the humor of the whole affair, their hearts soften and they 'phone the boys their forgiveness.

The little tailor, outside the room, witnessed all the doings, greatly amused and highly elated at putting one over on the boys.

AS FATE WOULD HAVE IT (Oct. 10).—While working his way through college, George Reynolds meets Edith Pond. There are other young men of wealthy families at the college, but Edith admires George for his ambition and perseverance, as well as his other manly characteristics. Their acquaintance ripens into love, and at all the social affairs in the college town Edith and George are always together. He tells her that on her account, if for no other reason, he is determined to succeed. At the end of his college days George returns home, with a promise from Edith that she will marry him.

Shortly after their parting Edith's father is taken suddenly sick, and on his death-bed he implores Edith to marry Ralph Leslie, for whom he has great regard and who is very much in love with Edith. To please her father she consents. She writes George, telling him of her engagement and asking him to forgive and forget her. Heartbroken, he suddenly makes up his mind to leave his home town and establish himself in a large city where he will be forgotten and engrossed with his profession. Just after he leaves home a telegram comes from Edith, in which she states that she has broken her engagement with Leslie, and requesting George to come to her at once. His parents, not knowing where he has gone, put the telegram aside until his return, which is five years later. His father and mother have almost given him up as dead. They are overjoyed to see him again and to learn that he is a successful and prominent lawyer in the metropolis. When his father hands him the telegram which has been awaiting him, George loses no time in calling upon Edith. Imagine his surprise and delight in finding her unmarried, like himself, still awaiting his coming.

Absence has made their hearts grow fonder, and there is no mistaking it in the loving embrace with which they welcome each other.

PATHE FRERES

PATHE'S WEEKLY No. 41 (Oct. 7).

AMONGST MANY LOVES (Oct. 8).—Wiffles, the noted comedian, is employed as bookkeeper in a millinery shop owned by the Fright sisters. He immediately falls in love with all the pretty girls in the shop, but, alas, he is pestered almost to death by his two female employers, both of whom are madly in love with him, and his efforts to avoid their attentions make this film a real comedy.

On the same reel:

THE TRIANONS — VERSAILLES.—Beautifully colored views of the little palace in which the famous Marie Antoinette made her home.

PASSING GYPSIES (Oct. 9).—Wild though her life may be, a gypsy girl has the seed of mother-love in her heart. This is proven by the case of Mariola, who refuses to marry one of her tribesmen, because she is in love with a young farmer. The farmer is already married, but that makes no difference to Mariola, and, using all the wiles of her romantic nature, she soon leads him to urge an elopement. The following day, on her way to meet him, a baby crosses her path. She pauses and her heart melts as she watches his tiny hands clutching at the air. Taking him in her arms she walks on with him until she meets the man with whom she is going to elope. The baby she holds is his son, and when the farmer sees him he grows pale. Mariola realizes the situation and her determination to have the father for a lover fades instantly. She sends the father back to his wife with the baby in his arms.

THE HORSE THIEVES (Oct. 10).—Two men who steal a rancher's horse sell the animal to Black Hawk. The original owner of the horse notifies Captain Brandon, in charge of the government troops, of the theft, and a squad is sent out to find the thief. Of course they find the animal in Black Hawk's possession, and his vow that he purchased it is not believed. They take him to the barracks, where he is imprisoned to await trial. Black Hawk's tribe is determined to be revenged for the outrage against one of their warriors and they kidnap Captain Brandon's daughter, a girl of nineteen. The whole garrison is then turned out to rescue the girl, which they do after a bitter fight. When she learns the reason why the redmen carried her away she clears Black Hawk with the information that she was a witness to the theft of the horse.

HIS COUNTRY BEFORE ALL (Oct. 11).—Although representatives of a foreign power offer Arthur Herbert five times more for his invention than his own government will give, he refuses the better offer. The father of the girl he loves has been acting as the foreign government's agent, and the young fellow's patriotism so impresses him that he gives his consent to his daughter's marrying Herbert. This film is splendidly acted and touches the spring of patriotism in every heart in fine style.

(*Continued on page* 31.)

MAJESTIC

INSIST UPON BOTH RELEASES!!

DRAMA
Tuesday, Oct. 8th
"THE WINNER and the SPOILS"
A Powerful 17th Century Play.

COMEDY
Sunday, Oct. 13th
"THE SIMPLE LIFE"
A Clever Up-to-the-Minute Comedy Hit

COMING
Oct. 15—"All for Jim"
Oct. 20—"Capt. Ben's Yarn"
Oct. 22—"Love and War"
Oct. 27—"The Tree Imp"
Oct. 29—"A Woman Alone"
Nov. 3—"The Scarecrow's Secret"

The Majestic Motion Picture Co., 540 West 21st Street, New York City

LOCAL MOTION PICTURES MADE FOR 10 CENTS PER FOOT.
SPECIAL EVENT FILM MFRS. CO., Inc.,
248 WEST 35TH ST.,
NEW YORK.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

		Feet
June	28—The Actor's Test	
June	28—Benares, the Sacred City	
July	17—The Airman	
July	17—The Legend of the Chrysanthemum	
Sept.	25—Arabian Infamy (Dr.)	
Oct.	2—The Bowstring (Dr.)	

AMERICAN

Sept.	30—Calamity Anne's Ward	1000
Oct.	2—The Renegade	1000
Oct.	3—Father's Favorite	1000
Oct.	7—Jack of Diamonds	1000
Oct.	9—A Sister's Devotion	1000
Oct.	10—Reformation of Sierra Smith	1000
Sept.	26—The Hero Son	1000
Oct.	14—The Promise (Dr.)	1000
Oct.	16—The Border Detective (Dr.)	1000
Oct.	17—The New Cowpuncher (Dr.)	1000
Oct.	21—The Best Man Wins (Dr.)	1000
Oct.	23—The Way of the Transgressor (Dr)	1000
Oct.	24—The Wooers of Mountain Kate (Dr.)	1000

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept.	3—The Honor of the Tribe
Sept.	6—An Old Tune
Sept.	10—The Fugitive
Sept.	13—A Frontier Child (2 reels)
Sept.	17—The Penalty
Sept.	20—The Doctor's Double
Sept.	24—The Hidden Trail
Sept.	27—On the Firing Line
Oct.	4—Custer's Last Fight (3 reels) (Hist.)
Oct.	11—The Sergeant's Boy

BISON (UNIVERSAL)

Sept.	21—The Massacre of the Santa Fe Trail (2 reels; Dr.)
Sept.	24—The Sheriff's Reward (W. Dr.)
Sept.	28—At Old Fort Dearborn (2 reel Hist. Dr.)
Oct.	8—Indian Raiders (W. Dr.)
Oct.	12—The Tattoo (W. Dr.)
Oct.	15—Star-Eyes Strategy (Dr.)
Oct.	19—Early Days in the West (2 reel Dr.)

BRONCHO

Sept.	18—Sundered Ties
Sept.	25—His Better Self
Oct.	2—For the Honor of the 7th (Mil.)
Oct.	9—An Indian Legend

CHAMPION

Sept.	2—The Maid and the Rocks
Sept.	9—The Trysting Tree (Dr.)
Sept.	16—The Dummy Director (Dr.)
Sept.	23—The Rose of the Island (Dr.)
Sept.	30—Her Whole Story (Dr.)
Oct.	7—To Err is Human (Dr.)
Oct.	14—The Girl in the Gingham Gown (Dr.)

COMET

Sept.	7—A Waif of the Mountains
Sept.	9—The Romantic Suicide
Sept.	14—A Frontier Soldier of Fortune
Sept.	16—A Roundup in the Hills (Dr.) 1000
Sept.	21—The Heir to Bear Creek Ranch (W. Dr.) 1000
Sept.	23—Reaping the Harvest (Dr.) 1000
Sept.	28—The Rustler's Treachery (W. Dr.) 1000
Sept.	30—The Worth-While Wedding (Com.) 1000
Oct.	5—Love Will Find a Way (Dr.) 1000
Oct.	7—"'Ostler Joe" (Dr.) 1000
Oct.	12—The Double Debt (Dr.) 1000
Oct.	14—Taming a Bachelor (Com.) 1000
Oct.	19—A Romance of the Rockies (Dr.) 1000

CRYSTAL

Oct.	6—The Girl in the Next Room
Oct.	6—The Man from the North Pole
Oct.	13—Her Dressmaker's Bill (Com.)
Oct.	13—McQuirk the Sleuth (Com.)
Oct.	20—Bella's Beaux (Com.)
Oct.	20—The Only Woman in Town (Com.)

ECLAIR

Sept.	16—Around Constantinople (Travel)
Sept.	17—My Wife's Away, Hurrah (Com.)
Sept.	19—Filial Love (2 reels; Dr.)
Sept.	22—A Frivolous Heart
Sept.	22—Through China
Sept.	24—The Word of Honor (Dr.)
Sept.	26—The Old Clock on the Stairs (Dr.)
Sept.	29—Love and Science
Oct.	1—The Old Doctor's Humanity (Dr.)
Oct.	3—The Lucky Loser (Com. Dr.)
Oct.	6—The Lock of Hair (Dr.)
Oct.	8—All on Account of a Ring (Com.)
Oct.	8—Surprising Eliza (Com.)
Oct.	10—A Choice by Accident (Com. Dr.)
Oct.	13—The White Bonnet (Dr.)
Oct.	15—The Hoodoo Letter (Com.)
Oct.	15—One on Jones (Com.)
Oct.	17—Caprices of Fortune (2 reels) (Dr.)
Oct.	20—The Old Professor (Com. Dr.)
Oct.	20—Sulphur Industry in Sicily (Edu.)
Oct.	22—The Home Coming
Oct.	24—Making Uncle Jealous (Com. Dr.)
Oct.	27—Gontran's Love Stratagem (Com.)
Oct.	27—Brusia (Travel)

GREAT NORTHERN

		Feet
Aug.	10—Thou Shalt Not Kill (Dr.)	585
Aug.	10—When the Cat's Away (Com.)	308
Aug.	17—The Prodigal's Return (Dr.)	997
Aug.	24—For Her Sister's Sake (Dr.)	944
Aug.	31—Love is Blind (Dr.)	943
Sept.	7—The Afflicted Governor (Com.)	496
Sept.	7—The Spring Lock (Com.)	457
Sept.	14—Aunt Jane's Will (Com. Dr.)	1000
Sept.	21—Benoit's Fortune (Com. Dr.)	989
Sept.	28—A Child of Genius (Com.)	679
Sept.	28—A Sly Servant (Com.)	314
Oct.	5—I Am Going Out for a Shave (Com.)	726
Oct.	5—The Tramp's Revenge (Com.)	253

GAUMONT

Sept.	17—Queen Elizabeth's Token
Sept.	19—Kings in Exile (2 Reels)
Sept.	24—The Heart of a Redman
Sept.	26—The Stolen Cub
Sept.	28—Life in Caucasia
Oct.	1—The Convict's Band
Oct.	3—Nigoto to the Rescue
Oct.	5—Zigoto Drives a Locomotive
Oct.	8—Love's Test
Oct.	10—The Tie Eeternal
Oct.	12—The Cotton Industry
Oct.	15—Beethoven

GEM

Aug.	20—White Dove's Sacrifice (Dr.)
Aug.	27—Baby Fingers
Sept.	3—The Celebrated Case (2 Reels)
Sept.	10—A Turn of Fate
Sept.	17—Down by the Sounding Sea (Dr.)
Sept.	24—The Legend of Montmarte (Dr.)
Oct.	1—The Convict's Return
Oct.	8—Orphans (Dr.)
Oct.	15—What the Bell Told (Dr.)

IMP

Sept.	21—The Exchange of Labels (Com.)
Sept.	23—Getting Mary Married (Com.)
Sept.	26—The Parson and the Moonshiner (Dr.)
Sept.	28—Lie Not to Your Wife (Com.)
Sept.	28—Curing Hubby (Com.)
Sept.	30—A Cruel Stepmother
Oct.	3—A Country Girl
Oct.	5—He Had But Fifty Cents
Oct.	5—A Day in an Infant Asylum
Oct.	7—The Wreckers (Dr.)
Oct.	10—The Bridal Room (Dr.)
Oct.	12—A Bronx Cocktail (Com.)
Oct.	12—A Bad Tangle (Com.)
Oct.	14—The Old Sweetheart (Dr.)
Oct.	17—The Fugitives (Dr.)
Oct.	19—The Postman
Oct.	19—Eventful Bargain Day

ITALA

Sept.	15—A Woman's Duplicity (Dr.)
Sept.	22—Toto's Talisman (Com.)
Sept.	22—A Naughty Boy (Com.)
Sept.	29—His First Lawsuit (Com.)
Sept.	29—A Nail in the Shoe (Com.)
Oct.	6—Too Many Children (Com. Dr.)

KEYSTONE

Sept.	30—Riley and Schultze
Sept.	30—The New Neighbor
Oct.	7—The Beating He Needed
Oct.	7—Pedro's Dilemma (Com.)

LUX
By Prieur.

Sept.	13—Tommy's Playmate (Dr.)	980
Sept.	20—The Little Beggar Boy (Dr.)	963
Sept.	27—Only a Private (Dr.)	970
Oct.	4—The Medallion (Dr.)	983
Oct.	11—Evading Justice (Dr.)	

MAJESTIC

Sept.	29—Belligerent Benjamin
Sept.	29—A Garrison Joke
Oct.	1—The Call of the Blood
Oct.	6—The Little Music Teacher
Oct.	8—The Winner and the Spoils
Oct.	13—The Simple Life
Oct.	15—All for Jim
Oct.	20—Captain Ben's Yarn
Oct.	22—Love and War

MILANO

		Feet
Sept.	21—The Two Overcoats	
Sept.	21—Bonifacio in Society	
Sept.	28—The Mysterious Auto	
Sept.	28—Honesty Punished	
Oct.	5—An Alpine Tragedy	
Oct.	12—The Gypsy Spy (2 reels) (Dr.)	
Oct.	19—The Blind Man's Dog (Dr.)	

NESTOR FILM COMPANY

Sept.	9—In the San Fernando Valley (Dr.)
Sept.	11—The Men Within (Dr.)
Sept.	13—Those Lovesick Cowboys
Sept.	16—The Horse Thief's Daughter (Dr.)
Sept.	18—A Western Vacation (Com.)
Sept.	20—Won by a Call (Com.)
Sept.	23—Carl Von Gordon's Family (Com.)
Sept.	25—The Criminologist (Dr.)
Sept.	27—Percy, the Bandit (W. Com.)
Sept.	30—The Old Prospector (Dr.)
Oct.	4—Hearts and Skirts
Oct.	7—Romance and Reality (Dr.)
Oct.	9—His Only Son (Dr.)
Oct.	11—Love and a Lemon (Com.)
Oct.	14—I Owe You $10.00 (Com.)
Oct.	16—Patsy's Mistake (Com.)
Oct.	18—Her Friend, The Doctor (Com.)

POWERS' PICTURE PLAYS

Sept.	25—The Plan That Failed (Com.)
Sept.	25—Swat the Fly (Com.)
Sept.	27—Her Ambition (Dr.)
Oct.	2—Early's Awakening
Oct.	4—Two Women
Oct.	9—Good Snuff (Com.)
Oct.	11—On the Danger Line (Dr.)
Oct.	16—The Golden Rod
Oct.	16—Does It Pay
Oct.	18—The Sealed Envelope (Dr.)

RELIANCE

Sept.	25—The Geranium	
Sept.	28—The Cuckoo Clock	
Oct.	2—Brothers Under the Skin	
Oct.	5—Time Avenges (Dr.)	1000
Oct.	9—Guy Mannering (2 reels) (Dr.)	2000
Oct.	12—Peddler's Find (Dr.)	1000
Oct.	16—On Account of a Handkerchief (Com.)	500
Oct.	16—The Bug and the Count (Com.)	500
Oct.	19—The Organ Grinder's Ward (Dr.)	1000
Oct.	23—Johnny on the Spot (Com.)	500
Oct.	23—How Jack Won Out (Com.)	500
Oct.	26—A Wireless Miracle (Dr.)	1000

REPUBLIC

Aug.	5—The Octoroon's Sacrifice
Aug.	12—The Borrowing Simp
Aug.	19—The Curse of Drink (Dr.)
Aug.	26—The Pickaninnies and the Watermelons

REX

Sept.	19—Far-Away Fields (Dr.)
Sept.	22—The Conflict's End (Dr.)
Sept.	26—The Old Organist (Dr.)
Sept.	29—The Hidden Bonds (Dr.)
Oct.	3—Bob's Deception
Oct.	6—The Winnings of Silas Pegg
Oct.	10—If Dreams Came True (Dr.)
Oct.	13—When Twenty Is in Love
Oct.	17—The Wedding March (Dr.)
Oct.	20—Leaves in the Storm (Dr.)

SOLAX

Sept.	25—For the Love of the Flag
Sept.	27—The Fugitive
Oct.	2—Si's Surprise Party
Oct.	4—The Retreat from Eden
Oct.	9—Canned Harmony (Com.)
Oct.	11—A Fool and His Money (Com.)
Oct.	16—The Gold Brick (Com.)
Oct.	18—The Maverick (Dr.)
Oct.	23—The High Cost of Living

THANHOUSER COMPANY.

Sept.	10—A Star Reborn
Sept.	13—The Birth of the Lotus Blossom
Sept.	15—Orator, Knight and Cow Charmer
Sept.	17—The Mail Clerk's Temptation
Sept.	20—Two Souls
Sept.	29—Please Help the Pore
Oct.	1—Letters of a Lifetime
Oct.	4—The Warning
Oct.	13—Dotty the Dancer
Oct.	15—When Mercy Tempers Justice (Dr.)
Oct.	18—For the Mikado (Dr.)

VICTOR

Sept.	13—All for Love
Sept.	20—Flo's Discipline (Com.)
Sept.	27—The Advent of Jane (Dr.)
Oct.	4—Tangled Relations
Oct.	11—Betty's Nightmare (Com.)
Oct.	18—The Cross-roads (Dr.)

(Continued from page 29.)

NAUGHTY MARIETTA (Oct. 12).—Marietta, out for a lark, masquerades as a chauffeur, and, in her father's automobile she drives to one of the principal avenues in town, hanging a sign on the machine reading: "For Hire."

A young man appears and asks to he driven to the railroad. On the road the inexperienced chauffeur upsets a cart and the passenger pays the damage. Marietta's father by this time is ready to take a spin in his car and is astounded when he cannot find the machine. A motorcycle policeman is called and informed that a thief has heen at work. After a hrief search the officer discovers the car, hut when he orders the driver to halt the car shoots ahead at terrific speed, and the chase is on. Luck is with the law, however, and the machine is hrought to a standstill. The policeman escorts the chauffeur (and the passenger) hack to the girl's father. When Marietta removes her goggles the joke is on father.

SOLAX

THE GOLD BRICK (Oct. 16).—Snakey Snodgrass, a wily Westerner, conceives a scheme with which to defraud the crooks of New York. He has made a good sum of money with which he can huy "stock." So he purchases enough gold to make a hrick of the pure metal—worth ahout fifteen thousand dollars. With this he comes to New York City, opens an office as a "Gold Expert" and sends out word to the crooks and swindlers that he has discovered a new metal which will pass for gold. He uses the real gold brick with which to make all the jeweler's tests, with chemicals, etc. Then he has an assistant in a different place gilding bricks and preparing them for sale to the swindlers. (Snakey Snodgrass explains that with his new metal the crooks can purchase for $100 each a gold brick which could be sold to a farmer, or even a jeweler as the genuine thing for a thousand dollars. They try out the hrick, using their own chemicals, so successfully that they are convinced. Then he wraps up the brick and suhstitutes for it one of the gilded hricks which he has had hrought in hy his assistant. Thus he swindles the swindlers, always keeping the real good one, which he can tell hy a little double crossmark on one end. The police, however, learn of his activity and they raid his office. He grahs up a brick, which he hclieves to he the one of pure gold, and is a victim of his trickery, leaving the real one lying on the floor. After Snakey leaves in the custody of the officers his assistant comes out of hiding and hunts around for the loose change and any other valuables. He looks with disgust at the bricks and starts dumping them out of the window, in a poor aim at the fleeing one. The brick lands in a dump back of the house. Some small boys are playing there and they amuse themselves hy throwing the brick around. Then they decide to put it under a silk hat, leaving it on the pavement. Various people kick the hat and hurt their toes, and then laugh when they see the gold brick. At last a hrokendown, raggedlooking swindler comes out of a saloon door and discovers the gold brick. He snatches it up after straining his own foot in trying to kick it. He takes up his position on a street corner to wait for some greenhorn or rube. Meanwhile, old Silas Perkins, of Pumpkin Center, has sold his farm for a thousand dollars and come into town to live with his daughter and her hushand, who is a young chemist. Silas, in town, comes swinging along the street, and is accosted hy the swindler, who eventually sells him the real gold hrick for his thousand dollars. Silas proceeds to his daughter's house, where he tells them of his purchase. They are heartbroken, and when he learns that he has fallen victim to a simple fraud the old man is so overcome by the loss of his money that he takes to his bed. His son-in-law, in order to cheer him up and bring him back to health, calls the doctor. The old fellow goes into a fever, raving ahout the gold brick. The doctor orders them to tell him that the brick is real gold, in order to cheer him up and hring him hack to health.

So the son-in-law goes to get some of his chemicals. hrings them to the tahle hy the bedside and starts on his tests, planning to "jolly" the old man. His eyes hulge when he discovers that it is real gold. The old fellow sits up and dons his clothes in a jiffy when he learns that it is true—and the son-in-law, the daughter and the old man hastily call a taxicah and hustle for the office of the U. S. metal assayer. There they sell the brick for its true value, and the last view is that of the old farmer telling the story of its purchase to the officiat chemist, while the son and daughter join them in merry laughter, the four faces very large on the screen.

Scott's Immortal Tale!
"GUY MANNERING"
Two Reels. Release Wed., Oct. 9
A corking good story of Scotch smugglers, gypsies, a lost heir and charming women.

RELIANCE

"The Peddler's Find," Sat., Oct. 12. "On Account of a Handkerchief," and "The Bug and the Count," split reel, Wed., Oct. 16. "The Organ Grinder's Ward," Sat., Oct. 19. "Johnny on the Spot" and "How Jack Won Out," split reel, Wed., Oct. 23.

MAJESTIC

THE SIMPLE LIFE (Oct. 13).—To escape the snares of matchmaking mothers with marriageable daughters, Jack Vincent, a young millionaire, decides to "disappear" for a few weeks, and at the same time secure a well earned rest. Without a word to his friends he starts off. For a few days he lives the life of a tramp, strolling through the woods, communing with nature and making friends with hird and heast.

His wanderings bring him into the peaceful village of Bingtown and on the road he comes upon "Cy" Smith, proprietor of the village grocery store, a victim of "speed mania." His wagon had just heen knocked "forty ways to Sunday," and his fresh market goods generously distrihuted along the road. Jack, seeing the old man's plight, offers his aid. Together they set to work and when the task is completed Smith, impressed hy Jack's frank and engaging manner, offers him a position as clerk, $8.00 a week and hoard. Jack is somewhat surprised at this generous offer, but on a sudden impulse accepts the position.

Jack is introduced to Marie, Smith's daughter. He sees hefore him a young girl in a severely plain dress, her tightly hraided hair giving her the appearance of a typical country "slavey." She falls violently in love with Jack and becomes furiously jealous whenever she sees him hestow smiles on other girls. Not only does she keep her love secret, but from her actions Jack decides she dislikes him. This pains him, for he has come to love the village and its inhabitants.

In a village such as Bingtown, "house parties" are considered quite the proper thing, and two weeks after entering the employ of Smith Jack receives an invitation to attend one of these "a good time was had by all" affairs. He tries to heg off, saying he has no "party" suit. His excuse is overheard hy Marie and it trouhles her. She wants him to attend the "party."

While trying to devise ways and means to get Jack to the party an advertisement catches her eye: "Suits $10.00, will include Shoes, Hat, Shirt, Collar and Tie." Surely a hargain. Marie hurries to her room and finds it will take every penny of her savings, hut she does not hesitate. By a ruse she secures Jack's measurements and sends off for the suit. When it arrives she examines it eagerly and then joyfully places it on Jack's bed. When Jack discovers the "creation" he is almost overcome. He knows instinctively that Marie is the guilty party and rather than offend her he decides to attend the party arrayed in his new suit.

He dons it and, as he suspected, it is a glorious misfit. However, he decides to see the thing through, and calls for Marie. When she stands hefore him the remarkable change that has taken place in her appearance is startling. All that is required was the touch of a deft hand to hring out in Marie the beauty that was always hers.

While the merriment is at its height it is discovered that Jack is the missing millionaire for whom his friends had instituted a thorough search. Marie is heartbroken, hut Jack convinces her that money is not everything in this little world of ours.

ALL FOR JIM (Oct. 15).—Jim Goodman is a hardworking fireman in a factory. One day the chief engineer is discharged for drunkenness and Jim applies to the boss for his position, telling him he has the strength. The hoss replies it is hrains, not muscle, that is required. Jim goes home that night discouraged and tells his wife that he doesn't see any chance for an advancement as he hasn't an education. She hits upon an idea and plans for him to attend night school and learn a trade. So Jim starts to school and is progressing favorahly, hut Bess, his wife, finds the expense too heavy, so decides, unknown to Jim, to take in sewing. She answers an ad. and takes home shirts from a factory, working early and late to earn a little extra money for Jim.

In the meantime Jim hecomes infatuated with a silly hut pretty girl at the night school, and as he comes home only to find Bess worn out, he naturally finds more pleasure in the other girl's society. At last Bess' eyes give out from overwork and she is hrought home, temporarily hlind, hy the foreman. Jim enters unexpectedly and, seeing the strange man hending over his wife, rushes to strike him, when he sees his wife is hlind. He opens her hand and sees the pay envelope and realizes it has all heen for him. He drops on his knees in shame, but Bess, womanlike, forgives him.

KEYSTONE

STOLEN GLORY (Oct. 14).—Warner is an old veteran in love with the widow Simpson. His rival is an old farmer, named Burns. Warner stands in front of the Old Soldiers' Home, telling a crowd of old veterans of the hattles he took part in, and as he unfolds the tales the scenes are depicted in the film. Cavalry charges are shown, thrilling fights, hursting bombs, and horses and riders come crashing to the earth.

Burns, with rake in his hand, listens doubtfully, makes a few sarcastic remarks and walks away. Meeting the widow Simpson he dallies awhile, and she shows him an article in the newspaper regarding the coming arrangements for the big G. A. R. parade. Burns tells her he is an old veteran, and relates the thrilling experiences he had in the army, which are shown on the screen. Warner comes up and drives Burns away.

The day of the parade arrives. Warner, arrayed in all the splendor of a faded uniform, exhibits upon his breast a dozen medals. Meeting Mrs. Simpson he takes his coat off and lays it on top of a cannon while he points to each medal and explains how he won it. He discovers that one of the medals is missing, and runs pell-mell hack to the home to look for it, leaving his coat hehind. Mrs. Simpson saunters off and Burns comes on. The coat gives him an idea, and quickly donning it he secures a cap and goes to the parade.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Sept. 5—He Must Have a Wife (Com.).....
Sept. 9—An Unseen Enemy (Dr.) .....
Sept. 12—Blind Love (Dr.) .....
Sept. 16—Stern Papa (Com.).....
Sept. 16—Love's Messenger (Com.).....
Sept. 19—Two Daughters of Eve (Dr.).....
Sept. 23—Friends (Dr.) .....
Sept. 26—A Disappointed Mamma (Com.)....
Sept. 26—A Mixed Affair (Com.).....
Sept. 30—So Near Yet So Far (Dr.).....
Oct. 3—A Feud in the Kentucky Hills (Dr.)
Oct. 7—The Line at Hogan's (Com.).....
Oct. 7—A Ten-Karat Hero (Com.).....
Oct. 10—The Chief's Blanket (Dr.).....

CINES
C. Kleine

Sept. 28—Reuben and the Boys (Com.)....
Oct. 1—The Island of Malta (Sc.)..... 460
Oct. 1—How a Brave Man Died (Hist. Dr.) 540
Oct. 5—Laino, Southern Italy (Sc.)..... 300
Oct. 5—Trifle Not With Love (Com.)..... 700
Oct. 8—A Glimpse of Sicily (Sc.)..... 250
Oct. 8—Artistic Glass Work (Indust.).... 300
Oct. 8—The Wonder Powders (Com.)..... 450
Oct. 12—Trailing the Counterfeiters (Dr.)..1000
Oct. 15—The Adventure of the Scarecrow (Dr.) 1000
Oct. 19—Among the Mountains of Calabria (Scenic) 400
Oct. 19—An Abbreviated Honeymoon (Com.) 600
Oct. 22—Ascoli Piceno, Southern Italy (Sc.) 250
Oct. 22—The Invited Guest (Com.)..... 750
Oct. 26—A Turn of Fortune (Dr.).....1005
Oct. 29—Straw Hats—Made in Florence, Italy (Edu.) 400
Oct. 29—Mosques and Turkish Palaces (Sc.). 450
Oct. 29—Venetian Lace Workers (Edu.).... 150
Nov. 2—A Head for a Head (Hist. Dr.)....1100
Nov. 5—The Golden Shell of Palermo, (Sc.) and Love versus Gratitude (Dr.)... 300 700
Nov. 9—No Fool Like an Old Fool (Com. Dr.) 1000

EDISON

Aug. 21—Mr. Pickwick's Predicament (Com.) 1000
Aug. 23—The Cub Reporter (Dr.).....1000
Aug. 24—The War on the Mosquito (Edu.) 1000
Aug. 27—Alone in New York (Dr.)..... 1000
Aug. 28—Helping John (Com. Dr.).....1000
Aug. 30—The Boy and the Girl (Dr.).....1000
Aug. 31—Simla (Sc.) 1000
Sept. 3—The Triangle (Com.-Dr.).....1000
Sept. 4—Aladdin Up to Date (Com.).....1000
Sept. 6—Believe Me, If All Those Endearing Young Charms (Dr.).....1000
Sept. 7—Bridget's Sudden Wealth (Com.)..1000
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912.. 400
Sept. 10—The Manufacture of Paper, Maine (Ind.) 1000
Sept. 11—The Stranger and the Taxicab (Com.) 1000
Sept. 13—The Dam Builder (Dr.) 100
Sept. 14—The Rescue, Care and Education of Blind Babies 1000
Sept. 23—Benares and Agra, India (Sc.).... 350
Sept. 23—How Bobby Joined the Circus (Com.) 650
Sept. 24—The Little Girl Next Door (Dr.)..1000
Sept. 25—Cynthia's Agreement (Com.).....1000
Sept. 27—Mary in Stageland (Dr.).....1000
Sept. 28—'Ostler Joe (Dr.).....1000
Sept. 30—Calumet "K" (Dr.).....1000
Oct. 1—The Girl From the Country (Dr.)..1000
Oct. 2—Olympic Games, Pittsburgh, Y. M. C. A. (Des.) 300
Oct. 2—The Green-Eyed Monster (Com.).. 700
Oct. 4—Cashmere (Sc.) 1000
Oct. 5—The Usurer's Grip (Dr.).....1000
Oct. 7—A Curable Disease (Dr.).....1000
Oct. 8—Under False Colors (Dr.).....1000
Oct. 9—Uncle Mun and the Minister (Com.) 1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1025
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)..1000
Oct. 15—Glimpses of Bermuda (Sc.)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650

ESSANAY FILM CO.

Aug. 31—Broncho Billy for Sheriff (Dr.)....1000
Sept. 3—Back to the Old Farm (Dr.).....1000
Sept. 5—The Wildman (Com.).....1000
Sept. 6—Twilight (Dr.) 1000
Sept. 7—The Ranchman's Trust (Dr.) ....
Sept. 10—A Woman of Arizona (Dr.).....1000
Sept. 12—The Listener's Lesson (Com.).....1000
Sept. 13—Billy McGrath's Love Letters (Com.) 1000
Sept. 14—Broncho Billy Outwitted (Dr.)....1000
Sept. 17—Neptune's Daughter (Dr.).....
Sept. 19—The Mixed Sample Trunks (Com.)
Sept. 20—The Love Test (Com.) .....
Sept. 21—"Alkali" Ike's Pants (Com.).....
Sept. 24—Across the Broad Pacific.....
Sept. 25—The Adventure of the Button (Com. Dr.) .....
Sept. 26—A Little Louder, Please (Com.)....
Sept. 27—The Voice of Conscience (Dr.)....
Sept. 28—An Indian Sunbeam (Dr.).....
Oct. 1—Ghosts (Dr.) .....
Oct. 2—Well Matched (Com.).....
Oct. 3—The Redemption of Slivers (Dr.)..
Oct. 4—Terrible Teddy (Com.).....1000
Oct. 5—Love on Tough Luck Ranch (Com.).1000
Oct. 8—Alkali Ike Stung (Com.) 1000
Oct. 9—The Rebellion of Mandy (Com.)...1000
Oct. 10—The End of the Feud (Dr.).....1000
Oct. 11—Not on the Circus Program (Dr.)..1000
Oct. 12—The Shotgun Ranchman (Dr.)....1000

LUBIN

Sept. 14—A Trustee of the Law.....
Sept. 16—The Sleeper .....
Sept. 18—When Father Had His Way.....
Sept. 20—Turpentine Industry.....
Sept. 20—No Trespasssing.....
Sept. 21—His Pair of Pants.....
Sept. 23—A Gay Time in Quebec.....
Sept. 25—The Renegades .....
Sept. 26—Swimming and Life Saving.....
Sept. 26—Buster and the Gypsies.....
Sept. 27—Glued .....
Sept. 27—The Water Wagon.....
Sept. 28—The Doctor's Debt.....
Sept. 30—A Girl's Bravery (Dr.).....
Oct. 2—The Amateur Iceman High Class (Com.) .....
Oct. 3—The Physician of Silver Gulch (Dr.) .....
Oct. 4—Collection Day (Com.) .....
Oct. 4—Spoony Sam (Com.) .....
Oct. 5—His Life (Dr.).....
Oct. 7—The Last Rose of Summer.....1062
Oct. 8—The Moonshiner's Daughter .....
Oct. 10—The Players .....
Oct. 11—Mr. Fixit (Com.) .....
Oct. 11—The German Singers (Com.).....
Oct. 12—The Cringer .....
Oct. 14—The Uprising .....
Oct. 15—Gentleman Joe .....

G. MELIES

Aug. 15—Romance at Catalina.....
Aug. 22—The Moth and the Flame (Dr.)...1000
Aug. 29—His Partner's Share (Dr.).....1000
Sept. 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Dr.).....1000
Sept. 19—The Prisoner's Story (Dr.) 1000
Sept. 26—The Beach Combers (Dr.).....1000
Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the West .....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000

PATHE FRERES

Sept. 13—Ford Her Lord (Dr.).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel.....
Sept. 14—Saved at the Altar (Dr.).....
Sept. 16—Pathe's Weekly No. 38.....
Sept. 17—The Elopement (Com.).....
Sept. 17—Gerone—the Venice of Spain (Tr.)
Sept. 18—The Bandit's Spur (W. Dr.)....
Sept. 19—The Desperado (W. Dr.) .....
Sept. 20—Max's Tragedy (Com.).....
Sept. 20—The Edmunds Klamm Ravine (Tr.)
Sept. 21—Silver Moon's Rescue (Dr.).....
Sept. 23—Pathe's Weekly, No. 39.....
Sept. 25—Pals (Dr.) .....
Sept. 26—Glacier National Park (Sc.).....
Sept. 26—The Andrew .....
Sept. 28—The Filibuster's Ship (Dr.).....
Sept. 30—Pathe's Weekly, No. 40.....
Sept. 30—The Man Hunt (Dr.).....
Oct. 1—A Well-Washed House .....
Oct. 1—Evolution and Life of a Silk Worm (Edu.) .....
Oct. 2—At the Burglar's Command (Com.)
Oct. 3—Theodore Roosevelt .....
Oct. 3—Experiments with Liquid Air.....
Oct. 4—A Ship Boy's Grip (Dr.).....
Oct. 5—A Redman's Loyalty (Dr.).....
Oct. 7—Pathe's Weekly No. 41.....
Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons, Versailles (Travel)..
Oct. 9—Passing Gypsies (Dr. Com.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 11—His Country Before All (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly, No. 42.....
Oct. 15—Max Fights a Duel (Com.).....
Oct. 15—The Valley of Chevreuse, France (Tr.) .....
Oct. 16—The Lass of Clauster (Dr.).....
Oct. 17—The Striped Bathing Suit (Com.)...
Oct. 17—Sub-marine Fauna (Oceanic) .....
Oct. 18—The Rubber Industry in Malaysia (Ind.) .....
Oct. 18—The Convertible Auto (Trick).....
Oct. 19—Misleading Evidence (Dr.) .....

KALEM CO.

Feet

Sept. 20—Tilley's Bird Farm (Edu.).....
Sept. 21—The Grit of the Girl Telegrapher (Dr.) 1000
Sept. 23—Fat Bill's Wooing (Com.).....
Sept. 23—Roost, the Kidder (Com.).....
Sept. 25—Queen of the Kitchen (Com.).....
Sept. 25—Along the River Nile (Sc.).....
Sept. 27—The Heart of John Grimm (Dr.)..1000
Sept. 28—The Apache Renegade (Dr.).....1000
Sept. 30—The Poacher's Pardon (Dr.).....1000
Oct. 2—A Hospital Hoax (Com.).....
Oct. 2—Ancient Temples of Egypt (Sc.)...
Oct. 4—The Village Vixen (Dr.).....1000
Oct. 5—The Confederate Ironclad (Dr.)...1000
Oct. 7—When Youth Meets Youth (Dr.)..1000
Oct. 9—The Belle of the Beach (Dr.)....
Oct. 9—Election Day in Californita (Com.)
Oct. 11—His Mother's Picture (Dr.).....1000
Oct. 12—The Redskin Raiders (Dr.).....1000

SELIG

Sept. 20—Life and Customs of the Winnebago Indians (Dr.) 1000
Sept. 23—A Detective's Strategy (Dr.).....1000
Sept. 24—The Cattle Rustlers (Dr.).....1000
Sept. 25—Partners (Dr.).....1000
Sept. 26—The Pity of It (Dr.).....1000
Sept. 27—The Borrowed Umbrella (Com.)..
Sept. 27—Harvesting Alfalfa in New Mexico (Ind.) .....
Sept. 30—Bread Upon the Waters (Dr.).....1000
Oct. 1—Why Jim Reformed (Dr.).....1000
Oct. 2—The Pirate's Daughter (Dr.).....1000
Oct. 3—The Great Drought (Dr.).....1000
Oct. 4—An Assisted Elopement (Com.)....1000
Oct. 7—How the Cause Was Won (Dr.)...1000
Oct. 8—A Motorcycle Adventure (Dr.).....1000
Oct. 9—When Edith Played Judge and Jury (Dr.) 1000
Oct. 10—Euchered (Dr.) 1000
Oct. 11—An International Romance (Com.)..1000
Oct. 14—My Wife's Bonnet (Com.).....1000
Oct. 15—The Opium Smugglers (Dr.).....1000

URBAN ECLIPSE
G. Kleine

Sept. 11—And Chemical Action (Ed.)..... 180
Sept. 11—And Winter Sports in Moritz.... (Topical) 485
Sept. 18—New Plymouth (Scenic); and A Country Holiday (Com.)..... 980
Sept. 25—The Sacrifice (Dr.).....1000
Oct. 2—A Trip Through Belgium (Travel) 500
Oct. 2—A Foe to Race Suicide (Com.).... 500
Oct. 9—Through Derbyshire Dales (Sc.)... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Dr.)..... 995
Oct. 16—In the Ossau Valley (Pyrennes, France) (Scenic) 300
Oct. 23—Making Briar Pipes (Edu.)..... 400
Oct. 23—A Persistent Fly-Swatter (Com.)... 300
Oct. 30—A Race of Honor (Dr.)..... 975
Nov. 6—The Queen of Spades (Dr.).....1007

VITAGRAPH

Aug. 26—A Double Danger.....
Sept. 2—Tommy's Sister .....
Sept. 3—Coronets and Hearts.....
Sept. 4—Capt. Barnacle's Legacy.....
Sept. 6—Bunny's Suicide .....
Sept. 6—She Wanted a Boarder.....
Sept. 7—A Wasted Sacrifice .....
Sept. 9—Patio Days .....
Sept. 10—The Higher Mercy.....
Sept. 11—The Hindoo Curse.....
Sept. 13—The Loyalty of Sylvia.....
Sept. 14—Popular Betty.....
Sept. 14—Fortunes in a Teacup.....
Sept. 16—Capt. Barnacle's Waif.....
Sept. 17—The Troubled Trail.....
Sept. 18—A Vitagraph Romance.....
Sept. 20—The Indian Mutiny .....
Sept. 21—Adventure of the Italian Model..
Sept. 23—Bobby's Father .....
Sept. 24—His Lordship, the Valet .....
Sept. 25—Bill Wilson's Gal.....
Sept. 26—The Signal Fires.....
Sept. 27—The Counts; and Weary Starts Things in Pumpkinville.....
Sept. 28—Irony of Fate .....
Sept. 30—Her Choice .....
Sept. 20—Burning of a Match Factory (Top.) 500
Oct. 1—Adventures of the Smelling Salts (Dr.) 1000
Oct. 2—Bachelors' Buttons (Com.) .....
Oct. 2—Diana's Legacy (Com.) .....
Oct. 3—She Cried (Com.).....1000
Oct. 4—Her Spoiled Boy (Dr.).....1000
Oct. 5—The Red Barrier (Dr.).....1000
Oct. 7—Nothing to Wear (Com.).....1000
Oct. 7—As You Like It (Special 3 reels) (Dr.) 3000
Oct. 8—Scenes Along River Lee (Dr.)..... 300
Oct. 8—The Godmother (Com.) 700
Oct. 9—When Persistency and Obstinacy meet (Com.) 1000
Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Mammoth Life Savers (Com.).....1000
Oct. 11—Her Father's Hat (Com.) 1000
Oct. 12—When California Was Young (Dr.).1000

Warner comes back with the missing medal, and is enraged to learn that his coat has been stolen. The street parade is then shown, with the soldiers, bands, zouaves, etc., and the old veterans, cheered by thousands of spectators along the line of march. Burns takes his place in the ranks, with his chest thrown out and carrying two small flags in his hands. Mrs. Simpson occupies a conspicuous position in the grandstand and cheers the supposed veteran as he struts by.

Warner suspects that Burns has his coat and looks for him at the parade. He interrupts the marchers and becomes involved with the marshals, but he finally spies Burns and makes a dive for him. Burns sees him and dodges in and out of the parade, with Warner hot on his trail. He finally runs back to the Soldiers' Home, where he divests himself of the coat, when Warner comes panting up with his heavy cane in his hand. He attempts to strike Burns, who heroically protects himself by placing the flag on his chest. Mrs. Simpson comes along and, by clever coquetry, manages to subdue the two angry old men and to make them shake hands.

"101" BISON—NEW YORK MOTION PICTURE CO.

THE VENGEANCE OF FATE (2 reels) (Oct. 18).—This is another of the New York Motion Picture Company's stupendous productions, with overwhelming cast of soldiers and Indians, as well as emigrants, pioneers, horses, cattle, etc., showing stirring incidents in frontier life.

Hazel Phillips, a beautiful young girl, is courted by two young men, Evans and Porter, in a Western town. She favors Porter, and the two are wed. Evans conceals his chagrin and jealousy, and continues as a friend of the young couple.

One day a prospector comes into town with a bag of gold dust and nuggets, and tells an interested crowd of the big strike made in the southwest. Evans decides to seek his fortune there, and persuades Porter to accompany him. Hazel consents, and bids her husband an affectionate farewell.

The two men strike through the desert, and after months of hardship and privation Porter finally finds gold. His extreme jealousy has made Evans content to have Porter with him, as he gloated to himself that he was keeping him away from Hazel. When Porter runs in with the glad news Evans becomes madly angered, as he realizes that Porter will go back to his wife with a fortune, and an insane rage seizes him as he realizes how happy they will be.

Before the astonished Porter can defend himself Evans leaps upon him and strikes him to the earth with the butt of his pistol. The injured man staggers to his feet, but is no match for the infuriated Evans, who rains blow after blow upon his partner's head. Porter sinks to the ground, and Evans leaves him for dead.

The Deception

Evans goes to Hazel and tells her a false story of how Porter died of illness; how he nursed him through it all, and how he had come to convey her husband's dying message to her.

Porter is found by a tribe of Indians and nursed back to life. He recovers his health and strength but his memory is a blank, and he is adopted into the tribe.

Evans goes back to the gold mine and works it. Knowing that Hazel will soon be in want, having lost her parents and with a baby to support, he lays his trap cunningly. When he goes back to ask her to marry him he finally wins her consent by persuading her it is for the good of her baby, and she accompanies him back to the wild, western country, where he has built a cabin.

His Child

A few days after her arrival, the baby wanders off into the woods and is playing on the banks of a brook when it is taken by Indians. As they are hurrying away with the child Porter appears, and the sight of the innocent baby arouses him. Not knowing that it is his own child he makes them set her free, and she runs home with a tale which her mother believes is only childish imagination.

Silently and noiselessly, Porter watches the woman through the window, and the sight of her face touches his slumbering memory, but does not awaken it. Troubled, he goes back to the camp, unable to untangle the confused thoughts which crowd upon his poor brain.

At this time the government agent, accompanied by an escort of soldiers, calls upon the Indians and serves notice on them to vacate the land and move to a reservation. The Indians resent the order, and wild disorder prevails in the village. Somebody strikes a blow—ready weapons spring forth, and in a moment an avalanche of redskins throw themselves upon the soldiers. Porter is struck on the head with the butt of a rifle, and the shock instantly clears his mind. The face of the woman in the cabin comes before him, and he knows it is Hazel.

The soldiers put up a futile resistance, and are soon despatched. Porter knows that it is but the beginning, that the Indians will go on the warpath, that they will hurl themselves upon the immigrants and settlers, leaving a trail of death and destruction in their wake—and he thinks of Hazel and the baby! He rushes away, hoping to reach the cabin before the rest of the tribe arrive, and succeeds.

With the lapse of years, in his paint and feathers, he is not recognized by Hazel at first. From the window they see the long line of Indians thundering toward them. There is no time to be lost, so Porter throws a table behind the door, crowds Hazel and the baby behind it, and stands there unconcernedly. The Indians rush in and demolish and steal everything, and are adroitly kept from discovering the woman and child.

Unsuspecting, Evans comes home. The Indians hide, and as he approaches the cabin he is attacked and killed, his body stripped of his clothes, and the Indians go on.

In the meantime the soldiers have been rushed to the scene of warfare, and corner the redskins, engaging them in a terrific fight, in which the Indians are badly defeated.

Porter, with the cunning learned from the Indians, has managed to bring his wife and child to a place of safety, and the reunion is splendidly acted.

The last scene shows the vengeance of fate—the dilapidated cabin, with the bones of Evans lying in front, around which coyotes are sniffling.

BRONCHO

THE SHERIFF'S ADOPTED CHILD (Oct. 16).—This is a typically Western production, with big scenes and stirring situations, in which a clever boy does some remarkable acting.

The sheriff lives with his sister, and is engaged in running down an unknown bandit who has been quite active in the district. It develops that Jim Brown, a poor miner, who has lost his wife and is in straitened circumstances, has become embittered at the world and is the bandit, living alone with his little boy, Tom. Exciting scenes are shown as the sheriff finally trails his man to the cabin. Brown sees the posse coming and gets away, but is captured in a running fight.

Touched by the grief of the little boy, the sheriff takes Tom and gives him a home. The boy tosses in his bed, unable to sleep as he thinks of his father in jail. He cautiously gets up and, securing a rope, a file and his father's belt and pistols, he makes his way to the barred window and manages to hand them to his father.

Securing his horse he gallops away, riding hard all night. The devotion of his boy and the big-heartedness of the sheriff have shamed him beyond measure, and he writes the sheriff a letter telling him that henceforth he will follow the right path, and when he has redeemed himself he will send for Tom.

A theatre that will be the smallest in New York is to be built in the yards of two old dwellings at 66 and 68 West Thirty-eighth street. It will accommodate 266 people. The orchestra will hold 98, the balcony 91 and the gallery 77. The stage will be 19 feet wide and 14 feet deep and will be devoted to vaudeville and moving pictures. The theatre is being built by the Rhinelander estate, which owns the property, and is being done for Paul D. Leighton, who has the lease.

"I saw a real uplifting picture at th' 'Spare Moments Theatre' last night."

"How was that?"

"Fourteen hod-carriers had parts in the play."

* * * *

Our idea of really talented Scenario Editor is the one who can make it sound as if he spoke from personal experience when he informs his contributors that riches do not bring happiness.

SLIDES

¶ Announcement - Advertising, something that pleases the eye. Slides like you can't buy without you follow the crowd to

Niagara Slide Company
Lockport, N. Y.
Catalog Free Box N

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING PHOTO ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 817 1815 CHELSEA

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MIATT PROCURES PATENTS
1868-1912

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

The Thanhouser Three-A-Week

SUNDAY, OCTOBER 13

"Dotty, The Dancer"

A musical comedy man is one of the talent at a rich man's home, and is smitten with the daughter of the house, who reciprocates his affection. Of course, the difference in their positions makes marriage out of the question until—a wig and a female dancer's costume turns the trick.

TUESDAY, OCTOBER 15

"When Mercy Tempers Justice"

A refined theme, refinedly treated, and certain to win the approval of the most discriminating audiences. Such films as this gain the "pictures" new friends, and from the best classes.

FRIDAY, OCTOBER 18

"For the Mikado"

A story of Japanese patriotism that is made the more understandable by the recent tragic ending of General Nogi, caused by the demise of his ruler, the Mikado. The loyalty of a timid Jap woman (Miss Takagi) to her husband and her country causes her to sacrifice her life without a tremor.

And Then These Two-Reel Features:

TUESDAY, OCTOBER 29

"PUT YOURSELF IN HIS PLACE," a human interest film in the "East Lynne" class. Adapted from the book of CHARLES READE.

DATES SHORTLY

"THE STAR OF BETHLEHEM," a Thanhouser Masterpiece—that's all.

"FOREST ROSE," a realistic filmatization of EMERSON BENNETT'S thrilling story of pioneer days in the West.

"THE WOMAN IN WHITE," the best known of all WILKIE COLLINS' novels.

Thanhouser Company, New Rochelle, N.Y.

The Film Supply Company, American and Canadian Agents.

ADVERTISING MATTER FOR

DUBLIN DAN

THE IRISH DETECTIVE

Includes two kinds of One Sheets, Three Sheets, Colored Announcement Slides, Illustrated Heralds and Half-Sheet Lobby Displays in Three Colors, Showing a Large Reproduction of the Popular

BARNEY GILMORE

who is featured in the title role of this thrilling and sensational melodramatic masterpiece.

Sample copies of excellent literature

FREE TO EXHIBITORS AND STATE RIGHT BUYERS

Fertile, Exclusive Territory Still Open.

REGULAR RELEASES

FILM SUPPLY COMPANY

THE GOLD BRICK (Comedy)
Released Wednesday, October 16

THE MAVERICK (Melodrama)
Released Friday, October 18

THE HIGH COST OF LIVING
Released Wednesday, October 23

Solax Company

FORT LEE, NEW JERSEY

FILMS OF FULFILLMENT

LOVE'S TEST

Its Popularity Will TEST the Seating Capacity of Your Theatre
When You See a Good Thing—GO FOR IT

Seeking a Cupid without cupidity—A Dolly Dollars who wants to be loved for herself—Finding a nature's nobleman while disguised—Loyalty that would endure a life of bread and cheese and kisses—Love laughs at locksmiths in the form of a shrewd father.

IT LASSOES THE INTEREST

THE TIE ETERNAL

An agreeable variation of the "Eternal Triangle"—Showing the indivisibility of the marital unit—The child versus divorce.

Saturday, October 5th—LAUNCHING OF THE IMPERATOR and HARVESTING IN THE NORTHWEST.
Saturday, October 12th—REUNION WEEK IN ELI TOWN AND THE COTTON INDUSTRY.
Tuesday, October 15th—BEETHOVEN.
Thursday, October 17th—THE LEGEND OF CAGLIOSTRO.
Saturday, October 19th—THE PANAMA CANAL AND TOPICAL.

GAUMONT COMPANY

Flushing, New York

FILM SUPPLY CO. OF AMERICA, Sole Distributors.

FILMS OF FUTURITY

FILMS OF FELICITY

OCT 16 1912

MOVING PICTURE NEWS

VOLUME VI
No. 15

OCTOBER 12
1912

LIBRARY OF CONGRESS
OCT 17 1912
PERIODICAL

PRICE TEN CENTS

PEARL WHITE
Leading Lady, Crystal Films

GAUMONT

"GREAT EVENTS"

THE PANAMA CANAL and The NAVAL REVIEW at NEW YORK

A SPLIT REEL--SATURDAY, OCT. 19th

The greatest engineering feat of any age. A task colossal whose near accomplishment by Americans rouses pride in every patriot. The views of our warriors of the sea will be an inspiration to every one with the red, white and blue in their veins.

ANNOUNCEMENT OF RELEASES

Saturday, Oct. 12—THE COTTON INDUSTRY and SPECIAL
Tuesday, Oct. 15—BEETHOVEN
Thursday, Oct. 17—THE LEGEND OF CAGLIOSTRO
Saturday, Oct. 19—THE PANAMA CANAL and the NAVAL REVIEW OF NEW YORK
Tuesday, Oct. 22—A COUNTRY SCANDAL
Thursday, Oct. 24—LOVE AND CALINO MARRIES A SUFFRAGETTE

THESE RELEASES WILL NOT RELEASE YOU FROM THE MORAL OBLIGATION OF OBTAINING THE BEST IN MOTION PICTURES

COPYRIGHT PROTECTS ALL OUR FILMS
INFRINGEMENTS WILL BE VIGOROUSLY PROSECUTED

Gaumont

GAUMONT CO.

Flushing, N. Y.

FILM SUPPLY CO. OF AMERICA, Sole Distributors

Gaumont

GENUINE "101" BISON HEADLINER

"The Colonel's Ward"

IN TWO REELS——RELEASED OCTOBER 25

SENSATIONAL PIONEER MILITARY SUBJECT

NEW YORK MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

KEYSTONE FILMS

MACK SENNETT **FORD STERLING**
MABEL NORMAND **FRED MACE**

Supported by a Strong Company

"The Ambitious Butler" AND "The Flirting Husband"

A split reel comedy with a thousand laughs, released MONDAY, OCTOBER 21

KEYSTONE FILM COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

BRONCHO FILMS

"The Story of the Savage Modock Mine"

Sensational western story with tense situations.

RELEASED WEDNESDAY, OCTOBER 23

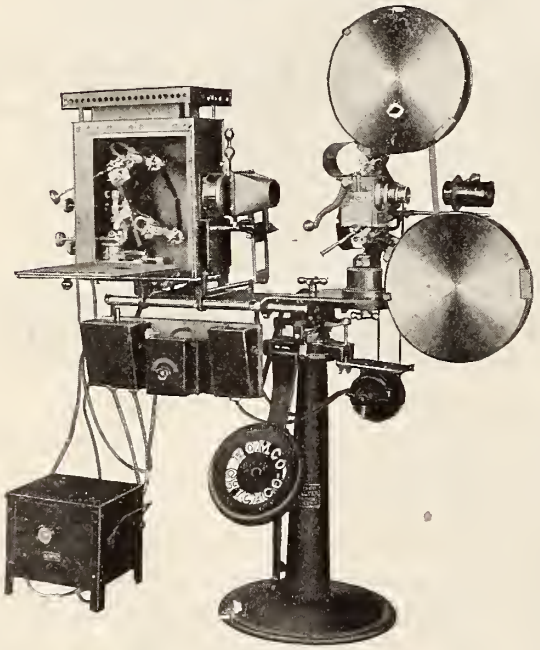
BRONCHO MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

In writing to advertisers please mention "MOVING PICTURE NEWS"

MOTIOGRAPH QUALITY
HAS NEVER BEEN QUESTIONED

WE WANT YOU to compare THE MOTIOGRAPH with any machine selling near the same price—

WE WANT YOU to learn that WE USE NO COMPOSITION METAL IN OUR CONSTRUCTION — IT IS NOT GOOD ENOUGH to match up to the HIGH STANDARD QUALITY which has so firmly established the reputation of this machine.



THREE DISTINCT EQUIPMENTS
THREE DISTINCT PRICES
BUT ONLY ONE QUALITY OF MATERIAL AND WORKMANSHIP

EQUIPMENT PRICES

1002—A, without motor and seat.....$250.00
1002—D, complete with motor and seat..285.00
1002—M, completed Massachusetts Special with motor and seat and enclosed mechanism..... 300.00

You can buy direct from us—or from your nearest exchange.

THE ENTERPRISE OPTICAL MFG. CO.
568 West Randolph Street, CHICAGO, ILL.

SOLAX

SECURE BOOKINGS FOR THE BIG PRODUCTION

DUBLIN DAN

THE IRISH DETECTIVE

By communicating with us for names of Exclusive

TERRITORY BUYERS

Feature buyers can purchase some good states—which have not as yet been sold—wire quick for terms and information. Abundance of advertising matter in circulation. Three sheets, two kinds of one sheets, announcements slides, heralds, and half-sheets, lobby displays with large reproduction of the popular idol.

BARNEY GILMORE

The King of Melodrama—Playing the Title Role.

ANOTHER BIG FEATURE COMING —A BIG EDUCATIONAL SUBJECT

"MAKING AN AMERICAN CITIZEN"

Regular release of Friday, November 1. A powerful story of compelling forcefulness. A great American theme—throbbing with human interest.

Released Wednesday, October 23d
"THE HIGH COST OF LIVING"

Released Friday, October 25th
"THE IDOL WORSHIPER"

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

SOLAX

PATHE CAMERA

Four Magazines, Carrying Case, Zeiss-Tessar Lens, Brand New, For Sale. Will ship privilege of examination 25% down. Address A. A., 31 West 46th St., New York City.

1000 Reels
FILMS FOR SALE
$2.50 Per Reel Up.
Many Bargains.
ACME FILM CO., INC.
130 West 37th Street, N. Y. C.

LOCAL MOTION PICTURES MADE FOR
10 CENTS
PER FOOT.
SPECIAL EVENT FILM MFRS. CO., Inc.,
248 WEST 35TH ST.,
NEW YORK.

TUESDAY, OCT. 15TH
"ALL FOR JIM"
A POWERFUL MODERN DRAMA.

MAJESTIC

SUNDAY, OCT. 20TH.
"CAPTAIN BEN'S YARN"
SOMETHING NEW IN COMEDY—A STUPENDOUS PRODUCTION.
—COMING—
Oct. 22—"Love and War"
Oct. 27—"The Tree Imp"
Oct. 29—"A Woman Alone"
Nov. 3—"Weary's Revenge"
Nov. 5—"Cupid on the Job"
Nov. 10—"The Deacon's Shoes" and "His Cook Lady"
The Majestic Motion Picture Co., 540 West 21st Street, New York City

NOW READY
BUNYAN'S PILGRIM'S PROGRESS
One Sheet Lithos and Excellent Lecture.
Send for Circulars and Prices.
A. J. CLAPHAM. 130 West 37th Street, New York

When You Consider MAKING MOVING PICTURES

Remember That Every Manufacturer of Note Has Equipped His Factory with

WILLIAMSON MOVING PICTURE CAMERAS, PRINTERS AND PERFORATORS

SOLE AGENTS
WHYTE-WHITMAN COMPANY, 36 East 23rd St., New York City

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co., Universal Film Mfg. Co., Solax Co., Kalem Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses have installed the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.
No. 9½ JOHN ST., NEW YORK CITY

In writing to advertisers please mention "MOVING PICTURE NEWS"

KINEMACOLOR
FILM SERVICE

EXCLUSIVE SERVICE FOR YOUR TOWN
ONE SERVICE TO EACH TOWN

Special Supply Topical, Educational, Travel, Fashions

AMERICAN ACTED DRAMAS and COMEDIES

EVERY ONE A HEADLINER

Write or Wire for Our EXCLUSIVE PROPOSITION

KINEMACOLOR CO. OF AMERICA 1600 BROADWAY NEW YORK

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MIATT PROCURES
PATENTS
1868-1912

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

In writing to advertisers please mention "MOVING PICTURE NEWS"

© CL.B259353

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **October 12, 1912** **Number 15**

SCHOOLS? SCHOOLS?

SCHOOLS, do I say? Yes, I say schools, because as such they are known at present, but I do not say what schools, or describe them, except to say that they are there to aggravate the temperament of their dupes and to make easy marks of them, while proprietors smilingly pocket the cash which they are taking under false pretences. The sooner the Post-Office authorities and the Federal powers make an inquiry into these schools (?), the better it will be for a gullible public. I have had many people, prospective actors and actresses, scenario writers and moving picture operators, call in to see me to obtain evidence as to the value of these so-called—illegitimate—schools. I have always advised everyone to keep their money in their pockets, and read the current literature of the day, as by so doing they will gain greater knowledge and more advantage, as well as save themselves a vast amount of ill temper and distrust in human nature.

There is, first of all, the school that attempts to make playwrights out of illiterate innocent people, and whose advertisements appear in some of the highest-class journals of to-day, whose sole object is to get the ten, fifteen and twenty-five dollars for the course, well knowing that it is an impossibility to make scenario writers out of those who take their course. There has sprung up so-called operators' schools which take a fee from the operator, or the would-be operator, teaching him how to thread up a machine and general knowledge; then, by some hocus-pocus crookedness, getting a license granted to the operator after six weeks' instruction. I have often wondered where the graft for this work goes to, and how it is possible for these schools to get city licenses when operators who have been in the business for five and six years and who, with all their experience, are turned down as failures. Will some of my readers tell me why, because I want to know?

Last, but not least, the cause for my writng this article is the latest school, which professes to teach young girls and women how to act before the camera. Three ladies recently called in my office asking for information of a school for moving picture actors in the neighborhood of 145 West 45th Street, and asked if it was possible to learn and get engagements afterward for the sum of $10. I told each of them that if they had any merit and would go to the manufacturers direct, they would be able to save $10 and much more besides. This much more besides is taken from them in this way: It is a well-known fact that the majority of the manufacturers pay their help $5 a day to pose in pictures. This school of which I speak is also acting as an agency to send young starving girls to pose in pictures. They collect the $5 and give the girls $2, netting them $3 commission. Is this honest? Not being satisfied with this, every time the girls pose they demand another $3, and if they are foolish enough to accept it the girls get $2 instead of $5. Again, is this honest? I should say no, it is not. It is the most dishonest transaction it is possible to conceive.

To give a case in point, one of the actresses who have placed themselves in this agency received $2 for the first time she appeared at one of the most reputable companies in the city, and the school pocketed $3. The second time she was "called," and she went to the agency's office to collect her fee. She received the two dollars, and when expressing surprise was kindly told that the call boy received two dollars of this three and the agent only received one. She immediately demanded the full fee, but did not get it, although she did get another two dollars, the agent pocketing the one dollar.

Now, ladies of the profession of moving picture actresses, I do not believe there is a single manufacturer in the industry who desires to go to an agency of this character to obtain actresses or other help, and I do not believe one of these manufacturers, if they know the true facts of the case, would ever countenance the call boys, the acting school or the acting agency to fleece you poor innocent lambs, and by so doing get rich quickly themselves. It is my intention to bring all of these cases to the attention of the manufacturers in the city, and if you will let me know by letter—all of you—those who have been here, and those who read these notes, I will take your cases up personally and see that such swindling propensities are put to an end.

Alfred H. Saunders.

Seated, left to right: C. A. Willat, treasurer; John Bunny, First Vice-President; King Baggot, President; Calder Johnstone, Corresponding Secretary; Harry R. Raver, Recording Secretary.
Standing, left to right: C. Jay Williams, Herbert Brenon, Lawrence McGill, Oscar C. Apfel, Tefft Johnson, William Robert Daly.

THE SCREEN CLUB

The Screen Club held its first election of officers and Board of Governors on Saturday evening, September 28th, at Bryant Hall, when the following were elected: King Baggot, President; John Bunny, First Vice-President; G. M. Anderson, Second Vice-President; Arthur Johnson, Third Vice-President; Calder Johnstone, Corresponding Secretary; Harry R. Raver, Recording Secretary; C. A. Willat, Treasurer; and the following to serve on the Board two years: William Robert Daly, Lawrence McGill, Herbert Brenon, and Victor Smith; and the following to serve on the Board for one year: Tefft Johnson, Pierce Kingsley, Oscar C. Apfel, and C. Jay Williams.

The meeting was the most enthusiastic of any which have been held, and following the nominating speech of John Bunny, who had the honor of naming Mr. Baggot as President, the hall resounded with cheers for over ten minutes. Mr. Baggot made a stirring speech of acceptance, his remarks being straight to the point, full of sincerity, and positive conviction.

J. H. Gerhardt, of the Dramatic Mirror, acted as Vice-Chairman during the meeting, wielding the gavel in such an entirely satisfactory manner that there could be absolutely no cause for criticism of the way in which the business of the evening was conducted. Mr. Gerhardt's rulings were strictly in accordance with parliamentary procedure and the Club owes him a debt of gratitude for his services.

Following the election the officers and the Board held an informal meeting and on the following Thursday night, their first regular meeting at which the prominent Ways and Means Committee was appointed, this Committee including King Baggot ex-officio; John Bunny, Calder Johnstone, Harry R. Raver, C. A. Willat, Herbert Brenon and Oscar C. Apfel.

The matter of a Club house was the chief topic of discussion and, after the meeting of the Board, all of the members visited a house on West 45th street which was tentatively agreed upon as acceptable for all Club purposes. The Board instructed the President and the Ways and Means Commitee to take definite action regarding this matter and it can be safely stated that within a month's time the Club will be comfortably located in its first home.

To those readers of the Moving Picture News, who may not be familiar with the objects of the Screen Club, it can be briefly stated that the membership of the Club includes motion picture actors, authors, directors, owners, and managers of motion picture plants, authors of photo plays and scenario editors, newspaper and publicity men and camera men.

The charter initiation fee is $15.00. The resident annual dues are $12.00, payable half-yearly in advance. The non-resident dues are $6.00, payable half-yearly in advance. A life membership costs $100.00, and at the meeting referred to the Corresponding Secretary had the pleasure of announcing receipt of two checks for life membership from Mr. Carl Laemmle, President of the Imp Films Company, and Mr. P. A. Powers, President of the Powers Motion Picture Company.

Unfortunately the Temporary Treasurer, Frank Powell, was unable to accept the office of permanent Treasurer, which was duly tendered him, owing to the fact that he is going to the Coast within a few weeks' time as a director of one of the leading motion picture companies. The Screen Club owes Mr. Powell a large debt for his untiring efforts in behalf of the Club, and it is to be hoped that next year he will be able to accept office.

The next meeting of The Screen Club will be held at Bryant Hall, on Saturday, October 26th, when all who have not as yet enrolled as charter members will have the privilege of so doing.

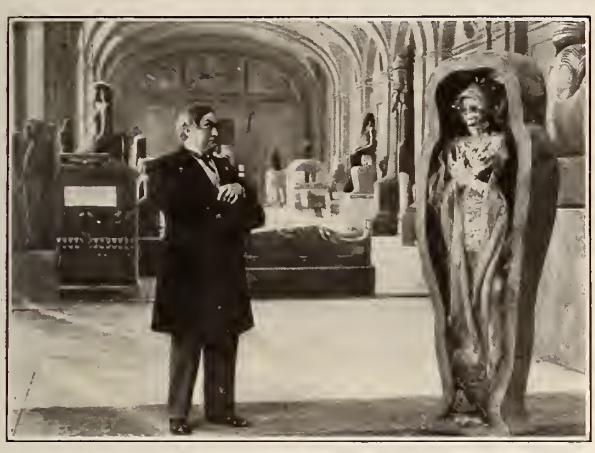
THE VENGEANCE OF EGYPT

(Gaumont Three-Reel Production)

The above production from the Gaumont Company is startling and original in theme, and gruesome, too. It is a wonderful film and well worthy of the magnificence which has been expended in its production.

It is not a hand-colored, but as a black-and-white it far surpasses many of the previous splendid productions for which Gaumont is famous.

The trouble in the story starts with the desecrating of a mummy by taking a ring from its finger. This was done by an officer of the army of Napoleon, then in Egypt, who after sending it to Paris as a gift to his sweetheart, succumbs to the ravages of the plague, thereby bringing sorrow and disaster into the life of his beloved.



AFTER AN ABSENCE OF MORE THAN A CENTURY THE RING IS ABOUT TO BE RESTORED

After a lapse of thirty years we find the girl unmarried and centering all her affection and attention on her nephew, who in rummaging through his aunt's desk finds the ring.

Again the ring leaves in its wake a trail of sadness, for the young man, struck by its oddity, and in spite of the fact that his aunt bids him return it to its place in the drawer, brings it as a gift to his beloved as she sits by the evening lamp in her room at home. But, alas! the happiness of the possession was destined to be short-lived, for even then behind them, through the mullioned window, showed the sinister features of the strangler.

With other stolen valuables the ring is brought by the murderer to the shop of an antiquary. The old man, suspecting that the ring is stolen, frightens the murderer into giving it to him. After the ring has been placed on his bony finger and he attempts to withdraw it, he finds that it has tightened, and in wrenching it off the skin of his finger is grazed to bleeding. Blood poisoning sets in and in the morning the old man is found dead.

At the auction sale of the effects of the antiquary a young man buys the circlet of catastrophe, intending to present it to his sweetheart, but is shot by his rival as he paddles up the river to the trysting place.

After many years have elapsed, and it is now 1912, a young man and woman gathering water lilies in the river find the ring encircling the stem of a beautiful blossom. It is again used as the token of a future married happiness that is never to be realized, and the aeroplane in which the young man takes his sweetheart for a flight is wrecked and both are killed.

HER ADORED DEAD FROM THE PLAGUE! BUT WAS IT NOT IN ACCORD WITH THE RING OF THE DREADFUL DREAMS?

The mother takes the ring from the cold finger of her daughter and places it upon her own, and the Nemesis of the ring, still active, she and her husband, while riding in their automobile, are precipitated over a high precipice and killed instantly.

A fisherman pushing his net through the surf which ran at the foot of the precipice finds the ring. An Egyptian scholar to whom he shows it recognizes it as belonging to the mummy Emestris, which by a queer coincidence is then in Paris.

As the ring is restored to the withered finger of the mummy, it seems to the scientist's imagination that the features of the gruesome thing actually relax, that a softened expression takes the place of that of hatred, and that the mission of the avenger being finished it lapses into the satisfied stupor of the ages

This release is very exceptional—a wonderful production.

THE ENTERPRISE OPTICAL MFG. CO.

In a recent interview with the writer Mr. Woodward the Manager said regarding their new model 1913 machine:

There seems to be some misunderstanding, as regards our having discontinued the 1912 model Motiograph Moving Picture Machine, with the appearance of the 1913 model on the market, and as we can well appreciate the widespread circulation that you have, as a means to advise the public generally, we would appreciate it very much, if you will publish prominently in your reading columns the fact that with the appearance of the 1913 Model Motiograph Machine on the market, on August 17th, 1912, we discontinued the manufacture of the 1912 model.

Kindly mention the fact that, with the appearance of our Advance Supplement of the 1913 Model, all previous price lists and catalogs were made void.

We are still in a position to furnish repair parts for all previous Models of the Motiograph, on short notice, and suggest to your readers that it is wise to always furnish the manufacturer with the serial number of the mechanism when ordering a repair part.

New York, N. Y.—Great Eastern Film Exchange Co., capital $10,000. Incorporators: Adam Kessel, Jr., Charles Bauman and Charles Kessel.

No one had ever heard him speak a word so they dubbed him "SILENT JIM". Then one day he told his story just as ECLAIR will re-tell it in a forthcoming Feature Release

THE KINEMACOLOR COMPANY

After months of silence on the part of the Kinemacolor Company of America, it is announced that the producers of these wonderful natural color motion pictures are ready to enter the regular motion picture field. The publicity department states that during the months of preparation for their film service they have completed 311 subjects of one, two and three reels each, and that all of these are now on the market.

There have been many rumors regarding the policy of the Kinemacolor Company, and much interest was excited when they took an expensive suite of offices comprising the whole floor of the Mecca Building at Broadway and Forty-eighth street. This elaborate headquarters contains the finest private exhibition room in the world, a regulation safe deposit vault in which 2,000 reels of film can be stored, machine rooms, inspection rooms, and every other necessity for active competition. In addition to this are the luxurious private offices from which the department heads direct the varied Kinemacolor activities all over the country.

VIEW OF OFFICES

EDUCATIONAL FILM DEPARTMENT

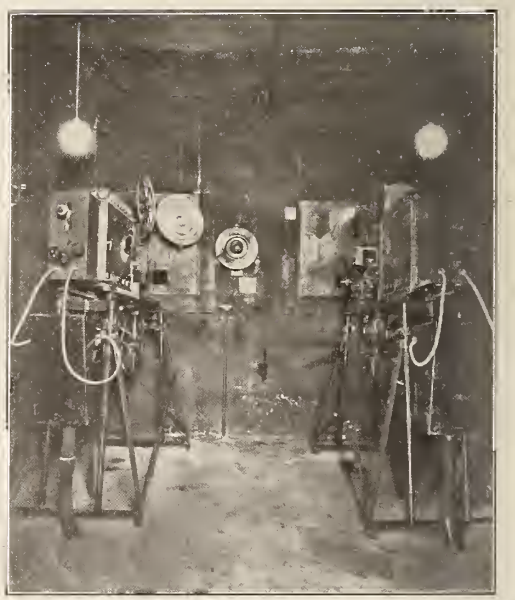
Henry J. Brock, the president, in pursuing his policy to make Kinemacolor "pictorial presentation perfected," several months ago engaged David Miles, one of the best known directors of the motion picture industry, and put him in charge of the dramatic departments. Mr. Miles has had working under him for the past four months an aggregation of motion picture artists divided into three very fine companies, each with a competent director. As a result, the Kinemacolor Company now has a splendid supply of American acted dramas and comedies ready for release in their regular film service.

These American acted productions have completed the Kinemacolor film library for service, because for some time they have had on hand a large stock of foreign dramatic subjects, travels through the most interesting parts of the world, topical subjects of current interest, and some animal, bird and fish studies that are truly remarkable for their reflection of the marvelous workings of nature.

A representative of the company told the writer that the company received many applications for film service as a result of the advertising sent out last week, a large percentage of these replies being sent by telegraph. Contracts are being closed, and the Kinemacolor film service will be established immediately in the better class of moving picture and vaudeville houses.

Pursuing their policy of extension, Mr. Miles recently has established three more dramatic companies to work at the Whitestone, L. I., studios, and generally through the Eastern States, while he has personally taken the three original companies, comprising seventy members, on a Western tour. Two of these companies are to proceed at once to the new Kinemacolor studios at Hollywood, Los Angeles, where they will be permanently established. The third will create productions which have been

PROJECTING ROOM



PROJECTING MACHINE BOOTH

prepared for months, using the glorious wonderland of the Grand Canyon for a background. The color films will catch every glory of this paradise on earth, and the scenarios to be worked out there are said to be tremendously effective. This company will later take side trips to all parts of California, New Mexico and Arizona, where useful "local color" may be obtained. Anita Hendries Miles will accompany the Western party as general scenario editor.

After Mr. Miles has started the companies at work, he will leave them in charge of Frank Woods and Jack Le Saint, both well known directors, and he will return to make up new companies in the East. Being the only Company to produce the colors of nature it will be necessary to make as many productions as half a dozen of the "black and white" companies combined.

Among the artists who went West with Mr. Miles are many familiar names, including the Misses Mabel Van Buren, Stella Bazetto, Ruby Ross, Ethel Davis, and Lainda A. Griffeth, also Messrs. Gaston Bell, Chas. Fleming, Jack Brammall, Chas. Haydon, Wm. Brown, Guy Oliver, Ceceil Magnus, Robert Broderick, Ernest Joy and Murdock McQuarrie.

"THE HOMECOMING"

Eclair, Release October 22

One thing which impressed the writer about this release was its clearness in construction. It is a sort of story which could have most easily been ruined through any slighting of technical development. Not that we are sticklers for technique, yet we have long held to the argument that a better mastery of fundamental picture play rules would have saved many a story, which otherwise was a wanton failure.

The writer for one favors the striking little sequent tableaus which the director has worked in, to put over the

feeling of the story rather than to resort to the much-abused sub-titling habit. They are short but telling. They are "picture dope" to use the inside expression.

The story, while rather conventional, takes a new turn which saves it from the commonplace. The work of all is clever, sincere and convincing. And that little Clara Horton, the "Eclair Kid," they proudly call her at the studio, is perfect. She works with a perfectly unconscious feeling of the camera. Not a sign of childish conceit is apparent in her enactment and her sweetness is ingenuously genuine.

The story deals with the treachery of a young broker in shifting the blame of certain criminal manipulations upon his elder partner, who is "sent up" for ten years. During his servitude his thoughts turn to revenge until it becomes an obsession.

He is released and sets about to kill the informing partner only to be prevented by a child whom he learns is of his own flesh and blood—his own granddaughter.

THE HIGH COST OF LIVING (SOLAX)

And there's little to earn and many to keep.
For men must work and women must weep
Kingsley.

If the tariff had been revised downward—if instead of protecting by an equalizing tariff, such "infant" industries as the Standard Oil Company, the American Tobacco Company, American Woolen Company, the Armour's Beef, and U. S. Steel Corporations and such other "weak little" combinations, the poor man would perhaps be contented and be able to look the landlord, butcher, the grocer and the baker square in the face. As it is, within the last few years prices of the necessities of life have been soaring while the scale of wages has not kept pace

with the increased cost of living. "The rich man has been growing richer and the poor man poorer."

This condition of affairs is the thesis of the Solax production, "The High Cost of Living," the release of October 23d. Joel Smith, an ironworker, has given the best years of his life—almost half a century—to his employer. He rises to be foreman of the foundry but because of mental limitations does not reach an influential or remunerative position. He works steadily and while rents go up and the cost of foods advance, old Joel is in a rut. For ten years he hasn't had an increase in salary. Nor have the men who worked alongside of him been more fortunate. Joel would have continued in the rut but for the active dissatisfaction of the younger men in the foundry.

They decide to rebel against existing conditions—to strike—if their employer does not meet their demands for a general increase in wages. Because of his age and influence with the head of the firm, Old Joel is sent to the boss. While Joel is received with cordiality, the boss is firm. He asserts he cannot meet the demands of the men, and the strike is declared.

Poor Joel, although he can little afford it, joins the men. After several weeks of idleness, he is in desperate straits. He either has the alternative of starving or else beg—something he is too proud to do. As a last resort, when he sees his suffering widowed daughter and her children before him, he decides to go back to the forge.

Serious consequences develop, and Joel finds himself an object of pity before a judge and jury. The story is full of heart interest, of poignant suffering, of truth and of wisdom.

PHILLIPS SMALLEY

LOIS WEBER

TWO CLEVER FAVORITES

The faces represented in the above cuts are no doubt well known to all our readers.

Phillips Smalley and Lois Weber are among the most magnetic of motion picture players—eminently clever and versatile. They have recently taken leave of the Rex Motion Picture Co., after spending 80 weeks in the employ of that company, playing leads.

Miss Weber in addition to playing leads, acted in the capacity of directress at the Rex Studio for several months, and is also a clever scenario writer. "The Lash of Fate," "The Derelict," "The Price of Peace," "Modern Slaves," are among the many stories which she has written for the moving pictures; all of this with five years dramatic experience prior to entering the moving picture profession, and two years with the Gaumont Talking Pictures as leading woman and directress go to prove Miss Weber's value as a most versatile and clever woman.

And Mr. Smalley's repertoire of experiences is quite as interesting as Miss Weber's. The following will tell the tale: Six months with Reliance, five months with Kalem, one year and a half with Gaumont Talking Pictures, leads and directorship; twenty years' dramatic experience, including three years with Mrs. Fiske, three years with Savage, one year with Shuberts, heavy for Elizabeth Tyree (H. B. Harriss), one year with Lieber & Co.

A TANGLED MARRIAGE
Crystal Films

ALL FOR JIM
Majestic release October 15th.

WILLIAM LORD WRIGHT'S PAGE

IN commenting upon the fact that Lillian Russell may appear in moving pictures, a New York theatrical critic, whose syndicated letter is widely circulated in the West, writes the following paragraph in his weekly comments:

> "Actors evidently have feared that moving pictures would hurt their dignity, for they have been slow in appearing in them. Nat Goodwin and May Buckley have been the only two who were willing, but now that Lillian Russell has consented, no doubt there will be a rush."

The above effusion is just another case of a writer being ignorant of his subject. For the supposed theatrical expert to assert that Nat Goodwin and May Buckley have been the only two who were willing to pose in the pictures, proves that the word "critic" is a misnomer. We suppose that Bernhardt, Rejane, Walsh, Gilmore, Wilder, Bunny and many others are not actors and actresses in the opinion of this writer. Any moving picture manufacturer could show this "authority" long lists of the names of excellent actors and actresses who are only awaiting an opportunity to engage in moving picture work. The stars of to-day on the moving picture screen are also Thespians of the highest type. The reason they are not supplanted by other headliners from the "legitimate" is because Baggott, Lawrence, Turner, Johnson and the rest can do the difficult work required in a much more meritorious manner.

* * * *

Exhibitors of the Buckeye State are conferring for the purpose of cutting down the length of the programme in many Ohio cities. President Neff, of Cincinnati, attended a meeting of exhibitors in Springfield, Ohio, last week and spoke regarding the plans of Cincinnati exhibitors. The Springfield exhibitors propose giving the Sunday laws a test, as was done in Dayton, Columbus, and Cincinnati, and which in every case resulted in victories for the moving picture theatre managers. It is likely that a rule will be made that no picture programme extend over 45 minutes. At the present time, some Ohio exhibitors put on a programme of films for five cents admission that lasts more than an hour, and this is too long to make a legitimate profit. Ohio exhibitors are discovering that in many of the smaller cities of the state the public has been wrongly educated. A song and two reels of first-class pictures is abundant entertainment for five cents. Most of the exhibitors in the inland cities have been presenting an illustrated song and three reels for a nickle. The programme has been cut to two reels with disastrous results. It was tried for a week recently in several towns and then the three-reel programme was resumed. Perhaps if the exhibitors would be firm on the two-reel proposition, the Ohio picture fans would soon recover from their demands for "something for nothing." The public should be educated to pay ten cents for a programme of three good films. It's a cheap entertainment at that price.

* * * *

It remains for a lady manager of a moving picture theatre in Garrett, Ind., to outwit reformers who attempted to close her theatre on Sunday. The reformers (God save the appellation) served notice on the theatre management the other Sunday evening that if the house was not closed arrests would be made. However, Miss Leah Little, who owns the Little Theatre, was not to be daunted, and conducted her show as usual. Instead of charging the usual admittance, it was a free-will offering. Although the instigators of the closing ordinance had promised to have Miss Little arrested the following Monday morning, they failed to do so. The Little Theatre has proved too little to hold the Sunday evening attendance. Other Indiana exhibitors say they will follow her example. It is said that the free-will offering totals a larger sum than if straight admission prices were demanded.

We were glad to receive the following letter from Lois Weber:

> "Was 'The Great Man' referred to by the editor of the Ohio State Journal as having been seen in a moving picture recently, as quoted on your page, the Prophet, in 'A Prophet Without Honor,' written and produced by me while a member of the Rex Company the past Summer? If so, does it not bear out my old contention that the best pictures are not those of sustained suspense or terrific climax? For the picture was a simple story, told in simple fashion and without either of the usually sought dramatic features."

We had the "Prophet Without Honor" picture in our mind when we read and clipped that editorial and undoubtedly the editorial writer was actuated by the same film. When the cynical newspaper man, harassed and overworked, is influenced enough by a moving picture to return to the office and editorially pour out the sentiment for the benefit of thousands of others, there is certainly something refined and elevating in that same moving picture story. Lois Weber's old contention as to the "terrific climax" picture is well taken, and we have spoken in the past of this monotonous action. The simple story, told in simple fashion, is a story devoutly to be wished for in this hey-day of burning, pillaging, death struggles and "problems" so numerous on the moving picture screen. The quiet, convincing picture, containing a simple story of every-day life comes as a too-infrequent relief to the factory product turned out with machine-like regularity in some of the studios. The editor of a great newspaper was agreeably surprised by the simple story told in a simple fashion. It relieved the monotony and he was delighted to tell others of a tale where the triangle was not inflicted and the lovers did not clinch in the climax. Let the simple story told in simple fashion become more frequent.

* * * *

Hon. John J. Lentz, former Democratic Congressman, lives in Columbus, Ohio. He is an attorney for the Ohio Exhibitors' League. He is also a national character in Democratic politics. Mr. Lentz made an assertion at the National Convention of Moving Picture Exhibitors at Chicago, which has been turned and twisted considerably. Here is what he said:

> "If every church in this land would put in a moving picture every Sunday, I believe we would all go. I would go myself if they would have the film there! It would be a drawing card for the churches. Not having the film in the church is the cause of empty pews."

And we are of the belief that before many months have passed that a majority of the churches in this broad land will have installed the moving picture screen. There are many elevating pictures that could appropriately be displayed in houses of worship. Kalem is about to release "The Life of Christ," taken in the Holy Land, and we are of the opinion that this picture is going to have a great deal to do with influencing the church congregations in favor of Cinematography as an incentive to church attendance and of impressing the Sunday school lessons upon the minds of the rising generation. One by one, the city churches are coming into the fold. It will not be long, with the assistance of Kalem, Pathe and other concerns making a specialty of Biblical subjects before almost all churches will accept the picture as an important educational adjunct in the religious cause.

* * * *

It is said that secret orders of this country are inclining more and more toward the moving picture in their initiatory work. It is claimed that several of the more important orders are to have special films manufactured which will play an important part in degree work. Impressive lessons to the candidate can be prepared with the aid of the moving picture.

INNOVATIVE

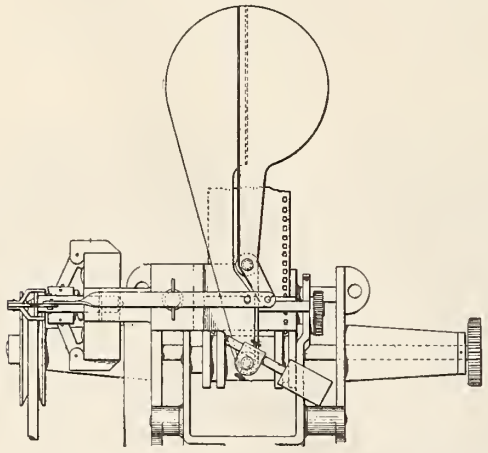
Recent Inventions, Letters Patent, Trade-marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

IN the Patent Office applications for the reissue of letters patent are regarded more stringently than ever, especially those designed to expand the scope of claims. Only bona fide cases of "inadvertence, accident or mistake" meet with favor, and of these "accident" is the best excuse. "Inadvertence" or "mistake" on the part of the applicant or his attorney in the preparation of the original application for Patent is not condoned. Furthermore, a delay of over two years from date of original patent is fatal to an application for reissue with broadened claims, unless unusually extenuating circumstances can be proven. In Ex parte Tilton (O. G. 182, p. 971) Commissioner Moore held "that the statement that applicant relied upon his attorney and the latter omitted to claim the invention as broadly as possible, and that applicant did not discover the omission at the time the patent issued, is insufficient to justify the grant of the reissue."

The law may be dry, but how about Stein v. Stein (N. Y. Sup. 1147)? Here's Hock!

Patent No. 1,037,188, to E. L. Aiken, of East Orange, N. J., assignor by mesne assignments, to Thomas A. Edison, Incorporated, of West Orange, N. J.

The invention relates to apparatus for the projecting of moving pictures. It is important that the celluloid film upon which the pictures are carried shall not be exposed to the heat, which accompanies the projecting light, for

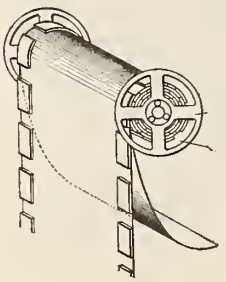


more than a brief interval of time. Ordinarily, since the film travels rapidly past the opening through which the pictures are projected it does not become heated to a dangerous extent, but in case the mechanism becomes deranged so as not to properly feed the film, or in case the operator fails to properly operate the said mechanism, the film may become ignited with disastrous results. Hence, the provision of improved means for automatically cutting off the beam of light from the film when the same is not being properly moved—said means being capable of application as an attachment to ordinary projecting machines now in use, and consisting essentially of a safety shutter actuated and controlled by the film and composed of two pivoted members situated directly behind the display opening and adapted to move away from each other to permit the light to pass, and to move toward each other until they overlap as shown in the accompanying view, in order to cut off the light when the speed of the film diminishes sufficiently to render the light dangerous thereto.

An absolutely fireproof film-rewinding machine driven by an electric motor is announced, which winds taut and evenly, obviating the scratches that are so objectionable in a "rainy" hand-wound film.

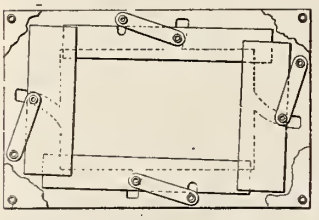
Dr. Isadore Kitsee, who took up the problem of synchronizing the phonograph and moving picture films as long ago as 1905, recently gave a very creditable exhibition thereof in Philadelphia. Seven years is not slow in the City of Brotherly Love.

Patent No. 1,037,192, to F. W. Battershall, of Albany, New York. The object of the invention is to effect the development of a roll of film while still carried upon the spool which is used for supporting it in making the photographic exposures in the camera, it being merely necessary to remove the roll from the latter and insert it without change in developing baths in the presence of actinic light. Thus the old dark room is dispensed with, as well as the newer method requiring special non-actinic apparatus. The film is carried on an opaque strip provided with spaced projections which separate said strip and film. The spool is also provided with end closures which exclude the light. The patent covers broadly the method, which comprises exposing and re-rolling with separated convolutions a roll of film in a camera and developing said roll of film before unwinding it after leaving the camera.



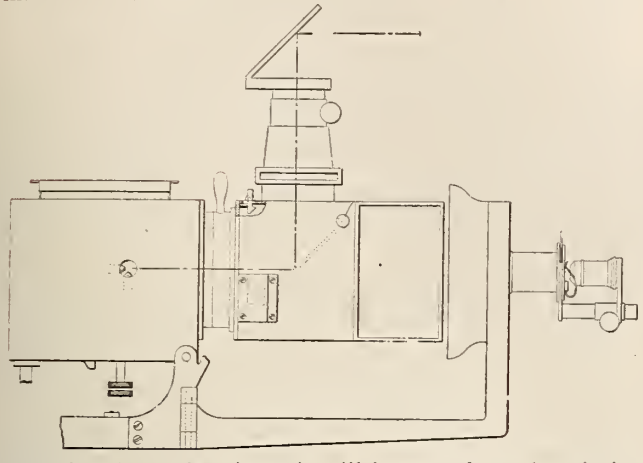
A camera for amateur use, adapted to take motion pictures as well as project the same, has been successfully introduced abroad. Glass plates are used instead of films. By turning a crank portions of each plate are exposed consecutively, the plate being fed, step by step, automatically, until fully exposed, when another plate is substituted automatically. After development, to project the pictures, the plates are replaced in the camera in proper order, a projecting lantern is placed behind the apparatus, and the crank is turned.

Patent No. 1,037,198, to R. L. Boyd, of Plainfield, N. J., relates to the printing of photographs in ordinary printing frames. In making prints from certain kinds of pictures, particularly such as show an expanse of water, the camera, especially if held in the hand, will usually have the picture upon the exposed surface in an inclined position, so that a horizontal line in the view, which should produce a horizontal line in the picture, will be tilted or inclined from the horizontal. The object of the invention is to remedy this, and also to provide means for shortening or enlarging either the foreground or the background of the picture in the print, and to this end movable screens are provided around the edges of the negative which may be adjusted so as to bring the edges of the print into proper relation with the horizontal and vertical lines in the photograph, or to modify the foreground or background. The adjoining illustration represents a front view of the device as used in an ordinary printing frame, parts being broken away to show the screens, etc.



Small electric glow lamps adapted for use as vest and coat buttons are in evidence, and obviously may be useful as well as ornamental, rendering another recent invention, the self-luminate keyhole, unnecessary.

Patent No. 1,038,349. To Elmor W. Goodrich, of Boston, Mass. The cut shown was inadvertently dropped out of the form last week. If readers will refer to last issue it will be seen from description that it is an exceptionally good device.



We shall be pleased to answer pertinent questions propounded by readers of the MOVING PICTURE NEWS.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

FLORENCE LA BADIE
Thanhouser Co.

GEORGE LARKIN
(Eclair)

George Larkin alias "The Picture Daredevil," is nursing a badly injured arm, which was occasioned by a jump from a cliff, which leap didn't work out just as planned.

Time was when the producers could substitute dummies for all hazardous feats, but the public soon learned to discern the trick of it, till now not a day passes but what some actor must take some bodily risk. And the most peculiar part is that they seem to grow to liking it, for the very next day Larkin repeated the almost self-same bit of death defiance in a scene belonging to "Silent Jim," a coming feature release by Eclair.

Washington, D. C.

The Paul J. Rainey African Hunt pictures have closed a successful visit of two weeks at the Belasco Theatre. The fact that these films were displayed before the Geographic Society here last season served to advertise them among the educators, scientists and professional and official circles of Washington, and many who were unable to see these wonderful views at that time welcomed the opportunity afforded them in this public exhibition.

One of the charms of the Rainey pictures is the absolute absence of pose and dramatic effects; everything is natural and has the appearance of being natural. There is nothing tiresome about these scenes as many had expected; the interest is kept up all the time. The wonder of the pictures is realized in the securing of such unusual bits of natural animal life, and the dangers encountered or risked by the camera man. There is scarcely another set of views which so graphically describes the domestic life of wild animals and the ways and means of the true hunter.

While the various reels pictorially tell the story of Mr. Rainey's hunt, the exhibition is made more intelligently understood by the explanatory remarks by Mr. Reginald Carrington. The method of introducing the men as they appeared on the screen, as well as the animals, gave a personal tone to the story. His frequent introduction of characteristics and customs of beasts, birds, and natives familiarized his audience with the country through which it was passing in a forceful and interesting manner. The fact that Mr. Carrington was able to pick out or eject some humor from the scenes on the screen broke the monotony of the otherwise quiet picture spectators, and added entertainment and realism to the exhibition.

Kankakee, Ill.—La Petite Moving Picture Theatre burned out.

For Those Who Worry O'er Plots and Plays

Horace Vinton, If You Please!

THE likeness of Horace Vinton which we print this week is not so very good. Honestly, Horace is a much handsomer man than the photograph that we "swiped" when he wasn't around. All jokes aside, Horace Vinton is **some** Script Editor and Director (kindly underscore some). He gravitated naturally from the "legit" into Picturedom. He likes the work; so do his employers. Mr. and Mrs. Vinton were vaudeville headliners before Vinton entered the studio. When asked

HORACE VINTON

for an interview, Horace broke the record by refusing it. To quote his own words: "I was not born on a farm; was never a soldier, a sailor, a miner, and I never sold 95 per cent. of the scripts I have written." Vinton bulged into the business way back in 1898, when he furnished scripts for Selig and Essanay. In 1910 he became a director and scenario man for the American Film Company. Later he transferred his affections to the Shamrock Film concern at St. Louis. Later he became editor and a director for the Comet Film Company. At present he is at liberty, but it will not be for long. Among the subjects Mr. Vinton has written and produced might be mentioned: "Bonanza King," "Pittsburg Millionaire," "Inventor's Model," "On the Wrong Scent," "One Minute to Live," "Checkmate," "Reddy's Redemption," "Romance in Old California," "Reggie Breaks the College Rules," "Tale of a Rubber Boot," "Reformed by Stratagem," "Two Women and One Man," and many others. Vinton has a host of friends among script writers who have appreciated his many little acts of courtesy and kindness in the past.

A Picture Play Contest

Mr. Ralph D. Stoddard, picture play editor of the Cleveland News and Leader, announces that awards amounting to $100 are offered by the Cleveland Daily News for the four best moving picture plays. The prize-winning scripts will be produced and exhibited in Cleveland theatres. The judges will give preference to plays that deal with the growth and progress of the Sixth City and it is requested that one or more scenes include a large number of persons. The scripts should be sent in between October 21 and 26. Cleveland writers will be given the preference in awarding prizes.

The Offer Withdrawn

Recently the Universal Film Company Script Reading Bureau offered to read, criticise and revise scripts free of charge. This department received an avalanche of inquiries concerning the innovation. We queried Hal Reid, then editor for the Universal, for additional details not given in his advertisement. He informed us that the "advertisement meant exactly what it said," and that there was nothing to add to it. However, Mr. Reid was mistaken. After his resignation as script editor the following announcement was made:

> "Owing to a change in the management of the Scenario Department of the Universal Film Manufacturing Company, the offer to read and criticise manuscripts free of charge has been withdrawn and no longer obtains, as it would burden the department with entirely too much work."

It is authoritatively asserted that the unusual offer was made by Mr. Reid without consulting the other members of the department and when he resigned, the editorial force did not feel that they should be expected to conduct a "university" for unknown authors out of the goodness of their hearts and free of charge. We advise our readers to forget that the free offer ever appeared. Editors have no time to personally edit and criticise every script that comes in, whether available or not, hence do not send scripts to any one of the Universal concerns with the expectation of free criticism and editing.

Some of the Reasons

A. W. Thomas, associate editor of the Photoplay Magazine, gives some of the reasons for rejections of picture play manuscripts:

> "Writers should bear them in mind and try and avoid each as far as possible. Not sufficient humor for comedy; too large a cast; plot too weak; too melodramatic; too improbable; too unpleasant; too conventional; too expensive to produce; not enough action; similar idea used before; similar to magazine story; not of the class desired and unable to pass censorship."

Appear nearly insurmountable difficulties? Not at all. After a time you will catch the hang of it and will almost unconsciously avoid the usual pitfalls.

Mr. Thomas also writes a few trite suggestions on the comedy subject, as follows:

> "The best sellers to-day are comedies. Can you write a comedy? Try it, for the producer will pay more attention to it just now than to any other, for good, clean, humorous stories are scarce. Don't write a story simply showing a series of situations or incidents, chases, upsets, 'accidents,' pranks and the like, but weave a plot about the situations that will bring understanding and amusement without resorting to the ridiculous."

In other words, put brains into your comic situations. Have at least the thread of a plot and hit off some frill or foible humanly and reasonably.

As to Plots

Poughkeepsie, N. Y., believes he is a good "plotter" and wishes to sell straight plots and not picture plays. He takes too seriously our recent paragraph about the very unusual bent of a certain man who is supplying an author with plot-germs for scripts. The custom will not hit one man in a thousand. Pathe is the only concern we know that will occasionally consider a plot scantily dressed. The weather is too chilly to let your plots go forth so attired. If you are a good "plotter" two-thirds of the battle is already won. You can learn the rest. Really you are more fortunate than the ma-

jority. Many have a superabundance of technique and no plot at all.

Writing Short Stories

Mr. Sargent recently suggested an idea that is worthy of more than passing notice. It has been in your mind to touch on the same subject. He believes that many a pictureplaywright can learn to write short stories because the training in the picture play field is a great schooling for those ambitious to succeed in short fiction. He is correct. If you can clothe your plots in correct wording, try the magazine field. If you have never sold a short story perhaps you will write a half-dozen before finding a market. However, if you keep at it, you may become successful in another lucrative literary field. Many who successfully write picture plays will never become successful writers of magazine fiction. Then reverse the statement. Then again: There are a number we can name who can write both short fiction stuff and picture plays successfully. Maybe you can, too. Try it.

Character

Character is shown in typewritten manuscripts the same as in hand-written. When the editor takes up a typewritten script, mussy, both single and double spaced, badly typed with a worn-out ribbon, he is not apt to read very far. He unconsciously receives the impression that the writer is a novice and that his unity of thought is about like the typewritten manuscript. Turn out neat copy. Either double or single space, never both. Use a good, fresh typewriter ribbon and do not use onion-skin paper. Be clean in your work and be clean in your thoughts.

The Magazine Writers

Some months ago we stirred up a rumpus by claiming that magazine writers would become successful in the picture play field and that many of them were turning to the new occupation. Our assertion is proving true. Among the famous authors who are now writing scripts are: Randall Parish, Molly Elliott Sewell, Albert Bigelow Paine, Bertrand W. Sinclair, B. M. Bower, Roy Norton, B. M. Ferguson, Capt. Charles King and Marjorie Benton Cook. We also know of one moving picture concern that has addressed letters to well-known writers of short fiction offering $25 for every plot submitted and accepted and giving permission to the writer to use the plot again in a short story. It can be stated that a number of literary stars have availed themselves of the offer. But remember, the unknown writer, who has the original goods, is as cordially welcomed as of yore. Yes, more so, for so very many haven't the goods.

The Kind That Count

The kind of policies that count are honest, straightforward policies. These are evidently the kind determined upon by Editor Letendre of The Photoplay Author. There are too many mushroom periodicals of infinite variety, that seek to get the money with as small a return as possible to the struggling pictureplaywright. Editor Letendre proposes that no misleading statements from "universities" shall appear in his publication. In connection with this policy Mr. Letendre writes:

> "It may not be out of place to mention here also that we have refused to accept in advertisements any reference to the article by Emmet Campbell Hall in which he wrote that he had made $1,485 in one year writing picture plays. The fact that Mr. Hall made this amount is no reason why he should not receive all the credit in the world for his wonderful achievement, but when it is used extensively in advertising campaigns, it is misleading to the beginner, inasmuch as it makes it appear that the matter of writing and disposing of picture plays is only a matter of glancing at a few words of instruction and then a dash to the typewriter. The successful picture play author of to-day is lucky if he averages $400 to $500 a year with his scripts, and it will be an everlasting long time before the average writers ever get that much, so in representing such profits in the business as $1,485, it is not representing a common condition, but an extraordinary condition brought about only by the combined ability and intellectual ingenuity of Mr. Hall."

We place our stamp of approval on Editor Letendre and his above editorial. Of course, Mr. Hall is a genius, for, according to his statement, he made over $30 weekly as a free lance writing picture plays nearly three years ago. Possibly he is making $100 weekly now. However, such amazing success is not for the average writer, as Mr. Letendre truthfully says, and the sooner such bait is exhausted by the "schools" the better it will be for the beginner's pocketbook.

Give Three Ringing Cheers!

Give three loud cheers, because Joe Roach will become affiliated with the Comet Company as editor. Joe will get busy and dig out those year-old scripts and send them chasing back to anxious authors. Roach is one of the best men in the editorial end of the business. He was formerly with the Universal script reading bureau and did his best along with Messrs. Hoadly and Hall to keep things peaceable. (Hal Reid was editor-in-chief.) Writers are asked to tell their troubles to Roach. He will find those old scripts if anybody can.

WILLIAM LORD WRIGHT.

Not in Universal

Last week we were made to say that the Comet Company was a member of the Universal Film merger. This is not true. It is also believed that with the editorial plans the contributors who have been querying for scripts to Comet, will be given every consideration.

NO one had ever heard him speak a word so they dubbed him "SILENT JIM". Then one day he told his story just as ECLAIR will re-tell it in a forthcoming Feature Release

HOW JACK WON OUT
Reliance release October 23rd.

THE SINGLE MEN

By VIRGINIA WEST

(Adapted from Majestic Release)

THE door of Jack Vincent's automobile closed with such a bang that the word he uttered was not heard even by his chauffeur.

The young fellow slouched down into the seat with his hands pushed deep into his trousers pockets. "Damn," he said again with such vehemence that the chauffeur said, "I beg your pardon, sir, I did not hear you speak before."

"I wasn't speaking to you, Morgan, but now that the conversation is opened, I'll say that you can take a vacation if you want to. I'm going away and I shan't take a car with me."

"You're not going to ——?"

"No, I'm not," roared Vincent, "you can stay as long as you like. Have a good time and never cease to be thankful that you are not a millionaire. Here." He thrust a roll of bills into the astonished Morgan's hand and jumped to the ground as the car drew up to the curb.

"Hodges," said Vincent to his valet as he took his coat and hat, "How would you like to be a millionaire and have all the mammas in the town trying to marry you to their daughters?"

"Well, sir, I wouldn't mind being a millionaire, sir, and I wouldn't mind marrying a nice young girl, but please, sir, I'd rather make me own choice."

"That's the point exactly, Hodges. I always knew you had a level head."

Hodges drew himself up with pride as he said, "Thank you, Mr. Jack."

Jack paid no attention to him but continued talking.

"They're driving me crazy. I have the consciousness all the time that some big upholstered dame is casting her evil eye on me and trying to weave a net around me. They'd conquer me if they could. Hodges," he continued in a confidential tone, "I'm going to the country for a while —a long while—and live a free life. I'm not going to tell anybody where I'm going—not even you. I feel as if I were dying of suffocation with all these females pestering me to death. You can go on a grand vacation, Hodges, and have the time of your life. Here's two hundred dollars and your wages."

Jack counted out the money and laid it on the table. "I'm not going to take a thing with me—money or anything else."

"But, Mr. Jack——" began Hodges.

"Now, don't argue with me, Hodges. I know you are sixty and I'm twenty-four, but you're my valet just the same, and I know what I'm doing." He turned toward the old man almost appealingly. "I've got to do it, I tell you. They are killing me."

Jack threw himself into a Morris chair and sat looking moodily out of the window at the two rows of bright lights along the street below.

"Hodges," he said again after a short silence, "Hodges, what do you suppose it would feel like to be loved for your very own self?"

"Well, I—you know, Mr. Jack—that is, a man sometimes thinks—and I—well——"

"Oh, you needn't tell me the history of your life. I suppose every man thinks he's loved for himself alone. Most of them are conceited enough. But confound it, when a man's got a lot of money he can't tell, to save his life."

"Well," he said after a pause, "I suppose a rich man has no business to expect love. But I'm going to have freedom from these man-hunting mammas if it takes a leg."

Turning to Hodges he said: "You go down first thing in the morning and get me a second-hand suit—a seedy-looking one, and a cap. Have a taxi at the door at three in the afternoon and then you can close up and go where you please."

Hodges opened his mouth to speak, but the look of determination on Jack's face stopped him and he only shook his head.

The next morning when Jack awakened, the suit and cap were on a chair near his bed.

"Well," he said when he had put them on, "I look like a first-class hobo."

A sense of freedom seemed to steal over him as he stood before the glass with his hands in his empty pockets.

All went well and at five minutes after three Jack stepped quickly into the ordered taxicab and gave his destination at the Grand Central Station.

After his ticket was paid for, Jack had but three dollars and thirty-five cents. He had bought a ticket to Boston but he boarded a local train as he expected to leave it at the first promising looking station far enough away from New York to do as a starting point for his adventures.

One little station after another was passed before Jack's interest was aroused. He never knew what made him leave the train at last, perhaps he was guided by an unseen hand—and perhaps the brakeman called the name a little louder than usual. Anyway, he did get off and start on his way along the road.

Automobiles passed him going in both directions. If the occupants of any of them were acquaintances of Jack's, neither he nor they knew it. He kept his cap pulled down over his eyes and walked along with his hands deep in his pockets.

That night Jack slept on the bare ground for the first time in his life. He had bought his supper at a farmhouse and then walked two miles farther.

His bed was a mattress of pine needles. Through the far-reaching branches above him the stars shone as Jack didn't know they could shine, and for a long time he couldn't sleep for the new thoughts and feelings he was experiencing.

The next morning his bathtub was a stream nearby, and when he had bathed and stood on the bank, glowing from the reaction of the cold water, he felt that he could conquer the whole world.

As he swung up the road he felt like one of the knights of old, going forth to conquer and to aid those in distress.

"Gee," said Jack to himself, "Lancelot and the rest of the bunch must have taken a bath in a running stream every morning. Now for the maiden in distress."

As he turned a bend in the road he saw that his opportunity was at hand, not in the shape of a maiden but an old man with an overturned wagon of vegetables.

"What's happened, sir?" asked Jack.

"One o' them gosh darned machines run into me."

Jack expressed his sympathy and set to work to assist the old man. In a short time they had things in shape.

"Say, young feller," said the farmer, "I like you. What d'ye say to clerkin' fer me? I live at Bingtown and own the store there. I need a clerk an' I'll pay ye eight dollars a week an' board ye. What d'ye say?"

Jack knew that the man had made him a very generous offer. He was looking for experience. Why not try this? So he said: "Thank you, sir, I'll be glad to try. I don't know much about clerking."

"Oh, ye'll soon learn. An' by the way, my name's Smith. What's yourn?"

Jack told him and they began to feel acquainted.

When they arrived at the store they found it occupied by no one but a girl of about eighteen.

"This is my daughter, Marie," said Farmer Smith, "and this here is a new clerk, Marie. His name's Jack Vincent."

Jack and Marie looked at each other and spoke. Jack saw a girl in a plain, shapeless dress, with her hair brushed straight back and braided, and he looked away. Marie saw a very good-looking young fellow who somehow looked different from the fellows of Bingtown—and she looked at him the second time.

"I'll go over to the house and get you some breakfast," said the girl, and left the store.

"Marie's got right good schoolin'," said Mr. Smith, when she was out of hearing, "but she likes her home, I'm glad to say, an' ain't got no fool notions about goin' to the city."

Jack agreed that she was very wise, and at once set about finding out what his duties were.

The days passed quickly and quietly into weeks. Jack became more and more fond of the village and its people. He knew that these people liked him for himself.

Only one thing troubled him. Marie seemed to dislike him. At least she avoided him and acted unnaturally when compelled to be in his presence. Of course, she was just a plain little country girl and it didn't really matter, but he had to be with her sometimes, and it made him feel uncomfortable.

Once he told her he didn't believe she liked him. She only shook her head in a way that he did not understand at all, and there were tears in her eyes as she turned away. He didn't understand her actions and he didn't understand why he let it trouble him.

In Bingtown, as in many other country villages, "parties" were not infrequently given by different members of the community. One day when Jack and Marie were both in the store a young lady of the neighborhood came in to announce that she was to give a party the next week and wanted them both to come. Marie accepted at once but Jack said, "I'm very sorry but I really couldn't come for I have no clothes but my working clothes."

The hostess-to-be insisted, but Jack said he really couldn't come under those circumstances.

The evening arrived. Jack went to his room after supper, and to his great surprise, there lay upon the bed a complete suit of new clothes. He knew at once that Marie must have put them there, and he knew also the sort of clothes they must be.

Gingerly he picked them up and looked them over. Then with a wry face he said, "By George, I'll wear them if it kills me!"

When he was dressed in the suit he found the effect a little worse than he had expected, but as the clothes wouldn't fit him he determined to fit the clothes to the best of his ability.

He drew himself up as best he could to fill out the slack places and went down stairs to see if he might go with Marie.

On the front porch, in the light of the sinking sun, stood the girl. Jack could not help exclaiming, "Why, Marie, is that you? What have you done to yourself?" She turned quickly, and seeing the expression of admiration on his face, she blushed for pleasure.

She was beautiful. All she had needed was a few softening touches to relieve the usual severity of line, and she was, in a magic moment, transformed from a plain little country girl to a really beautiful young woman.

On the way to the party neither Marie nor Jack had anything to say. Thoughts that they dare not speak were in their minds and silence seemed the only safety. They danced together many times during the evening but they spoke very little.

When the gaiety of the party was at its height the horn of an automobile sounded in the road outside. "Hello," called some one in the car and was answered by those on the porch. "We've had an accident," continued the speaker in the car, "and we want to find some supper and a place to sleep to-night."

They were soon invited into the house and promised supper and beds.

When the party of four came to the parlor where the most of the guests were assembled, one of the women exclaimed, "For heaven's sake, there's Jack Vincent. You old rascal, we've been looking everywhere for you. What on earth are you doing here?"

"Well, I—I—I just came here for a little vacation, that's all," said Jack, very much conscious of his clothes.

"Ladies and gentlemen," declared one of the motor party as he stepped upon a chair, "Ladies and gentlemen, you have among you Mr. John Vincent, the multi-millionaire. He has left New York to live the simple life. Hurrah for Jack Vincent!"

All the men and girls began to cheer loudly. Jack saw Marie slip through a side door, and as quick as he could he got away, too. When he reached the side yard the girl was nowhere to be seen, but from down in the grape arbor there came a strange sound. Jack made his way there as quickly as possible.

"Marie," he whispered as he knelt by the sobbing girl, "what is the matter, Marie?"

"Nothing, only I—I like—you, and now—now you are not like us—at all," sobbed Marie.

"Oh, Marie, don't say that, please, please," pleaded Jack. "Say that you love me. I have loved you all along and I didn't know what was the matter with me. I am rich, it's true, but that doesn't make any difference. Say that you love me."

"Yes, yes, I love you," cried Marie, "but I don't want you to be a millionaire."

"But my money can't make any difference as long as we love each other," insisted Jack. "I came away from New York wondering how it would feel to have a woman love me for myself. I have found out and I know it makes a fellow mighty happy."

"And I bought your suit because I thought you couldn't afford to buy one for yourself," said Marie, smiling in spite of her tears.

"We'll keep it always," whispered Jack, "to remember the time that I came to live the simple life and found the simple country maiden who is wise enough to put love before money."

MISS PEARL WHITE TO BECOME AVIATOR

By M. I. MacDonald

Have you ever seen Pearl White? "Well, I guess so!" I hear hundreds of voices exclaiming in unison. Anyone who has seen Pathé pictures within the past three years has marveled at her clever work. Miss White usually played dramatic leads with Pathé, you will remember. Do you know that now she is playing comedy parts for the Crystal Film Co. wonderfully well? Mr. Joseph A. Golden, than whom no cleverer director of motion pictures exists, has cast her for comedy parts. He says she is one of the best comedy players that he has handled. What do you think of such versatility?

Miss White, a young lady of many accomplishments other than acting, among them expert management of her automobile, is enamored of the art of aviation. The other day she happened in the office of this magazine and with her eyes glistening and her face aglow with enthusiasm, she told us that it was her intention to learn to aviate. When she is a birdwoman, will she play pictures? Oh, we think so.

Perhaps you would like to know something of Pearl White's origin. Well, she was born in a little town in Missouri, the tenth of ten children. She is an orphan. Her mother went out of the world the day that her tenth child came into it, and only two of these ten children are now living—Miss Pearl and one other. Her mother was a well-known English toe dancer, and her father was a theatre manager in the little Missouri town. One day "Uncle Tom's Cabin" came to her father's theatre. "Little Eva" was taken ill and Pearl, the daughter of the theatre manager, the little girl who has since then entertained so many audiences in pictures, took the place of "Little Eva," filling it so acceptably that for some time she traveled with the company playing the role.

There is no need to tell you anything about the personality of Miss White—this you know better than I do. Her face has a thousand expressions. I think I have never seen one which had more numerous tones of light and shade. Her manner on meeting you is not that of other girls. She sizes you up, makes you take the initiative, and then when she's sure of her ground, sure that you're with her, she opens her heart to you as frankly and charmingly as any stranger could.

The Crystal Film Co. are indeed fortunate in securing Miss White as their leading lady, and we congratulate them most heartily on their good fortune.

NO one had ever heard him speak a word so they dubbed him "SILENT JIM". Then one day he told his story just as ECLAIR will re-tell it in a forthcoming Feature Release

THE MUSICIAN AND THE PICTURE

By ERNST LUZ

As a preface to my discussion of "The Musician and the Picture," I would have it understood that it is my earnest desire to always be the "musician's" friend, for being of you, I am for you and your betterment. Therefore, whether now or hereafter, I may criticise, more or less severely, it will be done for the sole purpose of laying greater stress upon the remedies I propose.

There is no need to deny the fact that music in its present relation to the picture is a sadly neglected affair, not alone by you, Mr. Musician—although you alone are getting the full benefit of the severe criticisms, and I dare say the entire blame—but it is more neglected by the producer, who at times spends thousands of dollars for a single production, knowing as he must, that his thrills, climaxes, etc., will in most instances be marred by the musical accompaniment, while they easily could be made more thrilling and realistic by the correct and thoughtful use of music. I have yet to find one genuine help, of practical use, given out to the worried "picture musician," while the picture playwright and operator are always well supplied.

Mr. Ambitious Musician, I know how you feel, and your good intentions when you entered the business. I can see you in your search for help, only to find after innumerable experiences that your nervous system was on the verge of a collapse and all you were really positive of in picture playing was to play the "Star Spangled Banner" when the American flag appeared on the screen and behold the audience applaud.

I can also see you stop being foolish (foolish is the stage-name for ambitious in picture playing) and drop into the "keep your foot on the soft, soft pedal" class, improvising or faking your way through the picture, keeping the piano going, playing nothing. Little do you think or possibly care for the "musical piracy" you are committing, or how you are degrading what should be a profession, for not alone the musical critics, but the moving picture audiences as well, hold it as a disgrace over your head. In spite of another writer's words, saying that in his experience he knows of little being said in praise or blame of the music as played to the picture, I from personal knowledge know that much is said and it is lamentable to note how little good.

To devise a means for proper musical settings for the picture, thereby elevating the vocation of picture playing to its higher sphere, a profession, and endeavoring to have the public talk good about you, Mr. Musician (which will materially increase your salary) is then my mission, for which I ask your earnest and honest co-operation and welcome your suggestions. When we studied music, we were taught to believe it a profession; why, then, allow it to be degraded? When you enter the business of "picture playing," having talent and ability, you should be honored for it and should be given the opportunity of developing that talent and ability, this being the stepping stone to still greater musical achievements.

I am sorry to say that with the present conditions existing in picture playing this is impossible, and to illustrate wherein lies your greatest handicap, I will draw a parallel showing the conditions existing for you, Mr. Picture Musician, and those existing for the professional theatre, opera or concert musician. The latter goes to his theatre or concert, knowing full well what is expected of him, and is familiar with that which he is to perform, for which reason he renders it well and is honored, while you go to your work having no advance information and in a quandary as to whether you will be criticised for too much or too little rag-time.

It may seem ridiculous to you that I make this comparison, but I can assure you from personal experience in all above branches, that with improved methods, picture playing will hold out greater inducements to the good musician and in its entirety be as profitable, if not more so, than the above professional careers.

With music to the picture universally adopted by all producers and perfected by them, as it must be, there is no gainsaying the fact that the moving picture will be forever a feature in the education and entertainment of the public. Why should music not be a feature of the picture?

The prime motive of every picture, with its thrills, climaxes and other different situations is for the sole purpose of creating temperamental thought and interest in the audience. The very foundation of music is temperament, hence we have the numerous tempos, which give the composer unlimited latitude in creating temperamental musical effects. The producer creates comedies to tickle the audience so to speak, and the modern composer avoids theory and devotes hours of his time doping out catchy melodies, with the hope of tickling the same audience.

Is it not true, then, that "music to the picture" is at present the picture's greatest possible benefactor and improvement? In all amusements of a theatrical nature, the musical feature is preliminarily well thought out and arranged; why not for the picture, it also being a theatrical amusement? If this is essential to the success of a theatrical production, which we know to be true, why then is it not proper for us to demand and expect, prior to a picture's release, a proper "musical plot" from the producer of film, which I feel sure will solve the question of picture playing and will forever do away with the necessity of soft pedal improvising?

Such a "musical plot" will lay the foundation of innumerable possibilities in picture playing, of which I want to lay particular stress on one that is very important, viz., knowing that music will create a certain temperamental condition within its hearers and that the picture means to create the same effect, it follows that music should not accompany the action on the screen, but should anticipate it, thereby temperamentally preparing the audience for the ensuing action and very materially adding to its realism. It therefore can be readily seen that no musician can properly play for a picture unless he is supplied with a well thought out and carefully constructed "musical plot," specimens of which I will set up and explain.

MUSICAL PLOT No. 1

"Two Battles"—Vitagraph Release of August 17

SET-UP

No. 1. Slow waltz (very legato).
No. 2. Dramatic (battle music, lengthy).
No. 3. Military March (any Von Blon march appropriate).
No. 4. Dramatic (battle music, short).
No. 5. Dirge or Funeral Chant (Funeral Chant by Hauptman appropriate and effective).
No. 6. Sentimental (Traumerei or similar).
No. 7. Waltz (slow).

CUES

Play No. 1 until leader "In Africa" (—— min.)
Play No. 2 until Leader "Two Letters" (—— min.)
Play No. 3 until soldiers go to the front (—— min.)
Play No. 4 until Gordon walks among dead on battle field (—— min.) (Begin softly crescendo at battle.)
Play No. 5 until Gordon covers body of friend with flag (—— min.)
Play No. 6 until Army Club scene, crescendo while fiancee plays piano (—— min.)
Play No. 7 until end. Crescendo as they embrace (—— min.).

Note: Any good-bye song of mild temperament can be used for No. 1. No. 4 can be materially accentuated by a bugle call immediately after the third officer gives orders to Gordon.

* * * *

MUSICAL PLOT No. 2

"Bride of Lammermoor"—Cines Release of August 27

SET-UP

No. 1. Mysterioso (minor left hand theme with tremolo in right hand).
No. 2. Hurry (duel music).
No. 3. Classic of light effect (Chaminade's Scarf Dance appropriate).
No. 4. Standard number of love effect (Love's dream after the Ball appropriate).

No. 5. Concert Pizzicato (Le Secret by Gautier very appropriate).
No. 6. Sextette "Lucia Di Lammermoor" (this number is very essential).
No. 7. Concert number of mysterious effect (barcarolle by Tschaikowsky or Berceuse from Jocelyn by Godard).

CUES

Play No. 1 until fight (short) (—— min.)
Play No. 2 until combat is over (short) (—— min.).
Play No. 3 until Lucia and Edgar on in garden scene of subdued light (—— min.)
Play No. 4 until Lady Ashley introduces Arthur (— min.).
Play No. 5 until Lucia seated in Marriage Contract scene.
Play No. 6 once through.
Play No. 7 until end.

Note. In No. 7 you can materially accentuate Lucia's action by crescendos at the two times she angrily turns on Arthur, when she kills him and when she drops dead.

* * * *

MUSICAL PLOT No. 3

The Grandfather—Edison Release of September 21

MUSICAL SET-UP

No. 1. National air (march tempo).
No. 2. Waltz (legato movements predominating).
No. 3. Two-step 2/4 (not popular).
No. 4. Reverie.
No. 5. March.
No. 6. Dramatic (hurry).
No. 7. Valse Lento.

CUES

Play No. 1 through one scene only.
Play No. 2 until circular of picnic on screen (—— min.).
Play No. 3 until Mrs. Hines' letter on screen (—— min.).
Play No. 4 until scene of speakers' platform at picnic (—— min.).
Play No. 5 until child falls in water (—— min.).
Play No. 7 until end. Crescendo as Jim and wife turn
Play No. 7 until end. Crescendo as Jim and wife turn after grandfather's pipe is lit.

Note: During the playing of No. 3 crescendo as farm hands dance at table. This drama teaching a moral is of quiet action, and music should be selected accordingly, the pathos not being deep, nor is any action hilarious excepting in No. 3.

I separate the set-up and cues for the reason that the set-up can be made up as soon as you have the program, which can be gotten two or three days prior to its projection, and in playing there will be nothing to confuse you in the catching of cues. The parentheses for minutes which I have placed will help in the selection of music, giving us an idea of about how long the number will run and can be determined by the number feet of reel used, figuring 60 feet of reel to the minute.

The approximate number of minutes that each number will play will also be an additional help in catching cues.

The three plots are set up to pictures which differ very materially in their temperament, and by giving them a try-out, I am sure you will be convinced that there is a musical future for the picture.

I am at present arranging to be able to give plots for both Independent and Licensed pictures prior to their release, which will appear in these columns, and am in hopes that I will be granted opportunities to work out greater temperamental set-ups, as the foregoing plots were set up from theatre projection which, to say the least, is unsatisfactory. It was my intention to explain why I used the music as I did in my set-ups, but space is now limited, which compels me to defer it until some later date, when it will appear under the heading of "Music and the Picture."

In conclusion, Mr. Musician, I would like to reassure you, and create within you a feeling of justification in going to your manager, whenever adverse criticism comes your way in future, and telling him that it is impossible for you to do justice to the picture, with the present system or method of playing in vogue, and incidentally tell him of what we are trying to do for his as well as your benefit, for it may be that Mr. Manager will eventually be your benefactor.

Buffalo, N. Y.—Contract has been let for a new moving picture theatre on Main Street and Fillmore avenue.

Cincinnati, O.—A contract has been let for a new theatre on the West side of Walnut street, south of Sixth avenue.

Chicago, Ill.—No. 3018 Belmont avenue, one-story brick theatre; K. Mikelsen, 2512 Logan Boulevard. A. B. Mills, architect; cost $7,000.

Chicago, Ill.—311-23 Montrose Boulevard, one-story brick theatre. Fry & Jacobsen, 3969 Elston avenue. A. Buckley, architect; cost $18,000.

Cincinnati, O.—A contract has been let for a motion picture theatre at the northeast corner Main and Webster streets. Architects Rapp, Zettel & Rapp.

NO one had ever heard him speak a word so they dubbed him "SILENT JIM". Then one day he told his story just as ECLAIR will re-tell it in a forthcoming Feature Release

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nashville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

Outing, Oct. 5, 1912, Cincinnati Local No. 2, M. P. E. L. of A.

The first outing given by the Cincinnati Local Branch No. 2, of the Motion Picture Exhibitors League of America, was a grand success. The day opened bright and warm and as early as eight o'clock the people began pouring into the Zoological Garden. By one o'clock there were ten thousand people in the park.

Mr. G. W. Peters, representing the Gaumont Company, and Mr. Freeman Owens, representing the Universal Animated Weekly, were early on hand taking pictures of scenes and animals at the Zoological Garden. There was a terrific scuffle of the animals at the Zoo Saturday morning, and Superintendent Sol. Stephan was amazed to find lions, bears, monkeys, fowl and serpents in a very undignified struggle to gain possession of a piece of looking-glass that had been the property of one of the little monkeys.

"How unmannerly! What doth this mean?" quoth Stephan.

"We are going to have our pictures 'took' today and I wanted to see if my hat was on straight," answered a shy dove with a top-knot.

"I wanted to get my mustache curled right," added the sea-lion.

"I wanted to see if my tail feathers were just so," interjected the proud peacock.

Even clumsy Zekoe, the Hippopotamus, and Brutus, the lion, wanted to fix up their complexions, and the polar bear was anxious to see that his new white fur coat fitted properly.

Master Stephan permitted his subjects to prepare for the camera men and finish their toilets in orderly fashion.

Soon M. A. Neff, President of the National Motion Picture Exhibitors League, arrived, with a corps of moving picture experts and a crowd of delegates to the outing of the picture men at the Zoo. The animals posed their best as the moving film was reeled off in their faces. The proud and vain creatures enjoyed the prospect of having their handsome forms and faces displayed before millions of people in picture theatres throughout the world. But the lion snarled and made a vicious lunge at the camera man because a horse was marched close by his cage and the odor of horse meat drove the king of the forests into temporary madness.

"That will make a great lion picture," said the camera expert, as he turned the crank, while the lion roared and clawed furiously a few feet away.

The buffaloes were induced to stampede and their pictures were taken while in motion, and then came a parade of all the animals that wanted to get into the moving picture lime-light, elephants, bears, monkeys, snakes and scores of other creatures took part in the strange procession. The Zoo pictures will be a part of a series of Cincinnati moving pictures taken to exploit to the world Cincinnati's good things.

At one o'clock Mr. Neff, Chairman of the Committee, with Mr. John J. Huss, Mr. J. B. Glassmeyer, Mr. Otto Lightner, Dr. Kolb, Mr. F. A. Botts, Mr. Henry Levy, Mr. Herman Eggers, Mr. Lehman, Mr. N. B. Rogers, Mr. F. L. Emmert, met Hon. Henry T. Hunt, Mayor of Cincinnati, Hon. James M. Cox, Democratic candidate for Governor of Ohio; A. L. Garford, Bull Moose Gubernatorial candidate; Mayor George E. Phillips, of Covington, Ky., and Attorney-General Hogan, at the Sinton Hotel, and escorted them to the Zoological Garden in automobiles with banners flying.

Upon arrival at the Zoological Garden, pictures of Mayor Hunt, Mayor Phillips, Hon. Jas. M. Cox and A. L. Garford were taken, then a parade was formed, led by Cincinnati Local No. 2, followed by the representatives of the Boosters League of Cincinnati (which also represented the Chamber of Commerce), the Boy Scouts and animal parade at the Zoo. After the parade was over, Mr. M. A. Neff, President of the Exhibitors League, called the meeting to order, and introduced Mayor Hunt, who extended the keys of the city to the visiting exhibitors and friends. While Mayor Hunt's address was very short, it was right to the point and was loudly applauded by the exhibitors, as he touched upon some points that were vital to their interest, and his attitude was friendly all the way through.

The next speaker, Mr. A. L. Garford, talked on the high standard of pictures and the educational benefits to be derived from motion pictures. His remarks were well received and he made many friends.

The last speaker, Hon. James M. Cox, was enthusiastically received, as he has attended several conventions of the Motion Picture Exhibitors, is well-known, and most of the boys call him "Jimmy" Cox.

Everything went off nicely, everybody was there as expected with the exception of Pathe's man. Mr. G. W. Peters and Mr. Freeman Owens, of Gaumont and Universal Weekly, report that the pictures are fine and it will only be a short time until they are released. All exhibitors are anxiously waiting to run the films.

Mr. Otto Luedeking, local Treasurer, was on the job early in the morning, as he had charge of the gate receipts. Mrs. Shakespeare, his official stenographer, acted as ticket agent. Mr. August Carbin was official ticket taker.

After the big outing was over, and the tickets counted, it was found that over ten thousand people had attended the first outing. Messrs. Chas. Beeching and W. C. Kitt had charge of the electrical department and the spot lights that were used was a new feature in cabaret. Mr. Beeching's efficient managing of this department was shown by every move that was made by the spot-light and other electrical effects, and the cabaret performance. Mr. W. C. Kitt had charge of the entertainment. Mr. F. A. Botts was very prominent; Mr. Harry Brice, who had charge of the program, was very active. Mr. Carl Tarvin, who was on the film and slide committee, was the right man in the right place. Those who furnished automobiles, were J. S. Glassmeyer, F. L. Emmert, N. B. Rogers, J. J. Ditchen and M. A. Neff. Mr. J. J. Huss, President of the Cincinnati Local furnished the badges and the banners for the outing.

Mr. J. H. Broomhall, second vice-president of the state organization was present and a large number of exhibitors from surrounding towns.

The dancing pavilion was crowded at all times.

The headliner of the cabaret in the evening was Miss Francis St. Clair, of Detroit, Mich., and ten other high-class vaudeville acts; Alexander's Ragtime picture caught the people.

The python crawled around through the grass, not only for the entertainment of the people, but caused great amusement while Mr. G. W. Peters and Mr. Freeman Owens took moving pictures of it. This was certainly a thriller. Many went home still shaking after seeing this wonderful reptile, which is the largest snake in captivity—25 feet long—and vowed never to take another drink.

Mr. Neff is having 2100 feet of municipal film made for the city of Cincinnati, also 1000 feet made for the Zoological Garden. These pictures will show every im-

portant scene in Cincinnati and the Zoological Garden in full.

The meeting which will be held in Dallas, Texas, on 15th and 16th, promises to be a record one. M. A. Neff will leave Cincinnati on Friday, October 11th, stop over in St. Louis on the 12th and 13th for the purpose of meeting the Insurance Committee: will leave St. Louis the evening of the 13th, arriving in Dallas, Texas, the evening of the 14th. Mr. Neff expects to return by way of Shreveport, La.

Mr. M. M. Wear, President of the state of West Virginia, visited the National President at his offices for two days on state matters, pertaining to West Virginia.

Mr. B. H. Karnes, President of Local No. 1, of Huntington, W. Va., visited Mr. Neff's office on important business on the 6th.

BIGGEST THING IN BIG NEW YORK

The Motion Picture Exhibitors League of New York are giving their Second Annual Entertainment and Ball on November 14th, 1912, at Palm Garden, 58th street, between Lexington and Third Avenues.

The New York Exhibitors are a strong healthy Organization and are desirous of celebrating their success by entertaining themselves and their friends and the Trade in general—at a splendid function which will tax the capacity of the Palm Garden. They have a twofold object in giving this Function. One reason is the sociability amongst themselves and the other reason is their desire to be correctly understood—as to their moral and business integrity, which has been unjustly assailed, principally on the outside, by would-be reformers.

Much praise is due Mr. A. Coleman and members of the Entertainment Committee for the excellence of the preparations which are practically complete. Financially, the affair is already a success as Exhibitors have disposed of a great number of tickets and the Trade have been surprisingly liberal in patronizing the expensive souvenir program, ten thousand of which will be given out to Exhibitors throughout the United States. Preceding the dancing there will be a high-class Vaudeville Entertainment;—"Big time" Entertainers of the most refined class have been engaged. A number of pre-released pictures will be shown. The music for the occasion will be furnished by a band of twenty pieces; prominent members of Civic Societies and well-known public officials, representing all State and City Departments have been invited. Nearly all Photo Play stars have signified their intention of being present.

Mr. Maurice Costello and Miss Florence Lawrence have promised to lead the Grand March. In moving picture circles there is no doubt that the Exhibitors Reception is the event of the year. All the Eastern Film Manufacturers have already secured boxes and will be present in person and many notable men in the trade representing both Licensed and Independent interests will mingle that evening for the first time since our Ball of last year. The Reception will eclipse anything for size and general eclat for some time to come. It is going to be a great success. Any motion picture man who misses it will surely regret having done so. All Exhibitors throughout the State and those on the Jersey side of the Hudson and quite a number from Pennsylvania are coming in large numbers.

The National President, Mr. Neff, and Mr. Christenson, National Secretary, will be in New York on November 10th and stay until after the Ball.

EXHIBITORS OF NEW YORK TO HOLD MOTION PICTURE EXPOSITION

Beginning July 7, 1913, and continuing throughout the week there will be held at the Grand Central Palace, New York City, under the auspices of the Motion Picture Exhibitors' Association of Greater New York, the Worlds First Motion Picture Trades Exposition.

A committee composed of Messrs. Tichenor, chairman; Samuels, secretary; Blumenthal, treasurer. Rosenthal, Needles and King have undertaken to make this exposition the greatest ever held. And we think they will do it.

The three large floors of the Palace have been leased to enable the Exhibitors of New York to entertain the thousands of Exhibitors from all over the world whi will attend the Third Annual Convention of the Motion Picture Exhibitors League of America.

It is planned to hold the exposition on the main floor. The second will be used by manufacturers for exhibiting pictures, while the third will be the convention and banquet hall.

There are over 30,000 square feet of available space on the main floor of the Palace which will be disposed of to manufacturers of articles pertaining to the motion picture trade.

Leading men in the picture business who have been interviewed are very strong for this exposition, and many have already made application for preferred spaces.

For the best drawing or sketch emblematic of the motion picture trade the committee offers a prize of $50.00. This competition is open to all. Those wishing to compete may send their offering to Mr. F. E. Samuels, in care of The Motion Picture Exhibitors' Association of Greater New York No. 136 Third avenue, New York.

A committee from the Art Institute will conjoin with the Exhibitors' Committee in choosing the most appropriate.

Binghamton, N. Y.—The contract has been let for a new moving picture theatre; cost, $15,000.

BANQUET MOVING PICTURE EXHIBITORS LEAGUE OF CALIFORNIA: FIRST ANNUAL CONVENTION

OPERATORS' CHAT

By Ralph Knaster and James Girvan

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Girvan.
Recording Secretary—Geo. Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—William Cohen.
Business Representative—R. Knaster.

Office—133 Third Avenue.
Telephone—Stuyvesant 572.

The Moving Picture Machine Operators Union No. 1, of Greater New York, held their regular meeting Monday, Oct. 7th, 1912, at Teutonia Hall, 66 Essex street, N. Y. Pres. Robert Goldblatt called the session to order at 12:30 A. M., and a grand attendance was there to take part in what was later termed "The Rapid Session" owing to the quick manner in finishing up the regular business of the organization, to take up the election of permanent officers and installation.

The election started exactly one hour and a half after the opening of the meeting. It was two o'clock A. M. when the counters and tellers started to count the votes cast for the various offices, and at 2:15 A. M. the following officers were installed:

President, Robert Goldblatt; Vice-President, James Daisie; Secy-Treasurer, Robert Levy; Rec.-Secretary, George Epstein; Serg.-at-Arms, Edward Spanilo; Trustees: Mike Berkowitz, Alexander Polin, Robert Sanders; Business Representative, Ralph Knaster.

* * * *

A question was raised about placing the entrance up to $5.00, but one of the members made an address which appealed to the body to give such operators who may have worked at Summer resorts and out of town during the summer a chance to enter the organization at the regular or present low fee now in force. In order to do this it was decided to make the next meeting an open meeting for the benefit of those operators who could not or were not able to join the organization owing to the aforementioned reason, and enable them to have the honor of declaring themselves as members of the Moving Picture Machine Operators Union No. 1, of New York.

The amount of new members in the past week was twelve in number and as many new applications were placed before the body for consideration.

The meeting was closed at 3:50 A. M. thus transacting all business of the organization in three hours and twenty minutes.

* * * *

An open meeting will be held by the Moving Picture Machine Operators Union No. 1, of New York, on Monday night Oct. 21st, 1912, at Teutonia Hall, 66 Essex street, N. Y. City, at 12 o'clock midnight. This is your last chance fellow craftmen to join this organization at the present low fee. After the above date the entrance fee will be $5 00. This is final.

* * * *

The Stork Visits an Operator

An honorary member was ushered into the midst of the happy members of the M. P. M. Operators Union No. 1 of N. Y., who were enjoying themselves at a festivity at the home of Brother Leon Silverman, of 171 East Second street. The stork must have been one of the largest of its kind, since the valuable parcel was quite of good size.

Brother Silverman was all smiles; and why not, when it was his good fortune to become the father of a chubby little fellow that tipped the scale for nine pounds when he first beheld the light of day on October 1st, 1912?

Forty guests were invited to attend the service and partake of some nice things to eat and drink at the home of the brother on Tuesday morning, Oct. 8th, 1912, the day set by the Mosaic Law for giving a name to new comers of the Jewish faith. The members of Union No. 1 congratulate Brother Leon Silverman and wish you God speed, that you may live to a ripe old age and may God assist you, that it will be possible for you to enjoy the happiness of rearing your son to be an upright and prosperous citizen of the nation.

* * * *

Mr. Richardson:—

As the business representative of the I. M. P. Machine Operators' Union, No. 1, of New York, I take pleasure in defending my organization and to assist the members in their effort for justice. The letter you received from one of our brothers from Liberty, N. Y., seems to have met with some favor in your eyes, yet it does not fully remove the stigma you have so wilfully thrust upon nearly four hundred men. You do moderate the term of riot to so-called disorderly, but before long you will, with the help of an independent union Virgil, behold the stars as Dante has, which is the true light of affairs in this generation.

I dare say, Mr. Richardson, that you, a man of intelligence, were acting, in my estimation, the part of an agitator, instead of assisting to make harmony, and now your eyes have been opened, you say that if the branch men of No. 35 are not allowed to govern themselves and are not considered equal to the spotlight department which costs $75.00 to join, you are in favor of an independent charter. Can you not realize that since you cannot elect a branch member for chairman and you cannot have your own treasurer, but must accept the treasurer of the spotlight workers, that you are not equal to them? You mention about some questions put to you by President Robert Goldblatt to be answered by mail. The questions referred to were given to you some five or six weeks ago, and I presume there was sufficient time for the answers. And why mail them? When you claim your mail is so large that you cannot find time to answer letters by mail, and furthermore, it would be more satisfactory if you will answer those questions through the press, and I am sure you will not waste so much space in so doing.

You do not seem to realize when you state you are not in favor of an independent movement, since our cards are only good in the city, that you are entirely ignorant of our aim; you know right well that we do not approve of independence of the I. A. T. S. E. or the A. F. of L.; but it is justice we demand and justice we shall get. Your claim that conduct was only disorderly at the time mention was made about an independent charter. I will admit your statement, but I must inform you that there were other reasons for that, and good ones, such as the case of the brother who wrote you the letter from Liberty, N. Y., and that case of Brother Jack Cohen's would not only cause disorderly conduct, but if such cases would come up in a government of some nations it would cause a revolution as well. For your benefit and others who may wish to know, I will state that Brother Jack Cohen was employed at Hammerstein's Theatre nearly six years and had to finish the show, which was a vaudeville performance, with one reel of pictures, and his salary was $24.00 per week. A spotlight worker running a lamp at the same theatre, getting $15.00 per week, offered to run the picture machine and spotlight for $21.000 per week, thus cutting out our brother, Cohen, from making his living and supporting his family.

This brother went to see the business representative of No. 35, Mr. Williams, to ask for redress and the answer was: "You, Cohen, can't work there, because you are only a branch or auxiliary man and not entitled to run the two jobs like the No. 35 man." Now, if this is not sufficient to cause a commotion I will give a few more instances in my next week's chat.

In conclusion, you have placed yourself in an unpleasant position according to the statements in your letter when you charge that "bringing this matter before the A. F. of L. you plainly are not very well acquainted with the procedure followed by that body—it might listen, it might recommend, and the I. A. T. S. E. would do just exactly as it pleased."

I hope, Mr. Richardson that this is not meant as a slur upon that great body, the A. F. of L., that their procedure is not a fair one and that they don't care for the individual workingman, nor care to listen to 400 workingmen. I for one honor the A. F. of L. and know that body to be a just

one and without a doubt will grant justice to its constituents.

As for the I. A. T. S. E. doing just as they please, regardless of what the A. F. of L. recommends, I am sure you have made this statement without authority; you have stated that this matter is ended as far as you are concerned. I, therefore, with authority of President Robert Goldblatt and the Executive Board of No. 1, make this challenge:

CHALLENGE

To any member of the new Branch No. 35 or Local No. 35. The M. P. M. Operators' Union No. 1, hereby challenges an open or public debate as to the points in controversy between Local No. 35 and its branch and the I. M. P. Operators' Union No. 1 of New York, to take place at the Union Square Hotel or any other place agreeable to Local No. 35. Time of debate to be set at the will of the members of No. 35 and all expense to be defrayed by I. M. P. M. Operators' Union No. 1.

It is also agreeable to have a member or members of the ex-board of the A. F. of L. or the I. A. T. S. E. present to hear the debate, and if we, the M. P. M. Operators' No. 1, are laboring under wrong ideas we are satisfied to submit. But it must be shown beyond a doubt that the M. P. M. Operators' No. 1 are wrong, otherwise we will continue in the future as we are at present.

Approved by the Executive Board of No. 1.

RALPH KNASTER,
Business Representative.

QUESTION BOX

By Mr. R. J. Kay

G. E. writes, kindly inform me the proper way to set carbons for alternating current as I heard there were two ways to set them. I usually set my carbons straight up and down.

Answer to Brother G. E.:

On alternating current the proper way to set carbons would be as you are now setting them, though many operators claim they get better results by having the carbons set at angle. Why not experiment both ways and set your carbons the way you get best results?

Dear Brother Kay:

I have a Powers No. 6, my shutter always gets out of time, please advise me what the cause may be.

Yours truly, S. W., Newark, N. J.

S. W. of Newark, N. J.:

Your shutter shaft gear may be badly worn or the taper pin may be broken off leaving part of pin in shaft and holds it in light contact only. I advise you to take your machine to a competent repair shop, as I don't believe in operators repairing machines.

* * * *

Mr. R. J. K.

I am working in Bridgeport, Conn., have a Powers No. 5, working on this machine quite some time but machine is hard to start, it always sticks, can you advise me what to do. Yours, F. L C.

To the Bridgeport Brother:

The gears on your machine no doubt are worn and need replacing; when gears are worn, and quite often to a knife edge, they don't run in true mesh, and this causes the binding You must have new gears in their place.

LOVE AND WAR
Majestic release October 22.

THE SIMPLE LIFE
Majestic release October 13.

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel: Mad. Sq. 7876. Cable: Rawfilm New York

MOTION PICTURE SCENARIOS
WANTED
SPECIAL ATTENTION GIVEN TO COMEDIES
KINEMACOLOR CO. OF AMERICA
Dept. T Mecca Bldg., New York, N. Y.

NO one had ever heard him speak a word so they dubbed him "SILENT JIM". Then one day he told his story just as ECLAIR will re-tell it in a forthcoming Feature Release

THE CRYSTAL FILM STUDIO BY GASLIGHT

By Our "Roving Commissioner"

Business delayed me during the daylight hours, so I was obliged to ring in on the shades of night for my trip to the Crystal Film Studio.

It's a pleasant place to go, is the Crystal Film Studio. Everybody seems happy and solid, and thoroughly convinced in their own minds that they are on the right track, that they have slid at last into their own rightful notches. The work of the day had evidently been done well, and to the satisfaction of all concerned, and accomplishment had lifted their spirits on her airy wings for a flight through the happyland of contentment.

At night the Crystal Studio, cornering on Wendover and Park avenues, looks like a big, clean building. Its upper portion was ablaze with lights as I approached it. I rattled the office door; the janitor let me in and summoned Mr. Goetz, the publicity man, with whom I was soon conversing at whirlwind pace. We hobnobbed about the studio proper, Mr. Goetz and I. It looked a bit spooky in the half light. There stood an old-fashioned square piano, a few Indian trinkets scattered on top of it that had been used in a scene that very day. In their accustomed places, each in its own particular chink, lounged the different bits of scenery of all kinds. So many bits there were that one would almost wonder what they really did with them all.

Then came the meeting with Mr. Ludwig E. Erb and Mr. Joseph A. Golden, two of the best known and most favorably known men in the business. Mr. Erb is probably the most skilful laboratory man in the business, while Mr. Golden holds the distinction of having produced three of the greatest feature films that have ever been produced; namely, Dickens' "Oliver Twist," with Nat Goodwin starring; Tolstoy's "Resurrection," with Blanche Walsh, produced respectively for the General Film Publicity & Sales Co., and the Masko Film Company, and another as great as these, of which I am not yet permitted to speak.

Joseph A. Golden must have done his work well on the producing end, and Ludwig E. Erb must have shown superb skill on the laboratory end, otherwise the three greatest American productions would not have succeeded one another in their hands. If Joseph A. Golden had not shown exceptional talent as a director of pictures, and if Ludwig E. Erb had not toned up his animated photographs in such a masterful manner, one of our greatest theatrical managers would never have chosen them among a score of others to handle one large and splendid production of which we will soon hear.

And, yet, in coming in contact with these men you do not find them self-centered. They are both, not alone unassuming, but gentlemanly. And these two men practically comprise the Crystal Film Company, therefore success is written all over it.

Up to a very short time ago they had confined their efforts to handling work for other people. Now they are coming on the market with something that is entirely their own, and the Universal is going to be the medium through which they will release their films.

The Crystal Film Company have learned that people like to laugh; they've got the "put-yourself-in-his-place" spirit. When the business man stops in for a half hour at the picture theatre they are on to the fact that he wants to be amused rather than reminded of the troubles that in the world of reality beset him at every turn. Therefore, because of the much-needed elixir of comedy to stimulate the tired nerves of our worry-beset humans, they have decided to produce comedy exclusively for some little time, putting out one split-reel release each week. On Sunday last they released their first split-reel comedy, "The Girl in the Next Room," and "The Man from the North Pole." The majority of the product of this film will be beautifully tinted work.

The pictures that were shown to me on that evening were strong in comedy and equally strong in artistic production. Mr. Golden has made many extraordinary points in the productions which will soon be seen from the Crystal Film Company.

The company is specially fortunate in having two of the cleverest motion picture players on the screen as their leads, namely, Miss Pearl White, and Mr. Chester Barnett.

The Crystal Film Studio and plant is one of the best equipped manufactories of moving pictures that we have seen.

SOMETHING ABOUT KINEMACOLOR RELEASES

More wonderful at each projection does Kinemacolor appear to the reviewer.

This week's releases are particularly remarkable—marvels of motion picture photography. Perhaps most startling of all—most difficult to obtain—is the film showing scenes of a storm on the sea at Teneriffe, Canary Islands. Probably no more remarkable evidence of close camera work in such a situation has ever been shown. The waves dashing with tremendous fury over the rocks and bulwarks elicited the following remark from the back row which is expressive of the sensation caused by those pictures of a terrific storm. "Turn on the fan in front there and you could almost feel that."

Another remarkable picture from the Kinemacolor camera is that of a "Bull Fight at Madrid." Tremendously brutal but true to life. In this particular picture no less than four horses are gored to death by the bull, which at last, falling exhausted, is stabbed in the spine and conveyed from the ring. Portions of this film, which was taken on the actual scene of notorious bull fights at Madrid, Spain, had to be eliminated, on account of the brutal character of the scenes.

The Yacht Races at Kiel are to say the very least, beautiful in the extreme.

And again scenes showing the cliff dwellers in a portion of the Canary Islands, their customs, handiwork, etc., are very interesting. This week's offerings are probably the most remarkable yet exhibited by Kinemacolor.

HOW GARWOOD RECREATES

Handsome William Garwood, the star receiver of "mash" notes at Thanhouser Company, once favored the old rule of eight hours for work, eight for play and eight for sleep. But since he has become an automobile enthusiast Garwood clips as many hours as he can from his work and sleep period for this sport and merges them into the recreation ones—which he spends in his swift runabout. He has lowered all the Westchester County speed records and has been haled to court no less than three times. He has never had an accident, or as much as scratched up anyone, since he does all his speeding on strictly automobile roads, such as the Pelham and Boston, on the outskirts of New York.

Captain Baldwin, the well-known aeronaut, has asked Garwood to give some attention to aeronautics, and the Thanhouser player states that if up-in-the-air speeding appeals to him he will abandon his autoing hobby and give his off hours to the air-flying.

Manson, Ia.—Amos Johnson sold his motion picture theatre here to Frank Pool and W. A. Norman.

Silver City, Ia.—E. B. DeWolf will conduct a motion picture theatre here.

Vail, Ia.—Magil & Maloney will conduct a motion picture theatre here.

Nickerson, Kan.—John Beck bought a motion picture theatre.

Bogalusa, La.—R. Blanchard will erect a $4,000 motion picture theatre.

THE ONLY WOMAN IN TOWN
Crystal Films.

Manufacturers' Synopses of Films

ESSANAY

THE GRASSVILLE GIRLS (Oct. 16).—After several years absence, Tom Carver, a city chap, returns to the little town of Grassville with a group of chums. He tells his friends of Rose, his old sweetheart, and, having met her and her chums, the boys now plan to fool them by writing letters to all proposing marriage and signing Tom's name. It is not until the girls meet that Tom's perfidy is discovered and the girls plan revenge. Masquerading as simple country maids they catch Tom in an awkward position at the river bank and give him a thorough ducking. He is rescued by his pals, who take him home. A few moments later a note is delivered to Tom from the girls, saying they decline his proposal and that ducking is a fine cure for deceit. In a huff Tom and his pals go fishing, but their lines are entangled by the girls, who pass in a rowboat and give them the laugh. A moment later their boat upsets and the girls are seen struggling in the water. Quickly the boys plunge in and bear them safely to shore. Out of gratitude, the girls arrange a tea party at Rose's house, and the romance of ten hearts begins. A few days later the village pastor makes the ten hearts five, and the happy couples are spooning contentedly when they discover a crowd of the town people coming for them with old shoes and rice. A hasty dash up the railroad track lands them on the observation platform of the train pulling out and, seeing they are cheated out of their fun, the Grassville folks give them a rousing send-off.

THE SNARE (Oct. 17).—Tom Ransom, a fugitive from justice, is pursued to the cottage of his aged mother and arrested. Pleading with his mother to believe in his innocence, Ransom is led away. He manages to escape from his captors and the matter is laid before Dayton, captain of police. Among the articles taken from Ransom is a letter from his sweetheart saying she has never seen his mother and a small photograph. Deciding on a plan Dayton sends for Mary Clement, a clever girl detective, gives her the details of the case and orders her to trap Ransom by gaining access to his mother's cottage through posing as Tom's sweetheart. Mary does so, and is charmed with the sweet simplicity of the old lady, whom she learns to love dearly. Learning from a letter that Tom is expected that evening, Mary is disgusted with her trickery and resolves to give him a fair chance to escape. Before her plan is put in action Tom enters and discovers Mary's deception. Furiously he is denouncing her when his mother enters, and he is forced to keep the truth from her. A few moments later the station agent enters with a telegram for Mary. It is from Dayton, saying the real culprit has been captured and to drop the Ransom case. With a prayer of thanksgiving Mary explains she must return to the city at once on an urgent matter, kisses Tom's mother good-by, gives her hand to him, he presses it with a look of deep understanding, then she fades from their lives forever.

RELIANCE

JOHNNY ON THE SPOT (Oct. 23).—Johnny Weston is a young Englishman, in love with Lady Rose Tilda. The father forbids Johnny admittance to his house and decides to take his daughter to America. Rose writes and tells Johnny they are leaving for America. Johnny makes up his mind that he will go, too. By bribing a sailor he becomes a sailor on the boat they are traveling on and, through the disguise of a custom officer and other things, he is constantly by the side of his lady love. They visit the Navy Yard and other places of interest, finally returning home. He disguises himself as a baggage man and wins her heart and hand and father's consent.

On the same reel:

HOW JACK WON OUT.—Jack is very much in love with Nettie, the daughter of a banker, who does not approve of Jack's attention to his daughter. He orders Jack from the house. The banker goes to his office, finds his stenographer has left and advertises for one. Jack sees the ad and decides to masquerade as a girl and takes the position. The banker falls in love with Jack, thinking him a girl, and gives a ball in his honor. There, in a little love scene, Nettie removes the wig from Jack's head. The father sees he has been duped and Jack tells him that if he will let him marry the girl no one will ever know what an old fool he had been.

A WIRELESS MIRACLE (Oct. 26).—Old John Deane, with his daughter and her husband and their little daughter, Lucy, lives a secluded life on an island where the old man has charge of the lighthouse. One day he hears that a wireless station is to be erected on the island. He does not believe in new inventions and feels a great antagonism toward the young operator, Johnstone, and his assistant, Hogan. But the little girl becomes a great friend of the young man. One day when she drops Grandpa's telescope over the rocks, to the old man's dismay, she runs to her new friends and, to help her out, they give her a copy of their chart of passing vessels. Later on little Lucy becomes quite ill. Johnstone, visiting her, discovers she has diphtheria. There is no doctor on the island and all are at a loss as to how the child can be saved. Johnstone learns that a famous child specialist is on board a passing liner and get an idea. He has the child carried to his wireless cabin and, from there, he gets into communication with the great doctor who is in midocean. From the steamship the doctor gives the young wireless man full directions. Finally he bids him to prepare to operate upon the child. And, with his rude tools, under instructions coming from miles away, Johnstone operates successfully. A tube inserted in her throat, the baby is once more able to breathe and her life is saved. The child well on her way to recovery, the grandfather is forced to admit the wonder of the many miracles performed by wireless.

VITAGRAPH

MRS. LIRRIPER'S LODGERS (Oct. 15).—Mrs. Lirriper keeps a boarding house. Major Jackman, dissatisfied with Mrs. Wozenhan's, farther down the street, comes to live at Mrs. Lirriper's and becomes the "star"boarder, helping her in the management of her affairs and giving her good advice.

Mr. Edson and his young wife take rooms at Mrs. Lirriper's. They are a young couple, not long married, and appear to be devoted to each other, though the Major has a sort of half-defined prejudice against Edson. One day, in the midst of their happiness, Edson is called suddenly away on important business. He takes an affectionate farewell of his wife, and the days becomes weeks, and the weeks months, and nothing is heard from him. Mrs. Edson grows pale and anxious. At last one day a letter comes. The Major and Mrs. Lirriper, who have long suspected that something is wrong, leave the letter at her door, and she reads it. It tells her that she has been deceived and deserted; that her marriage was a sham one. She falls in a faint and is revived by Mrs. Lirriper. That night, driven to despair, Mrs. Edson goes out and wanders down to the river, intending to drown herself. She is prevented by Mrs. Lirriper, who comforts her with motherly love. A baby boy is born to Mrs. Edson, but her strength has been overtaxed and she dies. With her last breath she commends the child to Mrs. Lirriper and the Major, who take it from her as a sacred charge, and with a smile on her lips she dies.

AN ELEPHANT ON THEIR HANDS (Oct. 16.)—The circus gets out of town with everything but its elephant, which is seized for debt by the town constable. To realize on the asset it is auctioned off and purchased by Mr. Goodsport, while in a happy state of "I don't care" and "We won't get home until morning." He takes it home, something that he never could have done in his sober senses.

He takes it upstairs to bed with him, entirely oblivious of what is in store for him. His wife and daughter, when they discover the presence of the beast, are frightened to death. A little later, when Goodsport wakes up to a realization of what he has done, he is almost frantic with terror. In his efforts to get rid of his purchased folly, the elephant takes possession of the kitchen, terrifies the cook and makes a clean sweep of everything in it, eating up every vestige of food and trumpeting for more.

The constable and his assistant, who are called on for help, cannot budge the brute. Finally Goodsport is obliged to send word to the circus manager, at the next stand, and pay him to take the elephant back and off his hands.

GAUMONT

THE TIE ETERNAL (Oct. 10th).—Another woman, beautiful, seductive, has tempted the husband and father from the path of constancy. The wife learns of this liason through an anonymous letter. She traces her husband visits to the home of the temptress, where, as woman against woman, the scene ends with the adventuress ordering the wife from the house. In despair at the violation of the love troths, she takes her child and goes to her mother's home, leaving a note telling of her grief and the cause of her action. A divorce follows and the wife is given the custody of the child, the father being permitted to see the little one one day every month.

Several years have passed and the father is preparing to visit his estranged baby, marshalling his many tokens of love in the form of toys. As he is arranging them a letter arrives reading that the child is critically ill and that he cannot see her this day. In his frenzy of apprehension he implores his one-time wife to allow him to see the little sufferer. Although feeling the deepness of the wound of his act in the years gone by, and in the toils of a new passion for a suitor whom she is soon to wed, she permits him to come. The other man happens upon the scene as the father stands by the sick bed and the little one responds to his caresses. With jealousy and fear he watches the child brighten under the warmth of her father's presence, and with a sinking heart the rival sees the little hands reach out and bring together the heads and hearts and lives of those who had parted.

The bridegroom-elect, although feeling that his bride-to-be would honor her promise to marry him, steals into the night, leaving a note behind telling of his sacrifice and the renunciation of his own joys in compliance with the principle regarding those of whom 'twas said, "Whom God hath joined, let no man put asunder."

BEETHOVEN (Oct. 15).—Episodes vital in the life of the great symphonist in the heyday of his powers, when master creation after master creation flowed from his pen, a perfect river of inspiration, glory shone upon him. Love as well as art engages his mighty powers. There is another man younger than he, with more of the gallantries dear to the feminine heart. He surprises the rival and the girl in a love tete-a-tete and the door shuts upon his happiness. The grief of his unrequited passion preys upon his mind, which in turn affects the strength of his body and then comes the affliction of deafness. He is fearful lest the world know of this infirmity and he guards the secret jealously. It is at last discovered. In spite of his deafness, his genius will not down and although unable to hear the melodies which surged to his soul, he wrote them down in the great silence in the thought that the world might happily hear what was denied to his ears. As the angel of death hovers near, he sees a vision of the characters and scenes portrayed in his works, the "Pastoral" and "Joy." Mortality is accomplished upon a body whose soul and work knew naught but immortality.

AMERICAN

REFORMATION OF SIERRA SMITH (Oct. 10).—Having secured his degree of M.D. he takes affectionate leave from his parents and together with a newly-acquired wife he starts for the West. En route the stage coach is held us by a lone highwayman, who relieves him of his watch, a keepsake from his father.

Soon after the young doctor has hung up his sign he receives a call to attend a stricken child. The little paticnt is found feverishly holding a watch, which the doctor is astonished to recognize as the one stolen from him. Just how the doctor regained possession of his cherished timepiece and how the highwayman came to lead an honest life is beautifully told and you will experience most delightful sensations in following this story.

EDISON

OUTWITTING THE PROFESSOR (Oct. 14).—Dora and Frank are sweethearts but they came very near having their dream of love shattered by the interference of an eccentric individual by the name of Professor Barton, who is also a suitor for Dora's hand. It seems that Professor Barton is a lifelong chum of Dora's father and he is, therefore, looked upon with favor by Mr. Winslow. Dora, however, does not care for him and loves only her Frank, to whom she imparts her father's unreasonable wishes. The lovers then plan to get rid of the persistent old Barton.

They take the maid and butler into their confidence and when Professor Barton calls to pay his respects and renew his offer of marriage Dora seems more than cheerful and induces the professor to drink a glass of lemonade into which the maid has previously put a sleeping powder. He soon succumbs to its influence and falls asleep. While in this condition the lovers bribe the maid to sit close to him, allowing the sleeping professor's head to rest on her shoulder. Dora then seeks her father and complains bitterly of the professor's inattentiveness to her and the seeming attraction the maid has for him.

Mr. Winslow hardly believes it but goes to the conservatory to investigate, where, to his surprise and horror, he finds the professor and maid in what appears to him a most compromising position. This so angers Mr. Winslow that he proceeds to handle the professor somewhat rudely. Poor drowsy old Barton, in trying to explain, only makes matters worse, as Mr. Winslow seems convinced that the man is intoxicated and forthwith has him ejected by the butler. With old Barton safely out of the way Frank makes his appearance and succeeds in getting Mr. Winslow's consent to marry his daughter Dora, and the lovers are laughing yet at old Barton's expense.

GLIMPSES OF BERMUDA (Oct. 15).—They may be only glimpses, still they are rare and beautiful glimpses, filled with strange things and at times with exquisite beauty. These glimpses may not be quite so good as seeing them oneself, but there is something in thinking of the difference in expense. Ten cents and one hundred dollars are two different things, so let us see what kind of second-hand glimpses our ten cents will give us.

First we catch a glimpse of Hamilton Harbor and here and there a man-of-war; then a glorious lily field with thousands and thousands of Easter lilies in bloom; a panorama of the three hundred and sixty-five islands that make up the land of the lily and the rose; then our attention is held by a deep sea diver coming out of the depths from under a sunken wreck.

But how about those rare glimpses we spoke of a moment ago? Ah! Here's a treat for you. We have all seen Mother Ocean in her calm and angry moments, but hush, has she ever allowed you to peep into her bedchamber or look upon the bottom of the sea? Can you imagine what it is like? Well, take all the beauty of a garden land, all the colors of its flowers, mix them upon a gorgeous spot and place them under water with the bright sunlight playing on them and you have the bottom of the ocean. This is the glimpse of real beauty that we spoke of. We even show some of the fish that live in this garden of the sea and one catches, at the close of the picture, the dying rays of the summer sun just as old Mother Ocean takes it into her arms for the night.

These are only glimpses, it is true, but they are glimpses well worth while.

On the same reel:

THE WIDOW'S SECOND MARRIAGE.—An old saying, "Two notions never no good," even if ungrammatical, has proved true a great many times. It shows that the person so addicted has a vacillating temperament.

The wily deacon in this bucolic story is very much attracted by the charming widow who possesses pretty twin daughters, and an attractive cottage home. One morning as he is about to pay her a "pop" call the village lawyer is there before him with a bad bit of news about her mortgage. The deacon overhears this and he is not so attentive a lover after his eavesdropping.

There is a certain spinster, beyond the girlish age, who is very fond of the deacon, much to his disgust. They are all at a picnic; that is, "Who's Who" in the village. The lawyer is attracted to the widow and we see them taking advantage of the day to get better acquainted.

A few days later the deacon, while passing along the village street, sees a messenger boy drop a telegram, and when he picks it up he finds, to his surprise, that it is addressed to the widow. His curiosity is aroused and as the message is only partly sealed he cannot resist the temptation to open it and learn its contents. It bears good news to the widow—her financial straits are now over. Hurriedly the deacon seals the envelope and hastens after the boy who had dropped the telegram. Then he takes advantage of the opportunity to admonish the lad for his carelessness. This is where the deacon's "second notion" comes in and proves "no good." He hurries to the widow's home by a different route from that of the boy so as to get there and congratulate her after he hears the news from her. He is, however, too late. While he was changing his mind so many times another suitor won her hand.

LUBIN

GENTLEMAN JOE (Oct. 15).—Tom Gordon, who has been spending some weeks as the guest of Mr. and Mrs. Blake, parents of Alice, to whom he is engaged, is about to return home. Bidding Alice good-bye, he notices that her bracelet is not fastened, and she tells him the clasp is broken and asks him to take it to the city for repairs. The night of Tom's return, Gentleman Joe, burglar of the Raffles type, starts upon an expedition and happens into Tom's apartments. Tom, hearing the noise, determines to investigate and, entering the room, confronts the burglar. Holding the latter at bay with a revolver, Tom starts to telephone for the police. Just as he gets the message through, however, Gentleman Joe hurls a large stein at Tom which strikes him a stunning blow on the head. The two men clinch in a desperate struggle when, much to the burglar's surprise, Tom releases his hold and, with a vacant stare, laughs. Joe is quick to realize that the blow upon Tom's head has affected his reason and loses no time in exchanging coats with him. When the police rush into the room, Joe hands Tom over as the burglar while he coolly watches them take him away. Tom is locked in a cell to await trial, unable to explain who he is or where he came from. In the meantime Alice is finally forced to conclude that Tom has proven false to her. A friend invites her to visit in the city and Alice accepts. One night after her arrival she meets Gentleman Joe, who, as one of the invited guests, is looking for plunder. Joe is much impressed with the fair young woman and determines to give her a present. In looking over his miscellaneous plunder he selects the bracelet he had secured the night of the fight. When he gives it to Alice she recognizes at once the bracelet she had given to Tom and, hurriedly leaving the burglar, she hastens to advise her friend of what had happened. A visit to the police results in a clear-

(*Continued on page* 30.)

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—The Actor's Test.....
June 28—Benares, the Sacred City.....
July 17—The Airman .....
July 17—The Legend of the Chrysanthemum
Sept. 25—Arabian Infamy (Dr.) .....
Oct. 2—The Bowstring (Dr.).....

AMERICAN

Oct. 9—A Sister's Devotion 1000
Oct. 10—Reformation of Sierra Smith.....1000
Oct. 14—The Promise (Dr.).....1000
Oct. 16—The Border Detective (Dr.) 1000
Oct. 17—The New Cowpuncher (Dr.).....1000
Oct. 21—The Best Man Wins (Dr.).....1000
Oct. 23—The Way of the Transgressor (Dr).1000
Oct. 24—The Wooers of Mountain Kate (Dr.) 1000
Oct. 28—One-Two-Three, or the Story of a Wager (Com.) 1000
Oct. 30—Chiquita, the Dancer (Dr.).....1000
Oct. 31—The Wanderer (Dr.).....1000
Nov. 4—Maiden and Men (Dr.).....1000

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 13—A Frontier Child (2 reels).....
Sept. 17—The Penalty .....
Sept. 20—The Doctor's Double.....
Sept. 24—The Hidden Trail .....
Sept. 27—On the Firing Line .....
Oct. 4—Custer's Last Fight (3 reels) (Hist.)
Oct. 11—The Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—The Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Sept. 28—At Old Fort Dearborn (2 reel Hist. Dr.) .....
Oct. 8—Indian Raiders (W. Dr.).....
Oct. 12—The Tattoo (W. Dr.).....
Oct. 15—Star-Eyes Strategy (Dr.).....
Oct. 19—Early Days in the West (2 reel Dr.)
Oct. 22—Hunted Down (Dr.).....
Oct. 26—A Daughter of the Redskins (2 reels) .....

BRONCHO

Sept. 25—His Better Self.....
Oct. 2—For the Honor of the 7th (Mil.)..
Oct. 9—An Indian Legend.....
Oct. 16—The Sheriff's Adopted Child (Dr.).

CHAMPION

Sept. 9—The Trysting Tree (Dr.).....
Sept. 16—The Dummy Director (Dr.).....
Sept. 23—The Rose of the Island (Dr.)....
Sept. 30—Her Whole Story (Dr.).....
Oct. 7—To Err is Human (Dr.).....
Oct. 14—The Girl in the Gingham Gown (Dr.) .....
Oct. 21—Thy Will Be Done.....

COMET

Sept. 14—A Frontier Soldier of Fortune.....
Sept. 16—A Roundup in the Hills (Dr.)..1000
Sept. 21—The Heir to Bear Creek Ranch (W. Dr.) 1000
Sept. 23—Reaping the Harvest (Dr.).....1000
Sept. 28—The Rustler's Treachery (W. Dr.).1000
Sept. 30—The Worth-While Wedding (Com.)1000
Oct. 5—Love Will Find a Way (Dr.).....1000
Oct. 7—"'Ostler Joe" (Dr.).....1000
Oct. 12—The Double Debt (Dr.).....1000
Oct. 14—Taming a Bachelor (Com.).....1000
Oct. 19—A Romance of the Rockies (Dr.)..1000

CRYSTAL

Oct. 6—The Man from the North Pole.....
Oct. 13—Her Dressmaker's Bill (Com.).....
Oct. 13—McOuirk the Sleuth (Com.).....
Oct. 20—Bella's Beaux (Com.).....
Oct. 20—The Only Woman in Town (Com.)
Oct. 27—A Pair of Fools.....
Oct. 27—The Blonde Lady .....
Nov. 3—Aunt Bridget (Com. Dr.).....

ECLAIR

Sept. 22—Through China .....
Sept. 24—The Word of Honor (Dr.).....
Sept. 26—The Old Clock on the Stairs (Dr.)
Sept. 29—Love and Science.....
Oct. 1—The Old Doctor's Humanity (Dr.).
Oct. 3—The Lucky Loser (Com. Dr.).....
Oct. 6—The Lock of Hair (Dr.).....
Oct. 8—All on Account of a Ring (Com.)..
Oct. 8—Surprising Eliza (Com.) .....
Oct. 10—A Choice by Accident (Com. Dr.)..
Oct. 13—The White Bonnet (Dr.) .....
Oct. 15—The Hoodoo Letter (Com.) .....

Feet

Oct. 15—One on Jones (Com.).....
Oct. 17—Caprices of Fortune (2 reels) (Dr.)
Oct. 20—The Old Professor (Com. Dr.)....
Oct. 20—Sulphur Industry in Sicily (Edu.)..
Oct. 22—The Home Coming .....
Oct. 24—Making Uncle Jealous (Com. Dr.)..
Oct. 27—Gontran's Love Stratagem (Com.)..
Oct. 27—Brusia (Travel) .....
Oct. 29—Rosie (Com.) .....
Oct. 31—The Transgression of Deacon Jones (Com.) .....

GREAT NORTHERN

Aug. 31—Love is Blind (Dr.)..... 943
Sept. 7—The Afflicted Governor (Com.)... 496
Sept. 7—The Spring Lock (Com.)..... 457
Sept. 14—Aunt Jane's Will (Com. Dr.)...1000
Sept. 21—Benoit's Fortune (Com. Dr.)..... 989
Sept. 28—A Child of Genius (Com.)..... 679
Sept. 28—A Sly Servant (Com.)..... 314
Oct. 5—I Am Going Out for a Shave (Com.) 726
Oct. 5—The Tramp's Revenge (Com.)..... 253
Oct. 7—The Black Chancellor (3 reels) (Dr.)

GAUMONT

Sept. 26—The Stolen Cub.....
Sept. 28—Life in Caucasia .....
Oct. 1—The Convict's Band.....
Oct. 3—Nigoto to the Rescue .....
Oct. 5—Zigoto Drives a Locomotive.....
Oct. 8—Love's Test .....
Oct. 10—The Tie Eeternal .....
Oct. 12—The Cotton Industry .....
Oct. 15—Beethoven .....
Oct. 17—The Legend of Cagliostro.....
Oct. 19—A Modern Cinderella.....
Oct. 22—A Country Scandal.....
Oct. 24—Love and Calino Marries a Suffragette .....
Oct. 26—Zigoto Has a Good Heart.....

GEM

Sept. 3—The Celebrated Case (2 Reels)...
Sept. 10—A Turn of Fate.....
Sept. 17—Down by the Sounding Sea (Dr.)
Sept. 24—The Legend of Montmarte (Dr.)..
Oct. 1—The Convict's Return .....
Oct. 8—Orphans (Dr.) .....
Oct. 15—What the Bell Told (Dr.).....
Oct. 22—The Woman in White (2 reel Dr.)

IMP

Sept. 30—A Cruel Stepmother .....
Oct. 3—A Country Girl .....
Oct. 5—He Had But Fifty Cents.....
Oct. 5—A Day in an Infant Asylum.....
Oct. 7—The Wreckers (Dr.) .....
Oct. 10—The Bridal Room (Dr.).....
Oct. 12—A Bronx Cocktail (Com.).....
Oct. 12—A Bad Tangle (Com.) .....
Oct. 14—The Old Sweetheart (Dr.).....
Oct. 17—The Fugitives (Dr.).....
Oct. 19—The Postman .....
Oct. 19—Eventful Bargain Day.....
Oct. 21—The Pickaninnies and the Watermelon (Com.) .....
Oct. 24—King the Detective and the Smugglers .....
Oct. 26—Joe the Pirate.....
Oct. 26—Early in the Morning.....

ITALA

Sept. 22—Toto's Talisman (Com.).....
Sept. 22—A Naughty Boy (Com.).....
Sept. 29—His First Lawsuit (Com.).....
Sept. 29—A Nail in the Shoe (Com.).....
Oct. 6—Too Many Children (Com. Dr.)...

KEYSTONE

Sept. 30—The New Neighbor.....
Oct. 7—The Beating He Needed.....
Oct. 7—Pedro's Dilemma (Com.).....
Oct. 14—Stolen Glory (Com.).....
Oct. 21—The Ambitious Butler.....

LUX
By Prieur.

Sept. 20—The Little Beggar Boy (Dr.)..... 963
Sept. 27—Only a Private (Dr.)..... 970
Oct. 4—The Medallion (Dr.) 983
Oct. 11—Evading Justice (Dr.).....
Oct. 18—His Nurse (Dr.)..... 918

MAJESTIC

Oct. 6—The Little Music Teacher.....
Oct. 8—The Winner and the Spoils.....
Oct. 13—The Simple Life .....
Oct. 15—All for Jim .....
Oct. 20—Captain Ben's Yarn .....
Oct. 22—Love and War .....
Oct. 27—The Tree Imp (Com. Dr.).....1000
Oct. 29—A Woman Alone (Dr.).....1000
Nov. 3—Weary's Revenge .....

MILANO

Feet

Sept. 28—The Mysterious Auto .....
Sept. 28—Honesty Punished .....
Oct. 5—An Alpine Tragedy .....
Oct. 12—The Gypsy Spy (2 reels) (Dr.)....
Oct. 19—The Blind Man's Dog (Dr.).....
Oct. 26—Kelly Goes to War.....
Oct. 26—A Three-Cornered Wedding Journey

NESTOR FILM COMPANY

Sept. 18—A Western Vacation (Com.).....
Sept. 20—Won by a Call (Com.).....
Sept. 23—Carl Von Gordon's Family (Com.)
Sept. 25—The Criminologist (Dr.).....
Sept. 27—Percy, the Bandit (W. Com.).....
Sept. 30—The Old Prospector (Dr.).....
Oct. 4—Hearts and Skirts .....
Oct. 7—Romance and Reality (Dr.).....
Oct. 9—His Only Son (Dr.).....
Oct. 11—Love and a Lemon (Com.).....
Oct. 14—I Owe You $10.00 (Com.).....
Oct. 16—Patsy's Mistake (Com.).....
Oct. 18—Her Friend, The Doctor (Com.)..
Oct. 21—Betty's Bandit (W. Dr.).....
Oct. 23—The Border Parson (Dr.).....
Oct. 25—The Lady Barber of Roaring Gulch

POWERS' PICTURE PLAYS

Sept. 27—Her Ambition (Dr.).....
Oct. 2—Early's Awakening .....
Oct. 4—Two Women .....
Oct. 9—Good Snuff (Com.) .....
Oct. 11—On the Danger Line (Dr.).....
Oct. 16—The Golden Rod.....
Oct. 16—Does It Pay.....
Oct. 18—The Sealed Envelope (Dr.).....
Oct. 23—The Skeleton (Dr.).....
Oct. 25—Just a Woman (Dr.).....

RELIANCE

Sept. 25—The Geranium .....
Sept. 28—The Cuckoo Clock .....
Oct. 2—Brothers Under the Skin.....
Oct. 5—Time Avenges (Dr.) 1000
Oct. 9—Guy Mannering (2 reels) (Dr.)....2000
Oct. 12—Peddler's Find (Dr.).....1000
Oct. 16—On Account of a Handkerchief (Com.) 500
Oct. 16—The Bug and the Count (Com.)... 500
Oct. 19—The Organ Grinder's Ward (Dr.)..1000
Oct. 23—Johnny on the Spot (Com.)..... 500
Oct. 23—How Jack Won Out (Com.)..... 500
Oct. 26—A Wireless Miracle (Dr.).....1000

REPUBLIC

Aug. 5—The Octoroon's Sacrifice.....
Aug. 12—The Borrowing Simp.....
Aug. 19—The Curse of Drink (Dr.).....
Aug. 26—The Pickaninnies and the Watermelons .....

REX

Sept. 26—The Old Organist (Dr.).....
Sept. 29—The Hidden Bonds (Dr.).....
Oct. 3—Bob's Deception .....
Oct. 6—The Winnings of Silas Pegg.....
Oct. 10—If Dreams Came True (Dr.).....
Oct. 13—When Twenty Is in Love.....
Oct. 17—The Wedding March (Dr.).....
Oct. 20—Leaves in the Storm (Dr.).....
Oct. 24—A Kentucky Feud (Dr.).....
Oct. 27—Through a Higher Power (Dr.)...

SOLAX

Sept. 27—The Fugitive .....
Oct. 2—Si's Surprise Party .....
Oct. 4—The Retreat from Eden.....
Oct. 9—Canned Harmony (Com.).....
Oct. 11—A Fool and His Money (Com.).....
Oct. 16—The Gold Brick (Com.).....
Oct. 18—The Maverick (Dr.).....
Oct. 23—The High Cost of Living.....
Oct. 25—The Idol Worshipper.....

THANHOUSER COMPANY.

Sept. 17—The Mail Clerk's Temptation.....
Sept. 20—Two Souls .....
Sept. 29—Please Help the Pore.....
Oct. 1—Letters of a Lifetime.....
Oct. 4—The Warning .....
Oct. 13—Dotty the Dancer.....
Oct. 15—When Mercy Tempers Justice (Dr.)
Oct. 18—For the Mikado (Dr.).....
Oct. 20—Petticoat Camp .....
Oct. 22—Through the Flames.....
Oct. 25—In a Garden.....

VICTOR

Sept. 20—Flo's Discipline (Com.).....
Sept. 27—The Advent of Jane (Dr.).....
Oct. 4—Tangled Relations .....
Oct. 11—Betty's Nightmare (Com.) .....
Oct. 18—The Cross-roads (Dr.).....
Oct. 25—The Angel of the Studio (Dr.)....

(*Continued from page 28.*)
ing up of the mystery. Tom's memory is restored to him and Gentleman Joe at last finds himself in the hands of the police.

RED SAUNDERS' SACRIFICE (Oct. 17).—Saunders was an outlaw, but different from most of his kind, as he never killed a man. He had a heart as tender as a woman, and when he looked down from his mountain retreat and saw the burning cabin of the Warrens he rushed to their rescue, and offered them his hut until they could obtain a better home. Mrs. Warren was very ill and a doctor must be obtained at once, so Mary told Saunders. Realizing that there was a price on bis head he hesitated before starting for the town where the sheriff lived and the reward posted, but the exigency of the trip urged him on. Down the mountain he galloped and soon reached the town, where he was directed to the doctor's home. With some difficulty he pursuaded him to make the trip, only to find that Mrs. Warren had died while he was away. Saunders was recognized going through the town as the outlaw wanted, and the sheriff, aroused to action, struck out hot upon his trail. The returning doctor directed the sheriff to the outlaw's retreat, where he caught him and made him prisoner. Mary pleaded for his liberty, but the sheriff was made of adamant. Mary finally persuaded him to see her mother, the woman for whom Saunders risked his liberty. Glancing at the woman, now cold in death, the sheriff recognized one whom he had never ceased to love, the sweetheart of his boyhood days. Filled with emotion and gratitude for the prisoner he removed the handcuffs and told him to go. He went just to the door, where he hesitated. He thought of the girl he now loved. What would become of her, alone in the world? Would she wait for him if he "took his medicine like a man?" Yes, she promised. Only a year was the sentence he received. The sheriff looked after Mary while Saunders was away, and on his return she received him with open arms. Together they went over the mountains toward tbe setting sun, to begin their lives anew.

COMET

THE MOCCASIN PRINT (Ocotber 12).—This interesting and stirring picture play of the Golden West reveals human passions at their worst and illustrates to what extent the green-eyed monster may prompt and inspire the most sedate person to go. Jack Morris is a miner. At the opening of the tale we find him very much beloved by Gertie Adams. The pair have been friends for some time and the general opinion in camp is that they are soon to be married. Jack, on the other hand, does not care for Gertie and can't imagine how the impression that Gertie is to become his wife got abroad. There is another girl in the case. She is Kitty Parsons, and to her Jack really gives his beart. When Gertie learns this she plans revenge. Disguising herself as an Indian she abducts Kitty and, hiding her, threatens her with instant deatb unless she will promise to go away and leave Jack alone. When she realizes how desperate her rival is Kitty pleads for time to give her answer. Then Gertie departs, vowing to return inside of a very short time. Resuming her disguise she passes Morris on the street. He fails to recognize her, but instinctively sees in her moccasin track the identical footprints as those left by Kitty's abductor. He follows the pseudo Indian and investigates. When Kitty and Gertie meet the former tells her enemy that she loves Jack dearly and that no matter what betides she will cling to him. Insane with jealous rage Gertie is about to murder Kitty when Jack comes upon the scene and from a short distance fires at Gertie, wounding her in the wrist. Then for the first time he learns Gertie's real identity. Gertie begs for forgiveness and it is only granted on condition that the would-be assassin leave the place immediately, a concession which Gertie is only too glad to accept.

ECLIPSE—George Kline

THE MISSING LOCKET (Oct. 16).—As a birthday present, Walter Perkins gives his wife a beautiful locket containing her picture, which Mrs. Perkins, after admiring it in company with her little daughter, Susie, places in a drawer for safe keeping.

Tbe child cannot get her mind off the locket, and the next morning takes it from the drawer and carries it off to school. There she shows the jewel to Mary Burton, her chum, wbo possesses one also, and immediately proposes a trade.

When Mary returns home she shows the new locket to her mother and the latter, not being able to gain a satisfactory answer as to how it was obtained, confides the fact to her husband and gives the jewel into his keeping.

In the city the next morning the husband enters a cafe for a congenial glass with a friend, and incidentally shows him the locket. As fate would have it, Walter Perkins happens to be standing directly behind and, recognizing the locket, demands an explanation, to which the owner jokingly replies that it belongs to his best girl. Mad with rage, Perkins hurries out of the room.

Puzzled at his behavior, the two men consult the innkeeper, who, looking at the picture, exclaims: "Good heavens! That is Perkins' wife." Realizing what might be the result of their fun, they hurry to the Perkins home and arrive just in time to prevent a terrible crime.

CINES—George Kleine

THE ADVENTURE OF THE SCARECROW (Oct. 15).—Farmer Martin is journeying homeward with a well-filled purse in his pocket when suddenly he is waylaid by a pair of rogues, who, after possessing themselves of the money, cast their victim into the river. Quickly scrambling out, he informs the police, who immediately start in pursuit of the men he has described, but the search is unsuccessful.

Wet and dispirited the farmer proceeds on his way but soon meets a friend who, seeing him in this condition, offers bim a coat from a scarecrow standing in a nearby field.

Placing his hands in the pockets of the coat what is his surprise when he discovers the missing wallet. Again he informs the police, who, believing that the thieves will return for their booty, make their plans accordingly.

Later, the ruffians cautiously approach the scarecrow, but suddenly the figure throws its arms tight around one of the thieves, for the captain has taken the place of the dummy.

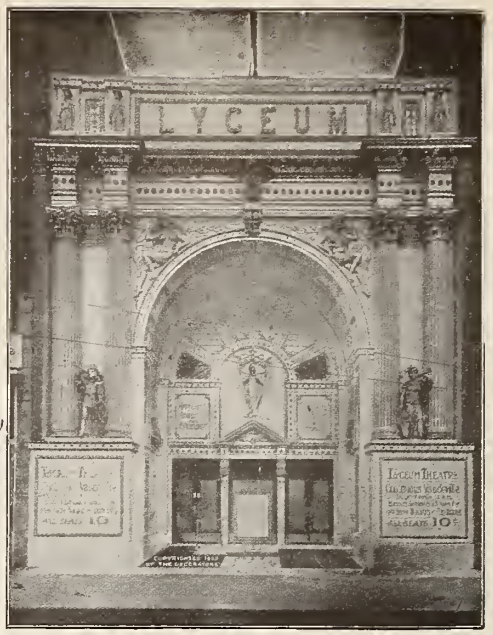
After witnessing the capture of the other rogue the farmer carefully replaces the coat upon the scarecrow and then goes on his way in high spirits.

ECLAIR

THE HOMECOMING (Oct. 22).—A prologue sets forth how Langdon, junior member of a brokerage firm, shifts tbe blame of a criminal offense onto the shoulders of the senior partner, Tilford. Tilford is found guilty and sentenced to a ten-year term.

The treachery of the junior partner fills Tilford with a deep-rooted hatred wbich soon breeds the spirit of a murderous revenge when his term shall have expired. It becomes an obsession. He refuses to see his wife when she comes to ask his permission to the marriage of Langdon to their daughter. He tears up his mail unread. Thus he never knows that the man who was responsible for his disgrace and his deprived liberty finally married his own

(*Continued on page 32.*)



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue, CHICAGO, ILL.

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Sept.	16—Love's Messenger (Com.)	
Sept.	19—Two Daughters of Eve (Dr.)	
Sept.	23—Friends (Dr.)	
Sept.	26—A Disappointed Mamma (Com.)	
Sept.	26—A Mixed Affair (Com.)	
Sept.	30—So Near Yet So Far (Dr.)	
Oct.	3—A Feud in the Kentucky Hills (Dr.)	
Oct.	7—The Line at Hogan's (Com.)	
Oct.	7—A Ten-Karat Hero (Com.)	
Oct.	10—The Chief's Blanket (Dr.)	
Oct.	14—In the Aisles of the Wild (Dr.)	1000
Oct.	17—A Limited Divorce (Com.)	
Oct.	17—Like the Cat, They Came Back (Com.)	

CINES
C. Kleine

Oct.	5—Trifle Not With Love (Com.)	700
Oct.	8—A Glimpse of Sicily (Sc.)	250
Oct.	8—Artistic Glass Work (Indust.)	300
Oct.	8—The Wonder Powders (Com.)	450
Oct.	12—Trailing the Counterfeiters (Dr.)	1000
Oct.	15—The Adventure of the Scarecrow (Dr.)	1000
Oct.	19—Among the Mountains of Calahria (Scenic)	400
Oct.	19—An Abbreviated Honeymoon (Com.)	600
Oct.	22—Ascoli Piceno, Southern Italy (Sc.)	250
Oct.	22—The Invited Guest (Com.)	750
Oct.	26—A Turn of Fortune (Dr.)	1005
Oct.	29—Straw Hats—Made in Florence, Italy (Edu.)	400
Oct.	29—Mosques and Turkish Palaces (Sc.)	450
Oct.	29—Venetian Lace Workers (Edu.)	150
Nov.	2—A Head for a Head (Hist. Dr.)	1100
Nov.	5—The Golden Shell of Palermo, (Sc.) and Love versus Gratitude (Dr.)	300 700
Nov.	9—No Fool Like an Old Fool (Com. Dr.)	1000
Nov.	12—On the Firing Line (War Dr.)	1050
Nov.	16—Life and Industries in Aden Campo (Educ.)	400
Nov.	16—The Old Actor's Vision (Dr.)	600

EDISON

Aug.	30—The Boy and the Girl (Dr.)	1000
Aug.	31—Simla (Sc.)	1000
Sept.	3—The Triangle (Com.-Dr.)	1000
Sept.	4—Aladdin Up to Date (Com.)	1000
Sept.	6—Believe Me, If All Those Endearing Young Charms (Dr.)	1000
Sept.	7—Bridget's Sudden Wealth (Com.)	1000
Sept.	7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912..	400
Sept.	10—The Manufacture of Paper, Maine (Ind.)	1000
Sept.	11—The Stranger and the Taxicab (Com.)	1000
Sept.	13—The Dam Builder (Dr.)	100
Sept.	14—The Rescue, Care and Education of Blind Babies	1000
Sept.	23—Benares and Agra, India (Sc.)	350
Sept.	23—How Bobby Joined the Circus (Com.)	650
Sept.	24—The Little Girl Next Door (Dr.)	1000
Sept.	25—Cynthia's Agreement (Com.)	1000
Sept.	27—Mary in Stageland (Dr.)	1000
Sept.	28—'Ostler Joe (Dr.)	1000
Sept.	30—Calumet "K" (Dr.)	1000
Oct.	1—The Girl From the Country (Dr.)	1000
Oct.	2—Olympic Games, Pittsburgh, Y. M. C. A. (Des.)	300
Oct.	2—The Green-Eyed Monster (Com.)	700
Oct.	4—Cashmere (Sc.)	1000
Oct.	5—The Usurer's Grip (Dr.)	1000
Oct.	7—A Curable Disease (Dr.)	1000
Oct.	8—Under False Colors (Dr.)	1000
Oct.	9—Uncle Mun and the Minister (Com.)	1000
Oct.	11—The Charge of the Light Brigade (Dr.)	1025
Oct.	12—A Fresh Air Romance (Dr.)	1000
Oct.	14—Outwitting the Professor (Com.)	1000
Oct.	15—Glimpses of Bermuda (Sc.)	350
Oct.	15—The Widow's Second Marriage (Com.)	650
Oct.	16—Removing Sunken Vessels (Top.)	350
Oct.	16—Like Knights of Old (Com.)	650
Oct.	18—The Foundling (Dr.)	1000
Oct.	19—A Soldier's Duty (Dr.)	1000

ESSANAY FILM CO.

Sept.	3—Back to the Old Farm (Dr.)	1000
Sept.	5—The Wildman (Com.)	1000
Sept.	6—Twilight (Dr.)	1000
Sept.	7—The Ranchman's Trust (Dr.)	
Sept.	10—A Woman of Arizona (Dr.)	1000
Sept.	12—The Listener's Lesson (Com.)	1000
Sept.	13—Billy McGrath's Love Letters (Com.)	1000
Sept.	14—Broncho Billy Outwitted (Dr.)	1000
Sept.	17—Neptune's Daughter (Dr.)	
Sept.	19—The Mixed Sample Trunks (Com.)	
Sept.	20—The Love Test (Com.)	
Sept.	21—"Alkali" Ike's Pants (Com.)	
Sept.	24—Across the Broad Pacific	
Sept.	25—The Adventure of the Button (Com. Dr.)	
Sept.	26—A Little Louder, Please (Com.)	
Sept.	27—The Voice of Conscience (Dr.)	
Sept.	28—An Indian Sunbeam (Dr.)	
Oct.	1—Ghosts (Dr.)	
Oct.	2—Well Matched (Com.)	
Oct.	3—The Redemption of Slivers (Dr.)	
Oct.	4—Terrible Teddy (Com.)	1000
Oct.	5—Love on Tough Luck Ranch (Com.)	1000
Oct.	8—Alkali Ike Stung (Com.)	1000
Oct.	9—The Rebellion of Mandy (Com.)	1000
Oct.	10—The End of the Feud (Dr.)	1000
Oct.	11—Not on the Circus Program (Dr.)	1000
Oct.	12—The Shotgun Ranchman (Dr.)	1000
Oct.	15—A Mistaken Calling (Com.)	

LUBIN

Sept.	26—Swimming and Life Saving	
Sept.	26—Buster and the Gypsies	
Sept.	27—Glued	
Sept.	27—The Water Wagon	
Sept.	28—The Doctor's Debt	
Sept.	30—A Girl's Bravery (Dr.)	
Oct.	2—The Amateur Iceman High Class (Com.)	
Oct.	3—The Physician of Silver Gulch (Dr.)	
Oct.	4—Collection Day (Com.)	
Oct.	4—Spoony Sam (Com.)	
Oct.	5—His Life (Dr.)	
Oct.	7—The Last Rose of Summer	1062
Oct.	8—The Moonshiner's Daughter	
Oct.	10—The Players	
Oct.	11—Mr. Fixit (Com.)	
Oct.	11—The German Singers (Com.)	
Oct.	12—The Cringer	
Oct.	14—The Uprising	
Oct.	15—Gentleman Joe	
Oct.	17—Red Saunder's Sacrifice	
Oct.	18—Rube's Mistake	
Oct.	18—Meeting Mamie's Mother	
Oct.	19—Caught Bluffing	
Oct.	19—The Sporting Editor	
Oct.	21—Just Maine Folks	
Oct.	22—In the Service of the State	
Oct.	24—The Old Chess Players	

G. MELIES

Aug.	22—The Moth and the Flame (Dr.)	1000
Aug.	29—His Partner's Share (Dr.)	1000
Sept.	5—The Obsession (Dr.)	1000
Sept.	12—The Unworthy Son (Dr.)	1000
Sept.	19—The Prisoner's Story (Dr.)	1000
Sept.	26—The Beach Combers (Dr.)	1000
Oct.	3—A Western Coquette (Dr.)	
Oct.	3—Clearing Land for Farming in the West	
Oct.	10—Forgive Us Our Trespasses (Dr.)	1000
Oct.	17—Judgment of the Sea (Dr.)	1000
Oct.	24—A Son's Example (Dr.)	1000
Oct.	31—Wrongly Accused (Dr.)	1000

PATHE FRERES

Sept.	19—The Desperado (W. Dr.)	
Sept.	20—Max's Tragedy (Com.)	
Sept.	20—The Edmunds Klamm Ravine (Tr.)	
Sept.	21—Silver Moon's Rescue (Dr.)	
Sept.	23—Pathe's Weekly, No. 39	
Sept.	25—Pals (Dr.)	
Sept.	26—Glacier National Park (Sc.)	
Sept.	26—The Andrew	
Sept.	28—The Filibuster's Ship (Dr.)	
Sept.	30—Pathe's Weekly, No. 40	
Sept.	30—The Man Hunt (Dr.)	
Oct.	1—A Well-Washed House	
Oct.	1—Evolution and Life of a Silk Worm (Edu.)	
Oct.	2—At the Burglar's Command (Com.)	
Oct.	3—Theodore Roosevelt	
Oct.	3—Experiments with Liquid Air	
Oct.	4—A Ship Boy's Grip (Dr.)	
Oct.	5—A Redman's Loyalty (Dr.)	
Oct.	7—Pathe's Weekly No. 41	
Oct.	8—Amongst Many Loves (Com.)	
Oct.	8—The Trianons, Versailles (Travel)	
Oct.	9—Passing Gypsies (Dr. Com.)	
Oct.	10—The Horse Thieves (Dr.)	
Oct.	11—His Country Before All (Dr.)	
Oct.	12—Naughty Marietta (Com.)	
Oct.	14—Pathe's Weekly, No. 42	
Oct.	15—Max Fights a Duel (Com.)	
Oct.	15—The Valley of Chevreuse, France (Tr.)	
Oct.	16—The Lass of Clauster (Dr.)	
Oct.	17—The Striped Bathing Suit (Com.)	
Oct.	17—Sub-marine Fauna (Oceanic)	
Oct.	18—The Rubber Industry in Malaysia (Ind.)	
Oct.	18—The Convertible Auto (Trick)	
Oct.	19—Misleading Evidence (Dr.)	
Oct.	21—Pathe's Weekly No. 43	
Oct.	22—The End of Louis XI (Dr.)	
Oct.	22—Old Toledo (Travel)	
Oct.	23—The Simple Life (Com.)	
Oct.	24—Little Raven's Sweetheart (Dr.)	
Oct.	25—Tom Thumb (Trick)	
Oct.	25—The Hermit Crab	
Oct.	26—The Light That Failed (Dr.)	

KALEM CO.

Sept.	27—The Heart of John Grimm (Dr.)	1000
Sept.	28—The Apache Renegade (Dr.)	1000
Sept.	30—The Poacher's Pardon (Dr.)	1000
Oct.	2—A Hospital Hoax (Com.)	
Oct.	2—Ancient Temples of Egypt (Sc.)	
Oct.	4—The Village Vixen (Dr.)	1000
Oct.	5—The Confederate Ironclad (Dr.)	1000
Oct.	7—When Youth Meets Youth (Dr.)	1000
Oct.	9—The Belle of the Beach (Dr.)	
Oct.	9—Election Day in Californita (Com.)	
Oct.	11—His Mother's Picture (Dr.)	1000
Oct.	12—The Redskin Raiders (Dr.)	1000
Oct.	14—The Combination of the Safe (Dr.)	1000
Oct.	16—Paying the Board Bill (Com.)	
Oct.	16—Central Park, New York (Sc.)	
Oct.	18—The Plot that Failed (Dr.)	1000
Oct.	19—The Rival Engineers (Dr.)	1000

SELIG

Sept.	30—Bread Upon the Waters (Dr.)	1000
Oct.	1—Why Jim Reformed (Dr.)	1000
Oct.	2—The Pirate's Daughter (Dr.)	1000
Oct.	3—The Great Drought (Dr.)	1000
Oct.	4—An Assisted Elopement (Com.)	1000
Oct.	7—How the Cause Was Won (Dr.)	1000
Oct.	8—A Motorcycle Adventure (Dr.)	1000
Oct.	9—When Edith Played Judge and Jury (Dr.)	1000
Oct.	10—Euchered (Dr.)	1000
Oct.	11—An International Romance (Com.)	1000
Oct.	14—My Wife's Bonnet (Com.)	1000
Oct.	15—The Opium Smugglers (Dr.)	1000
Oct.	16—The Shuttle of Fate (Dr.)	1000
Oct.	17—Where Love Is, There God Is Also (Dr.)	1000
Oct.	18—Subterfuge (Com.)	
Oct.	18—The Geishas of Japan (Ed.)	1000
Oct.	21—A Sad Devil (Com.)	1000
Oct.	22—So-Jun-Wah and the Tribal Law (Dr.)	1000
Oct.	23—Tempted by Necessity (Dr.)	1000
Oct.	24—The Awakening (Dr.)	1000
Oct.	25—The Biwa Canal, and Shooting the Rapids of the Katsuragawa, Japan (Edu.)	
Oct.	25—Getting Atmosphere (Com.)	1000

URBAN ECLIPSE
G. Kleine

Sept.	25—The Sacrifice (Dr.)	1000
Oct.	2—A Trip Through Belgium (Travel)	500
Oct.	2—A Foe to Race Suicide (Com.)	500
Oct.	9—Through Derbyshire Dales (Sc.)	300
Oct.	9—A Roman's Conversion (Dr.)	700
Oct.	16—The Missing Locket (Dr.)	995
Oct.	16—In the Ossau Valley (Pyrennes, France) (Scenic)	300
Oct.	23—Making Briar Pipes (Edu.)	400
Oct.	23—A Persistent Fly-Swatter (Com.)	300
Oct.	30—A Race of Honor (Dr.)	975
Nov.	6—The Queen of Spades (Dr.)	1007
Nov.	13—Specimens of Lizards and Frogs (Edu.)	300
Nov.	13—The Town of Cognac, France, and Its Brandy Industry (Edu.)	400
Nov.	13—Reviewing French Troops by Airship (Topical)	300

VITAGRAPH

Sept.	16—Capt. Barnacle's Waif	
Sept.	17—The Troubled Trail	
Sept.	18—A Vitagraph Romance	
Sept.	20—The Indian Mutiny	
Sept.	21—Adventure of the Italian Model	
Sept.	23—Bobby's Father	
Sept.	24—His Lordship, the Valet	
Sept.	25—Bill Wilson's Gal	
Sept.	26—The Signal Fires	
Sept.	27—The Counts; and Weary Starts Things in Pumpkinville	
Sept.	28—Irony of Fate	
Sept.	30—Her Choice	
Sept.	20—Burning of a Match Factory (Top.)	500
Oct.	1—Adventures of the Smelling Salts (Dr.)	1000
Oct.	2—Bachelors' Buttons (Com.)	
Oct.	2—Diana's Legacy (Com.)	
Oct.	3—She Cried (Com.)	1000
Oct.	4—Her Spoiled Boy (Dr.)	1000
Oct.	5—The Red Barrier (Dr.)	1000
Oct.	7—Nothing to Wear (Com.)	1000
Oct.	7—As You Like It (Special 3 reels) (Dr.)	3000
Oct.	8—Scenes Along River Lee (Dr.)	300
Oct.	8—The Godmother (Com.)	700
Oct.	9—When Persistency and Obstinacy meet (Com.)	1000
Oct.	10—As Fate Would Have It (Dr.)	1000
Oct.	11—Mammoth Life Savers (Com.)	1000
Oct.	11—Her Father's Hat (Com.)	1000
Oct.	12—When California Was Young (Dr.)	1000
Oct.	14—Every Inch a Man (Dr.)	1000
Oct.	15—Mrs. Lirriper's Lodger (Dr.)	1000
Oct.	16—An Elephant on His Hands (Com.)	1000
Oct.	17—Parade and Gun Drill, Ft. Hamilton (Topical)	300
Oct.	17—Father's Hot Toddy (Com.)	700
Oct.	18—A Mistake in Spelling (Com. Dr.)	1000
Oct.	19—Bunny All at Sea (Com.)	1000

(*Continued from page 30.*)

daughter and that a child was born to them, a grandchild of his.

The sentence expires and he is released, being given the customary suit of clothes and sum of money. With the money he buys a revolver, then writes Langdon a letter warning him that be is coming to kill him. Langdon is fear-stricken when he reads it. Just then his wife and daughter chance to enter the office and Mrs. Langdon, noticing his pallor and nervousness, persuades him to step out to see a doctor. Tbey go out, leaving the child to play with her dolly. Tilford now enters. The child appeals to bim and he talks to her. The doll falls and breaks. Her sorrow over its breakage so touches Tilford that he promises to get her a new one. He leaves, and then comes the return of Langdon and his wife.

The child wants to wait for ber new doll, but her mother insists on her leaving. They exit, leaving Langdon alone. Tilford now returns with tbe doll, which, by the way, the child has seen him return with. Tilford sees Langdon and his hatred and revenge are revived instantly. He makes little waste of denunciatory words before he aims the revolver at Langdon's heart and is about to pull. Now the child rushes in, asking for her new dolly, and followed by her mother, Tilford's own daughter. So is a murder averted and revenge throttled by paternal love.

MAKING UNCLE JEALOUS (Oct. 24).—For twenty years Hiram Tyler had courted Salina Huntingdon, but had lacked the courage to propose. Will Huntington, Salina's nephew, returns from college for bis vacation, bringing his chum, George Lamon, with him. Will is in love with Hiram's niece, Judith Huges, and George immediately falls in love with her sister Muriel. They are very anxious to bring about a match between Aunt Salina and Uncle Hiram. Will makes up his mind that the only way to do this is to make Hiram jealous. In his trunk he has two costumes which he and George wore at a college masquerade, so dressing in these they persuade Aunt Salina to go for a walk with them, meanwhile having arranged with Judith to have Hiram at the crossroads at a certain time. To do this Judith, who is busy with a dressmaker, complains of a headache and asks Uncle Hiram to drive Miss Osgood to the dressmaker's home. They arrive at the crossroads just in time to see Aunt Salina in the embrace of the supposed Mexican. Hiram's jealousy is aroused, likewise Salina's, when she discovers Miss Osgood riding with Hiram. To add fuel to the flames Will describes Aunt Salina's friend to Judith in the presence of Hiram.

The next day in order to get Hiram where he can see Salina with another man Judith puts Clara into a canoe and pushes it out into the river and then rushes wildly and tells him of Clara's predicament. Hiram rushes out, dives into the river, rescues Clara and, as he is starting for home and dry clothing, sees Salina and a minister friend ride by in an auto. The next day Hiram gets his courage in both hands and proposes to Salina, much to her joy and the joy of the young people.

GONTRAN'S LOVE STRATEGEM (Oct. 27).—Gontran woos Susie, the chemist's daughter, who loves him, and is interrupted by the arrival of the chemist. The chemist has discovered a certain lotion which infallibly grows hair on the baldest head, and advertises for bald-headed men who will allow an immediate experiment. As a reward, he offers his daughter Susie's hand after using the lotion. Gontran, who has plenty of hair, does not lose hope, but schemes.

A crowd of men come to answer the advertisement, but none are eligible except Mr. Cooke, who is an excellent "object" for the chemist's experiments. But another head appears, smoother than ivory. A quarrel ensues between the two rivals. So the chemist hands each a few bottles of the lotion and says that the first to come to him within a week and has the most hair shall have his daughter. Mr. Cooke is in despair. He uses all of the lotion, but his head is still bald. Well, he will trick the druggist by using a wig. The fortunate moment arrives and the rivals look upon each other with distrust. The chemist and Susie are surprised to see that both possess a rich and thick mass of hair. The chemist is about to reward Mr. Cooke, but Susie is not to be tricked and she pulls off Mr. Cooke's wig. The latter takes hold of Gontran by the hair but it does not come off. Gontram has tricked the chemist by wearing a bald scalp, which he has removed, and now has his natural head of hair. The chemist puts Mr. Cooke out and gladly gives Susie to happy Gontran.

On the same reel:

A Laughmaker!
"On Account of a Handkerchief" and "The Bug and the Count."
Split Reel, Release Wed., Oct. 16.
"The Organ Grinder's Ward," Release Sat., Oct. 19.

RELIANCE

"Johnny on the Spot" and "How Jack Won Out," Split Reel, Released Wed., Oct. 23. "A Wireless Miracle," Release Sat., Oct. 26.

These are all up to Reliance standard and mean Full Houses for Showmen.

BRUSIA (ASIATIC TURKEY).—This film shows the beauties of Murad, a town dating from 1420; a calm cemetery; some curious streets and the old bridge. After a travel through tbis picturesque town we are shown the way oxen are shod. These oxen are used for transportation and finally they are exported.

CRYSTAL

BELLA'S BEAUS (Oct. 20).—Beautiful Bella has two beaus, John, whom she likes, and Percy, whom she tolerates. John is bashful and Bella plays Percy to wake John into a declaration. But Percy becomes a nuisance. He also scares John away. Percy takes Bella for a walk in the park. Then Bella, dressed in her prettiest, jumps in the lake and takes Percy with her. Despite this treatment, Percy sticks. So Bella hires "Kid" Long, a tough nut, to scare Percy. John overhears the girl's plot. Then John pays "Kid" a big prize to let him pose as a hero.

"Kid" throws a big scare into Percy, who runs away. John gets in a fake "knock-out" on the "Kid" and thereby wins Bella, who believes him to be a hero.

Pearl White as Bella, a character that shows her to great advantage in one of our best laugh producers.

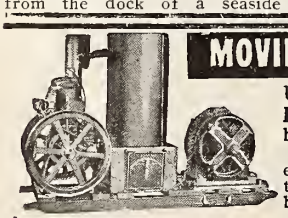
THE ONLY WOMAN IN TOWN.—Hiram Scroggs sells his restaurant in Silver City, Colo., to the Widow Chase. Bill and Jack are rivals for the widow's hand. Jack buys a beautiful lace shawl for the widow and leaves Sam hold it while he goes in for a drink. Bill meets Sam, who tells him of the shawl and Jack's intentions. Jack induces Sam to give him the shawl and to fill the box with straw. Jack then gives the shawl to the widow. Bill then calls on the widow and gives her the box filled with the straw. The widow, indignant, throws Jack out, and Bill, who is enjoying Jack's discomfiture, proposes and is accepted by the widow. They are married and Bill prepares to take life easy, but the widow compels him to do his share of the work in the restaurant, making him waiter and porter, much to the amusement of Bill's friends, who had always known him as a hard customer.

A real farce, full of laughable situations, very capably acted.

MAJESTIC

CAPTAIN BEN'S YARN (Oct. 20).—Captain Ben Bobstay, a retired mariner, is fishing from the dock of a seaside resort. Mrs. Brownlow sends her two little children, Tommy and Molly, down to have him spin a yarn for them. Captain Ben begins and recounts his early love, in this same village, for beautiful Mehitabel Lee. He tells of her father's opposition to his love, and the intention of forcing Mehitabel to marry a rich man. The old salt then spins the tale of his desperate running off to sea, his adventures with the Hottentots, after a shipwreck, where he is about to wed the princess who saved him, when the vision of Mehitabel Lee comes to him and makes him remain true to his love. Then he escapes by a daring ruse. He is captured by pirates, who land on this cannibal island, and they are about to slay him when the chief's daughter offers to marry him and make him a partner with her father. Again Mehitabel's image appears to his mind's eye and he stays steadfast. He flings himself into the sea, where he swims for hours, and is rescued by a British admiral, who has a beautiful daughter. This damsel falls a victim to the salt's fatal gift of beauty, and her father is persuaded to offer her to Ben. Mehitabel's image intrudes once more, and Ben refuses. At last he lands safe and sound back in the quaint village, and he goes to Mehitabel's house to find that she has indeed married the rich man, and he is taunted by her cruel father.

As he is finishing his romance, the mother of the two children walks down the dock and observes the portrait of Mehitabel which is in old Captian Ben's watch. She shows him a duplicate of the picture in an old-fashioned miniature in her locket about her neck. The old captain is dumfounded, but she laughs and insists that he come up with her to the veranda of their summer cottage. He follows her, and as he gets on the veranda a big limousine whizzes up, out pops the young husband, helping a quaint little old lady from it, with band boxes, and he leads her up the steps. "It is Grandma," cry the children, and the daughter kisses the little old lady rapturously. Then she leads her to old Captain Ben. It is Mehitabel Lee. The old man rubs his eyes, and the two wipe their eyes. Captain Ben gallantly leads her to a seat on the veranda, and the daughter, whispering, takes the children inside and beckons her husband to follow. "Where have you been?" asks Grandmother Mehitabel, as she takes out her knitting from a little bag, and wipes her eyes with a tiny lace handkerchief. Captain Ben, wiping his own optics with a generous bandana, looks at the picture in the watch, waves his hand towards the ocean, and begins his yarn all over again, rocking in time with the old



MOVING PICTURE ELECTRIC LIGHT PLANT

Used and highly endorsed by the United States Army. **Biggest Sensation in the Moving Picture World.** Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write today for Bulletin 101. It is a mighty interesting booklet.

(163) **DETROIT ENGINE WORKS, Dept. 112, DETROIT, MICH., U. S. A.**

lady—as the picture ends—a sunset effect used for finis.

LOVE AND WAR (Oct. 22).—Robert Carlisle and Nell Stark are Southern sweethearts and he asks her father for her hand, which he gives. On this occasion Nell presents him with six linen handkerchiefs on which she has embroidered the letter "R," reminding him that it is his birthday.

The Civil War is declared and when Robert announces his intention to join the Northern forces, he is ordered off the Stark premises, and Nell, prompted by her Southern heroism, tells him to go, never to see her again. He leaves, and in her tears she remembers his ring and, tearing it from her finger, throws it in the direction taken by him. Her anger cools, however, and regretting her hasty act, she searches in vain for the ring. Nell's brother Will arrives home from Richmond, and before joining the Confederate forces Nell gives him a photo of herself.

Will is assigned as a spy and is about to enter the Federal lines when he is discovered, pursued and wounded. He eludes his pursuers by crawling in a thicket but, crawling onward, he comes upon Robert, who has been assigned to picket duty. Weak from the loss of blood Will resigns his fate to the Union soldier, who is about to give the alarm when he spies the picture projecting from Will's coat. He extracts it and is shocked to find Nell's photo. At once thinking he is her sweetheart he is tempted to kill him, but, fortunately, drops the photo, which alights right side up, and his gaze rests on the words written thereon, "From Sister." The truth now dawns upon him and, binding up the wounded man's arm with his handkerchief, he carries him within a short distance from the Stark home and succeeds in returning to his post without being detected.

Will crawls home and Nell, on removing the bandages, recognizes the handkerchief, and on inquiring, her brother tells her the story. She at once decides to enter the army as a nurse in hopes of being of some assistance to Robert in this capacity, and later on, after a battle, finds Robert badly wounded. She prevails on the Confederate soldiers to take Robert to the hospital and she nurses him back to health. The war is ended and Robert comes to the Stark home, where he is given a warm re- he carries him within a short distance from the under the old tree, find the discarded ring in the grass, which is replaced on her finger.

PATHE FRERES

PATHE FRERE'S WEEKLY No. 42 (Oct. 14).

MAX FIGHTS A DUEL (Oct. 15).—Max, the celebrated fun maker, is shown in another of his amusing playlets. His fiancee, ere she marries him, insists that he prove himself a hero by fighting a duel. Max has difficulty in finding an opponent whom he can defeat, and his adventures constitute a comedy which is a scream from start to finish.

On the same reel:

THE VALLEY OF CHEVREUSE AND THE VEAUX DE CERNAY (Colored).—A tastefully colored travel film showing some charming scenes in one of the environs of Paris.

THE LASS OF GLOUCESTER (Oct. 16).—With a parting kiss, Betty Lane, a fisherman's daughter, and John Monroe, promise to meet later in the day at their trysting place on the seashore. Bety returns to keep the appointment and is waiting but a moment when a wealthy young yachtsman comes ashore for provisions. He flirts with Betty and Betty's heart is lost. John arrives to find his sweetheart in the stranger's arms. Betty ignores John's protests and agrees to the newcomer's proposal that she pack her things, meet him in half an hour and elope. John hides and awaits their return. The yachtsman is the first to arrive. He has his provisions and has not forgotten a bottle of stimulant, most of which he has already consumed. John thrashes him for stealing his girl, throws him into his rowboat and orders him to get aboard his yacht and not to return. On board the yacht the intoxicated yachtsman drops a match near the oil tank. Betty arrives on the scene in time to see the vessel in flames and the owner dive into the water. Betty looks appealingly at John. John takes to the water and with a few strong strokes reaches the drowning man. In the meantime, Betty has been doing some heavy thinking, it appears, and has come to the conclusion that a man as brave as John is, although poor, is better for her than a wealthy sailor who cannot swim.

THE STRIPED BATHING SUIT (Oct. 17).—After making his wife a present of a new striped bathing suit, Mr. Peters is astonished to see the suit in the sea in the arms of a strange gentleman. Peters, on the sand, storms and rages at the couple out in the water, but they do not seem to see him. The gentleman bestows a kiss and this is the last straw. Peters wades out in his best suit of clothes to get the fellow. When the water reaches his chin the lady faces him, and to Peter's surprise it is not his wife at all, but another young lady who has purchased a striped bathing suit at a department store. The film is alive with amusing situations.

On the same reel:

SUBMARINE FAUNA.—An interesting study of some of the plants and animals inhabiting the bottom of the sea.

THE RUBBER INDUSTRY IN MALAYSIA (Oct. 18).—Arm in arm with electricity, rubber has taken its place in the foremost rank of the world's great industrial products. This film is of wide interest, because it shows the manner in which the greater part of the world's supply of this article is secured. No proceeding, from the time the rubber trees are planted until the finished product is sent to Europe and America, is omitted.

On the same reel:

THE CONVERTIBLE AUTO.—A comedy, featuring an automobile, which is equally serviceable on land or on sea.

MISLEADING EVIDENCE (Oct. 19).—Joe Mannering, a revenue officer, comes to a mountain town to trap the moonshiners. He meets and loves a young woman who is also loved by the county sheriff, although she prefers Joe. A hollowed oak tree is a trading station for the moonshiners, and Mannering, in order to secure evidence against them, sets a camera facing the tree in such a manner that when any one looks into the hollow they will be photographed. The sheriff, when he finds the girl has no use for him, sends her an anonymous note asking her to go to the tree. Later he and Mannering develop the picture and to Joe's surprise the woman he loves is revealed. However, he has sworn to do his duty and he goes to her home to arrest her. When he and the sheriff reach there they find her father dying, and with his last fleeting strength he confesses that he is the moonshiner. The girl shows Mannering the note asking her to come to the tree and informs him that it was brought to her by the sheriff's servant. When Joe learns this he is with difficulty restrained from taking the sheriff's life.

"101" BISON—NEW YORK MOTION PICTURE CO.

THE COLONEL'S WARD (Oct. 25) (two reels).—This is another production of the New York Motion Picture Co., with an overwhelming cast, presenting stirring battle scenes and a story of gripping human interest.

The Indians are on the warpath, and their depredations have reached such a length that the government has massed its troops and, after much difficulty, surrounded them. A terrible battle takes place, in which the Indians are badly defeated, and as the troops take possession of the village the redskins take to the hills. In one of the tepees Col. Ward finds a broken-hearted little girl about ten years old, grief-stricken over the loss of her parents, and he brings her back to the fort. The little orphan is adopted by the Colonel and his wife and treated as if she were their own child.

Awed by the drastic measures of the troops, the Indians lay down their arms, and at a peace conference a treaty is solemnly signed by which the Indians agree not to venture beyond certain boundaries, which the government agrees to protect from further intrusion and settlement.

Mary—the adopted child—grows up into young womanhood, and is sent to an Eastern boarding school.

One morning the Indians are considerably excited over the appearance of a long wagon train which slowly wends its way into their territory. A good location is picked in a beautiful valley, and the emigrants prepare to settle down.

Wild consternation prevails among the Indians. The old treaty is brought out and discussed, and the chiefs make stirring harangues. A delegation is appointed to call at the fort and protest against the invasion of their hunting grounds.

Colonel Ward sees the justice of the Indians' protest, and receives them kindly. He promises to take the matter up with the Washington officials, and to do everything in his power to aid them. The Indians insist upon the emigrants being removed, and to this the Colonel turns a deaf ear.

Mary has just come home from college. The muttering and threatening Indians meet her in the yard, and the attraction of race overcomes the years of education and civilization. These are her people—her brothers, and she listens to their impassioned recital of their wrongs, and then bids them wait while she intercedes for them.

Mary eloquently pleads the cause of the Indians to the Colonel, but he is helpless in the premises and can only promise to do his best. It is the first time Mary has ever asked anything which was not granted her by her doting foster-father, and she feels it keenly.

The Indians appeal to the government agent, and as they become excited he orders them from his office. They refuse to move and upbraid him. Thoroughly angered he draws his revolver and attacks them, and in the scuffle that ensues the weapon is discharged and he falls to the floor mortally wounded.

The Indian police and soldiers rush in and arrest the chief. A courtmartial is held and the Indian is sentenced to be shot. A squad is picked to carry out the execution, and the guns are loaded and placed aside to await the break of the following day.

Mary has overheard the trial, which took place in the Colonel's quarters, and determines to save the chief. She secures permission to visit him in his cell and unfolds to him her plan, which is to remove the bullets from the guns and replace them with blank cartridges. When the soldiers fire he is to fall and feign death, and, when his body is turned over to his tribe, to continue the deception until he is safely away.

Mounting a horse she gallops to the Indian village and informs them of the plot, and when she arrives at home she impatiently awaits the fall of night to carry out the scheme.

At length midnight arrives, and all is peaceful and quiet. Mary cautiously makes her way to the library and extracts the bullets, replacing them with blank cartridges. In her excitement she drops one of the guns. It awakens the Colonel, who, gun in hand, starts to investigate. Mary listens a moment and, hearing nothing, concludes no one has been awakened, and goes on with her work. The Colonel sees the dark form moving in the room and fires. Hastily lighting a candle he picks up the dead body and sees who it is. Mrs. Ward is frantic with grief, and the Colonel with difficulty controls himself.

A glance at the guns explains the situation, and he replaces the cartridges, and decides to conceal Mary's death until after the execution.

The next morning the fort is surrounded by hordes of Indians, who, with illy-concealed smiles, await the time of execution. The chief, confident that Mary has carried out her plan, having received no word from her to the contrary, boldly takes his place facing the firing squad. Not a tremor affects him as the captain gives the command: "Ready—aim—fire!"

With a dozen bullets in his body he drops like a log. The Indians laugh merrily at what they consider his clever acting. He is placed on a stretcher and given to his tribe, and still laughing to themselves they march on. When they think they have reached a safe distance from the soldiers they draw back the blanket which covers their chief, and then, for the first time, they learn that he is dead.

KEYSTONE

THE AMBITIOUS BUTLER (Oct. 21).—Old man Harding has a palatial residence, keeping a number of servants, including a French butler and chef. He is called away one day, expecting to be gone for several weeks, and the ambitious butler unfolds a plan to the chef by which he hopes to marry a wealthy girl. A widow and her daughter have just taken a house nearby, and the butler sends the chef with a note inviting them to dinner, signed with the name of a fictitious count. The women accept the invitation, and the butler arrays himself in the frock coat of his master and prepares to receive them. He secures the co-operation of the other servants, whom he has promised to reward handsomely if he wins the rich girl's hand.

Everything goes well until the bogus count begins to think he is really a great man, and his arrogance towards the chef arouses that worthy's ire, and he decides to spoil the butler's plan. He gets one of the servants to attire himself in another suit of their master, and he comes upon the scene. Much comedy results and a screaming duel is fought with table knives. Into the midst of this melee Harding comes home, and the crestfallen

servants are discharged. The amazed women are horrified to think they have been dining with their neighbor's servants.

On the same reel:

THE FLIRTING HUSBAND.—Mrs. Smith is married to a man who is such an inveterate flirt that he not only causes continual annoyance to his wife, but is in danger of being beaten by the husbands and sweethearts of the women he annoys. After Smith has made himself obnoxious to a couple of his wife's friends, whom he has not met before, they decide to lay a trap for him and teach him a lesson.

They flirt with him deliberately, and go to the park with him. Here one manages to make her escape, and runs back to Mrs. Smith. The other makes a fool out of him, and finally gets him to play "Blind man's buff" and ties a handkerchief over his eyes. As he is groping about for his fair companion Mrs. Smith slips into his arms. He tears the handkerchief from his eyes and faces the music. When the husband of Mrs. Smith's friend gets through with him she takes him in hand and he is made to see the error of his ways.

SOLAX

THE HIGH COST OF LIVING (Oct. 23).—Old Joel Smith is charged with murder in the first degree. At the trial he pleads in opposition to his own lawyers. He explains that he is now too old to be of any assistance to his widowed daughter and his grandchildren, who are dependent on him for support. He says he prefers death to a life of poverty and wretchedness. In telling the judge and jury his pathetic story, which is shown on the screen—old Joel betrays a love of his grandchildren and his fellow laborers that is poignant with pathos. He tells how he had been sent by the men to tell the boss that they were dissatisfied. Although Joel was a favorite with the boss, his representations, while listened to with respect, were productive of nothing. His employer simply said, that if he raised salaries to meet the present "high cost of living" he would be compelled to close up shop.

When they receive the answer from the boss, the men vote to strike—much against Joel's advice. Much as he liked his boss, however, Joel is with the majority and walks out with his fellows. A long period of lean days ensue. Joel's grandchildren and widowed daughter are starving. He is too proud to beg. He goes to the headquarters of the strikers and finds them all drinking and carousing. This is too much for Joel. He announces his intention of going back to work. One of the ironworkers calls him a coward. All of the old man's pent-up anger comes to the surface, and before he knows it, he has killed the insulter. The jury weeps at the old man's pathetic story—they cannot find heart to convict him.

THE IDOL WORSHIPPER (Oct. 25).—Maud Merriwell is a charming girl, but fond of romantic novels. She disgusts her father with her sentimentality, especially when the old gentleman has his ankle broken and is forced to remain home in a wheeled chair.

One afternoon he is sitting inside by his library window, Maud and Tom Harland, a fine young chap, sitting on the porch outside. They think the old gentleman is asleep, and Tom proposes to Maud for the hundredth time.

She refuses him, declaring that "No man but a hero can win my hand."

Tom is disgusted, and walks away, but gets a signal from the old gentleman to come inside. He does so, and the father proposes a plan to make a hero out of him. This is to fill about six coal buckets with leaves and set fire to them—right there in the library. Then Tom can rush in and save his life. Tom agrees, thinking it will be a good joke to play on Maud. The old gentleman follows out the plan.

Meanwhile, Tom walks outside, sees Maud entertaining a crowd of girls, and so goes into the garden to smoke his pipe and await the signal.

The smoke is rushing out of the window now; the girls see it and scream with fright. Maud and the rest of them are transfixed to the spot with horror. Maud strikes a romantic attitude and cries out: "I swear that I will marry the man who saves my father's life."

She naturally expects Tom to be on the job, but it so happens that the Chinese laundryman is coming up the walk with a bundle of wash on his back. The girls see him, but Maud has fainted. Tom rushes up, and sees his sweetheart fainting. This frightens him more than the smoke, which he knows is a fake fire. So he stays with her chafing her wrists and kissing her. The girls force the Chinaman into the window of the smoking room.

The next scene shows the Chinaman trying to rescue old Mr. Merriwell, who resolutely resists all attempts to rescue him. He is in his wheeled chair and he has a great combat with the Chinaman. At last the Chinaman pulls him out on the porch. Maud has revived and the girls tease her about her vow. Tom hears it and tells her father, and they secretly determine to teach her a lesson. Tom goes to the Chinaman, gives him five dollars and offers him five more if he will obey orders. Then Maud's father tells her that to save the family's name and honor she must marry the Chinaman. The girls have been tipped off, and they all back him up. Tom pretends to be a heroic martyr. Maud is frantic, but the girls hurry upstairs and make her pack her suit case. Tom sends for a minister, in his automobile, and the man arrives shortly, very mystified.

Tom and Mr. Merriwell dress the Chinaman in an old frock coat, with silk hat, etc. Tom sits down at the piano in the library to play the wedding march in ragtime, while the girls bring Maud in, weeping and sobbing. The poor chink is led in (by the chauffeur) frightened to death.

At the last instant Mr. Merriwell rolls in on his wheeled chair, leading the minister. This is too much for Maud and she throws herself on Tom's bosom. That young man slips the chink his final five, and the laundryman dives out of the window to escape from the white devils. The minister, bewildered at the fuss, has sense enough to marry the two, and they kiss everybody, good-bye—Tom kissing the bridesmaids—and dash out to his automobile, throw in the suit cases, climb in and speed away.

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.

G. CHASE, 118 East 28th St., New York.

FILM SALESMAN—Experienced Film Salesman desires position. Salary and Commission. Specialty Features, etc. Address E. S., c/o Moving Picture News.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

LIGHTS AND SHADOWS OF CHINATOWN

Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

NEW YORK FILM CO.
12 Union Sq. New York

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Numher, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

ECLAIR

TUESDAY, OCTOBER 22nd

"THE HOMECOMING"

An intensely interesting drama which develops one of the strongest dramatic situations ever seen in a photoplay. The sort of scene they try to encore.

THURSDAY, OCTOBER 24th

"MAKING UNCLE JEALOUS"

Featuring the inimitable Alec B. Francis as "Uncle". Full of deep, lasting, comfortable humor of his own incomparable creating.

SUNDAY, OCTOBER 27th

"GONTRAN'S LOVE STRATAGEM"

Another of that funny Paris artist's exploits. On the same reel

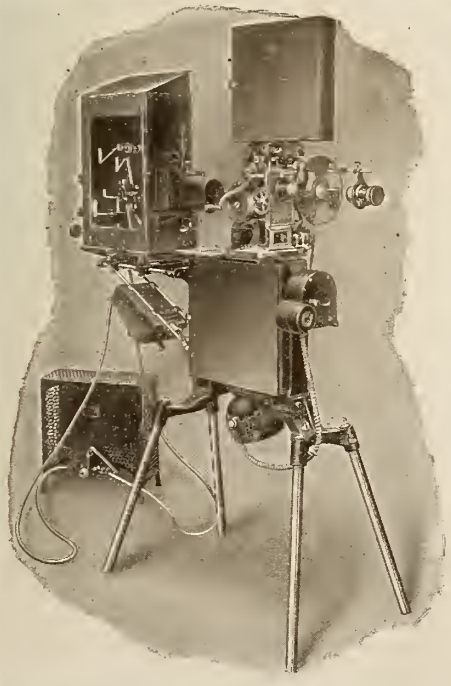
"BRUSIA"

A journey via cinematograph through an Asiatic Turkey town of renown.

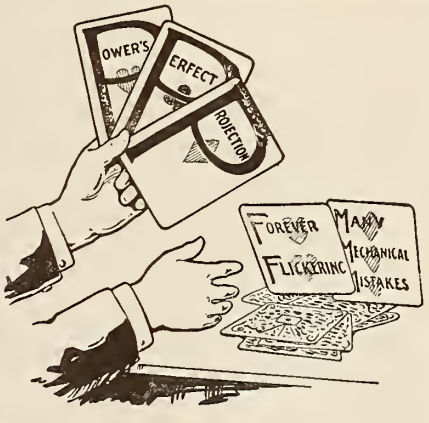
ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY, N. Y.

ADVERTISERS GET RESULTS

FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry



3 OF A KIND WHICH MAKE POWER'S 6A FAMOUS



They accomplish the greatest virtue of all:—clear, steady, flickerless pictures. "POWER" has developed projection to absolute perfection, and thrown into the discard forever, the mechanical drawbacks of the past.

There's the hand for you, Mr. Exhibitor! With it, you will draw to a full house, AND KEEP IT FULL, TOO.

A word about lenses. We have given this subject years of study, and are convinced that our machines are equipped with the very best the market affords; they are subjected to the most rigid test before leaving factory. All users of our machines should insist on these lenses which bear our name.

A world-wide public knows and trusts **Power's Cameragraph.** The result is big business, which is keeping the largest factory of its kind in the world working day and night.

The trade and big users have "got us right." Let us put YOU right, with a **Power's 6A.**

Catalogue D gives full details.

NICHOLAS POWER COMPANY
90 Gold Street, New York City

For fifteen years the leading makers of motion picture machines.

YOU CANNOT EVADE

RECOGNIZING THE MERITS OF

The Vengeance of Egypt

ITS MIGHTY REALISM WILL HOLD AUDIENCES
IN A HYPNOTISM OF ATTENTION

STATE RIGHTS

3 REELS

HERALDS——POSTERS, 1, 3 and 6 SHEET

This is the first advertisement of this film. Wire to-day and you will beat out the other fellow. If you don't, you take chances. Play safe—wire now, NOW.

A trail of tragedy that followed the stealing of a ring from an Egyptian mummy. The relentless avenger that brings death by plague, the strangler, poison, bullet, in aeroplane and automobile. Covering a period of 115 years it traces the grim course of a curse that knew only one end.

Gaumont

Copyright protects all our films. Infringements will be vigorously prosecuted

GAUMONT CO., Flushing, N.Y.

GAUMONT

OCT 24 1912

MOVING PICTURE NEWS

VOLUME VI
No. 16

OCTOBER 19
1912

LIBRARY OF CONGRESS
OCT 25 1912
PERIODICAL

Scene from
"THE STARBUCKS"
American Release November 9th.

PRICE
TEN
CENTS

THE MIRACLE

HAS ARRIVED

Brought to us by a *Special Messenger* from the *Continental Kunstfilm* of Berlin.

All and only authorized versions of this *Marvelous Photoplay* must bear this copyright trade mark

Have 4,200 feet length and bear our name.

NEW YORK FILM CO.

12 Union Square, New York

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

In writing to advertisers please mention "MOVING PICTURE NEWS"

KEYSTONE FILMS

MACK SENNETT **FORD STERLING**
MABEL NORMAND **FRED MACE**

Supported by a Strong Company

"The Grocery Clerk's Romance"

and

"At Coney Island"

A Split Reel, Released MONDAY, OCTOBER 28

KEYSTONE FILM COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

BRONCHO FILMS

"How Shorty Kept His Word"

Thrilling Story, with Sensational Scenes

RELEASED WEDNESDAY, OCTOBER 30

BRONCHO MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

In writing to advertisers please mention "MOVING PICTURE NEWS"

LITIGATION ENDS

BISON vs. UNIVERSAL

NEW YORK MOTION PICTURE CO.

NOW PRESENTS

"KAY-BEE" FILMS

Spectacular, Historical and Dramatic, Military, Frontier and Pioneer subjects all in TWO REEL features released regularly every Friday.

Every picture a headliner. "Kay-Bee" stands for Kessel and Baumann and Kessel and Baumann stands for Quality.

WHO WINS?

NEW YORK MOTION PICTURE COMPANY has settled its litigation with Universal Film Manufacturing Company, the terms of which are a matter of great satisfaction to New York Motion Picture Company.

Owing to the fact that the Universal Company persisted in selling films under the name of "Bison," and threatened to sell films under the name "101 Bison," which were not made by the New York Motion Picture Company, confusion resulted, and New York Motion Picture Company has decided to discontinue the use of that name, and to make films of the well-known Kessel and Baumann quality under the name "KAY-BEE" FILMS, in order that the public might again know that our trade mark was a guarantee of super quality, and free from imitation.

At this psychological moment the Universal Company made the startling offer to cease all litigation and harassing tactics, if we would give to that Company our right to use the name "Bison" and "101 Bison," and would also pay to them a sum of money in liquidation of a cash indebtedness which they claimed.

New York Motion Picture Company never doubted for a moment that it would obtain a complete victory over the Universal Company in all litigation commenced by that company, as, in fact, it has so far done.

The Universal Company in all litigation claimed title to all of the valuable properties of New York Motion Picture Company, and sought to obtain them, and also restrain Messrs. Kessel and Baumann and their associates from employing their abilities in the motion picture field in competition with Universal Company.

The settlement, therefore, reduces itself to this: That New York Motion Picture Company GIVES THE UNIVERSAL COMPANY SOMETHING THAT IT DID NOT WANT, the "Bison" trade name.

In addition to this, the cash paid by the New York Motion Picture Company to Universal Company is less than the cost of litigation would be.

New York Motion Picture Company receives in return the termination of all litigation and harassment of the Universal Company, all of its vast properties in California and in New York City, and the undisputed right TO EMPLOY THE TALENTS OF MESSRS. A. KESSEL, JR., CHAS. O. BAUMANN, FRED J. BALSHOFER, THOS. H. INCE, Director, CHAS. KESSEL and "DOC" C. A. WILLAT, and their complete staff of artists, in turning out the best pictures in the world, UNDER THE NAME OF "KAY-BEE" Films.

New York Motion Picture COMPANY presents to Universal Company ten feet OF TITLE, and continues to release nine hundred and ninety feet of pictures of Kessel and Baumann combination quality.

WHO WINS?

New York Motion Picture Co., 150 E. 14th St., New York City

NEW YORK MOTION PICTURE CO.

CONTINUES CONTRACT WITH

MILLER BROS. WILD WEST SHOW

Indefinitely; using their entire equipment and aggregation of 300 cowboys and cowgirls, 200 Indians, 600 horses, steers, bison, etc., which they have used in the past year in making and producing the World's Famous Features, under the name of "101" Bison Films, which name we have given to the Universal Film Company, and which we will discontinue after the release of Friday, October 25th, and begin with the new trade mark, under the name of "KAY-BEE" Films for the New York Motion Picture Company, and Broncho Films for the Broncho Motion Picture Company exclusively, and for no other concerns, produced under the direction of Thos. H. Ince, the greatest Motion Picture Director in the World.

After October 25th the name will be "KAY-BEE" Films, with better and bigger features than heretofore.

OUR LAST "101" BISON RELEASE IS

"THE COLONEL'S WARD"

2,000 Ft. IN TWO REELS 2,000 Ft.

Released Friday, October 25

A Stupendous Pioneer and Military Production

Blood-Stirring Battles
Superb
Dramatic Rendition
Thrilling Situations

HORDES OF INDIANS
TROOPS OF SOLDIERS

A Hundred Scenes

INCLUDING

A Military Execution
The Tragic Death of the Indian Girl
The Plot to Save the Doomed Chief
The Indian Uprising
An Impressive Court Martial

$50.00 WE ARE IN THE MARKET FOR SCENARIOS. THE MINIMUM PRICE PAID WILL BE $50.00. WE WANT STIRRING FRONTIER, PIONEER, MILITARY STORIES IN ONE AND TWO REELS. IF YOUR SCENARIO IS NOT WORTH AT LEAST $50.00 DON'T SEND IT IN

Address: T. H. INCE, Director, 1719 Allesandro St., Los Angeles

WHO WINS?

Mutual Film Corporation, 60 Wall St., Sole Agents for U. S. and Canada

ECLAIR

BEGINNING FOUR RELEASES A WEEK

TUESDAY, OCTOBER 29th

"ROSIE"

An animated pictorial novel of love and its jealousies. Cupid maroons the pair on an island.

THURSDAY, OCTOBER 31st

"THE TRANSGRESSION OF DEACON JONES"

A comedy object lesson which proves that the advance of science must eventually eradicate sin and crime.

FRIDAY, NOVEMBER 1st—"The Best Split Reel Released"

"THE HOUSE FLY"

A wonderful showing of humankind's most deadly menace. As a preachment "It Swats the Fly" all right. And on the same reel

"THE MENDER, THE PIPE AND THE VASE"

SUNDAY, NOVEMBER 3rd

"AUNT BRIDGET"

A little masterpiece of one reel production. Every element perfect.

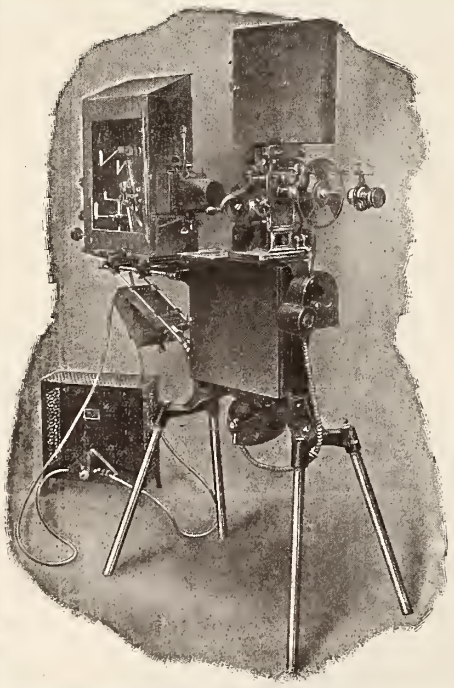
ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY, N. Y.

ECLAIR FILMS PARIS

STANDARD FILMS

ADVERTISERS GET RESULTS

FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry



CAUSE AND EFFECT POWER'S 6A GETS THE MONEY

POWER'S CAMERAGRAPH has staying power—and satisfies both operators and patrons alike. Where this is accomplished, success is assured and a full cash drawer results.

In our new equipment No. 6A we have added the following improvements:

ARC LAMP: 100 Amp. capacity, 14 adjustments, takes ¾" carbons, 6" lower, 12" upper.

LAMP HOUSE: Excellent ventilation, large and roomy with door each side, lamp more accessible.

STAND: Made of iron, 14" lower magazine built in.

Our new patented Loop Setter, costing but $10.00 additional, resets the lower loop automatically, doing away with the dark screen and interrupted pictures.

These CAUSES make **POWER'S** better than ever, and the EFFECT is a perfect machine in every particular.

It means good money to you, Mr. Showman.

Let us send you catalogue D giving full details.

NICHOLAS POWER COMPANY

90 GOLD STREET, NEW YORK

For fifteen years the leading makers of motion picture machines.

In writing to advertisers please mention "MOVING PICTURE NEWS"

© CLB259639

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **October 19, 1912** **Number 16**

EDUCATIONAL FILMS

AS showing the tendency of the day along educational lines we want to urge every manufacturer in the industry to follow suit along the lines I want to call special attention to. The MOVING PICTURE NEWS has always advocated the uplift of the motion picture in every respect, and when I look back and note the great advance that has been made in this work of education I feel I have done some little to help the present-day results.

Some few years ago it was my privilege to be commissioned to find a few actors to take special part in a play then being produced on the top of a building downtown. I thought it was an easy task, so walking up the theatrical district on Broadway I accosted an actor and asked if he would like a position for a week or so to play some parts. He very condescendingly said: "Lead me to it, my boy, that's what I want." I told him that I wanted about four males and three females to take prominent positions and about a dozen more for minor parts. He called over to him two of his lady acquaintances with a remark, "Hello, girlies, want some money?" They replied they did. He said, "Well, here is a man who wants to give us some," and turning to me said, "Now what is it you want?" I said, "I want you to pose for moving pictures," and, if a moving picture camera had been around the neighborhood at that time, and could have photographed the air of utter disgust and contempt on the faces of those people, it would be an education to those of the present day. I remember the vilification I got for asking that question of them, and the difference today is such that hundreds of actors now try to eke out their existence by posing in moving pictures. Then they considered it a disgrace, today they consider it an honor to pose before the cinematograph camera, thus showing the trend of the educational film whether of comedy, drama, or historical interest.

Passing over the actor, I want to show the trend of educationalism. A prominent Doctor of Philosophy in New York City made a statement to me this week that took me a little by surprise. He said: "I want to tell you that in a few years, probably three or four, there will not be a school or an educational institution without its fully equipped projection booth with a specially appointed operator, or an electrician in charge thereof, to show both stereopticon and cinematograph views, and that no school of any note will be fully equipped without these adjuncts to the progress of the world." His remarks regarding the attitude of the NEWS were very flattering. He asked me to inform my readers that the action taken had the full support and sympathy of every true-minded educational worker in the country, and that it was becoming a topic of burning interest as how best to reach the masses. He said even the classes want teaching manners, and conventionalities, and he thought that the moving picture would teach them both, and that they might well take example from their humbler brethren.

A further prediction he made was to the effect that, while the microscopic objects were shown on the film in several instances, in a little while no bacteriological laboratory would be fully equipped without its tank, microscope and moving picture machine, to take bacteria in evolution, and then project it on the screen for the benefit of students now and for posterity. His only objections to the films he sees at the moving picture shows today, are that they are so mediocre and poor compared to the great things that might be obtained from them. Referring to some historical, or so-called historical films, he said: "The director who posed those ought to take lessons in English history, study costumes and customs, and the firearms or warlike weapons of the date supposed to be depicted." He suggested that historians of the various colleges should be asked to give an opinion upon some of the film manufactured, and advice as to the proper staging and effects to make it complete. Is this suggestion worth anything to our manufacturers?

Another point of importance showing the trend of thought, is an address by the Hon. E. J. Henning of the Moose Institute, delivered at Anderson, Indiana, during August, specially noting the following:

> I think you can teach more geography, you can teach more of history in an hour, by properly selected moving pictures, than you can by months of dry reading in the schoolroom. We propose to have modern methods. One of our first school ap-

pliances will be a moving picture equipment, where you can throw upon the screen for very little money, the actual likeness of animals of foreign countries, the people as they walk in their streets, and as they work in their shops in any of the countries of the world. And when the boys and the girls see those geographical pictures of the Hindu, worshipping over in Hindustan, the Chinaman working in the tea fields of China, the customs and activities of the people of the world, they will never forget it; it will be a more perfect lesson in geography, it will be a more perfect lesson in natural history than all the lessons they could learn in months and months of reading.

After reading the above, I felt that I was not alone in my prophecy regarding the future of Cinematography, and am pleased to note the vast progress the Edison studio is making along the line of educational films. It will take too long to write what I desire for this week, so postpone my remarks regarding what they are doing with a complete list of subjects up-to-date until the next issue.

Alfred H. Saunders.

NEW YORK EXHIBITORS' LEAGUE

We herewith present to our readers two prominent workers in New York, who are going to make the convention of July 7, 1913, one of the greatest successes in

SAM TRIGGER

the Cinematograph industry, Mr. Sam Trigger, the president of the New York State League, and we have pleasure in introducing him to you so that he can make his bow. Sidney Ascher also makes his bow to you, and of him we want to say he is one of the most energetic live-wire electric sort of workers it is possible to find. It was through his instigated principles that the New York State

SIDNEY ASCHER

League is in such a good condition. Out of chaos he brought order in New York City, and but for him we fully believe there would have been no organization as it stands today, and therefore we give him all the honor due to him. In the hands of these two men with the help of the committees around them, success, we feel, is absolutely certain to the great convention at Grand Central Palace, New York City, July 7, 1913, and all we ask of our readers is to boost New York 1913.

PLANS FOR CINEMATOGRAPH EXPOSITION PROGRESSING NICELY

Although the committee in charge of the coming Motion Picture Trades Exposition are not saying much we understand their plans are rapidly maturing and everything seems to point to its being a world beating success.

The prize of $50.00 offered by the committee for the best three-sheet drawing pertaining to the motion picture arts is making a big hit with the students of the several art schools in New York. The contest is, however, not limited to New Yorkers.

Several other promoters of shows and expositions have been to see the Exhibitors Committee in the endeavor to handle this exposition, but the committee remain firm in their intention of handling it themselves and selling space at a minimum amount.

ERRATUM

In our last week's issue by a blunder of the compositor the title of the Majestic story was changed from "The Simple Life" to "The Single Men," and if our readers will kindly make this correction in their copies giving the proper title of the Majestic release as "The Simple Life" released October 13th they will be doing us a favor.

POWER'S CAMERAGRAPH IN THE SCHOOLS

Powers No. 6-A has been installed by Williams, Brown & Earle of Philadelphia, in New Jersey School for the Deaf, and a No. 6 in the Venice Union High School, Venice, California.

"THE MIRACLE"

A version of "The Miracle" which has found its way to America under the wing of the New York Film Company is perhaps the most startling production in film that we have had. The story of the beautiful nun Beatrix is one that touches every heart among us. It is allegorical in a sense, but it is at the same time so brutally true to life that it holds us spellbound. The story of the sweet girl nun, which, like the flower with the honeyed heart attracted the bee, whose eyes falling upon the handsome young knight caused the physical being to reach forth for its mate. And then after a brief term of intoxication the disillusionment comes. One after another events fall thick and fast until she at last finds her way back to the peaceful seclusion of the convent, and the Virgin, who in pity has stepped from her niche above the altar to take the place of, and continue the work of the wayward nun, gives up again the keys and the raiment of Sister Beatrix and dissolves into the image in its place above the altar.

The ancient legend upon which the story of "The Miracle" is based may be found among the "Sieben Legenden" of Gottfried Keller, and is prefaced by the following text from the fifty-fifth Psalm, sixth verse: "Oh that I had wings like a dove! for then I would fly away and be at rest."

The commencement of the legend is as follows: "A cloister lay high up on a mountain-side, and its walls shone afar over the surrounding country. Within it were many women—some beautiful, some ill-favored—all of whom served the Lord and the Holy Virgin according to a strict discipline.

The most beautiful of the sisters was Beatrix, the sacristan of the cloister. Of queenly form she moved from choir to altar performing her duties. She kept the sacristy in order, and at the break of day and again when the shadows of evening began to fall, she tolled the cloister bell.

"But ever and again she turned her wistful eye from the billowy blue of the sky upon the passing gleam of weapons or listened to the huntsman's horn from the neighboring wood and the joyous calls of the men, and a great longing to see the world filled her bosom.

"When at last she was no longer able to restrain the desire of her heart, she arose one moonlit night in June, put strong shoes upon her feet, and, ready for departure, approached the altar. 'I have served thee faithfully for many a year,' thus spake she to the Virgin, 'but take now these keys from my hands, for I am unable longer to repress the yearning of my heart.'"

And so it was in the original story that the beautiful nun went out into the world. The picture play has laid the first scene in the chapel of the monastery. An immense crowd of people kneel about the sacred image of the Madonna, from which it is said a miraculous power radiates.

Among the pilgrims is to be found a handsome young knight whom Beatrix, who is also there, cannot help observing with admiration. The Evil Spirit whispering in her ear moves her to follow the knight as far as the door of the cloister; but here her good genius awaits her and reminds her of her duty.

Again when the young knight, among a number of others, returning from the chase is regaled in the cloister court, the eyes of the beautiful nun and those of the knight meet, Beatrix flees, consumed with red blushes. The knight rising quickly followed her, and in the shades of the cloister garden he swears to her, with ardent words, his love.

When night has come she prays to the Virgin for forgiveness for the sin committed in thought. But the young knight who had crept in, steps forth from a hiding-place and ensnares the nun with amorous words. The keys and her nun's garment drop, and the knight drags the feebly resisting woman with him out of the cloister to his steed, which has been secreted nearby, and flees with her to his castle.

When it comes time for Beatrix to be relieved from service, a miracle occurs; the Madonna to prevent the discovery of the desertion of duty by the nun steps from her niche above the altar and takes the place of the wayward one.

Then comes the troublous story of the nun's experience of the world. There are days of intoxication, then days of bitterest sadness when the knight tiring of her forsakes her for another, and then the kidnapping of Beatrix by the robber band. There is the wooing and winning of the love of Beatrix by the robber chieftain, the encounter in subterranean passages between the robber band and the baron's cavalcade, the killing of the baron, the death of the robber chieftain, and, after all the worldly conflict, the return of the nun to the cloister, the retiring of the Virgin to her niche again.

This picture was produced by the Continental Kunstfilm Company, of Berlin, Germany. It was brought to this country by M. Rakow, a special messenger of the foreign concern, turned over to the New York Film Co., of 12 Union Square, and was exhibited for the benefit of the press at the Fourteenth Street Theatre.

UNIVERSAL AND N. Y. FILM CO.'S STATEMENT

In the making of the offer of settlement by Mr. Charles O. Baumann for the New York Motion Picture Company, the Universal Film Manufacturing Company won an unqualified victory in regard to the absolute sole right to the use of the names "Bison" and "101 Bison."

After Justice Delaney had rendered his decision in the matter of the New York Motion Picture Company against the Universal Film Manufacturing Company, it was apparent that the Universal must eventually triumph in the matter of securing the exclusive privilege of using the names of the two brands mentioned above.

Overtures were made by the New York Motion Picture Company to the Universal Film Manufacturing Company for the discontinuance of the litigation pending, and an amicable settlement of the entire matter.

This resulted in the New York Motion Picture Company assigning all its rights, title and interests in and to the trademarks, trade-names and copyrights of Bison and 101 Bison in which assignment all of the stockholders, officers and directors of the New York Motion Picture Company joined.

The terms of the assignment called for the return of all stocks and bonds of the Universal Film Manufacturing Company issued to the New York Motion Picture Company valued at nearly half a million dollars. In addition thereto, a cash sum of several thousand dollars was turned over to the Universal Film Manufacturing Company by the New York Motion Picture Company as damages for the litigation incurred and the loss of sales by reason thereof.

After October 26th it will be impossible for any exchanges other than those handling the Universal releases to supply Bison or 101 Bison pictures.

Considering the spirit of the litigation brought about by the New York Motion Picture Company and their overtures of assignment, and the subsequent terms of agreement, it is an unqualified victory for the Universal.

A representative of the Moving Picture News called on Messrs. Kessel and Baumann referring to the statement. They said they have nothing further to say other than to refer all interested parties to the advertisement containing their statement, which appears on pages 4 and 5. They are more than satisfied that the litigation has come to an end, at the same time wishing their opponents the best of luck and success.

CAPTAIN BEN'S YARN
Majestic release October 20th.

SCENE FROM "MAKING AN AMERICAN CITIZEN"
Solax Release.

MAKING AN AMERICAN CITIZEN

Solax, October 30

A husband and wife, belonging to the most ignorant and lowest class of peasantry, where the husband is lord and master and the wife his servile slave, emigrate to the United States. On landing in New York, the husband loads a huge bundle on the back of his wife, and, carrying nothing but a rough walking-stick himself, starts to pass through the Battery, walking behind his wife, who is bent nearly double with the weight of the bundle. Soon a crowd gathers around them, some laughing, jeering, others indignant and threatening, until, suddenly, a huge American pushes his way through crowd, stops wife, takes bundle off her back, lays huge hand on shoulder of husband, bending him nearly double, picks up bundle, places on his back, and orders him to march on.

This is the husband's first lesson in Americanism. Other lessons follow, in which the husband is taught, with an emphasis he cannot doubt, American ways and manners, until after he has been arrested and sent to jail for beating his wife, he becomes thoroughly convinced that Old World methods will not do in this strange New World, and decides to become an American in spirit and in manners.

A transformation is also worked in the character and spirits of the wife. Her animal-like patience and servile docility gradually give place to a spirit of independence, until, at last, she vigorously resents the brutality of her husband and asserts her rights as an American woman.

The scenario closes with husband and wife working harmoniously together, each doing his or her proper share of the work.

Shenandoah, Pa.—The contract has been let for a new theatre in this city, the Arcade Theatre.

Dallas, Tex.—The Mutual Film Corporation; capital, $5,000. Incorporators: J. D. Wheelan, E. T. Porter and C. B. Peterson.

BULL MOOSE FILMS GO BIGGER THAN EVER

Unfortunate as the recent accident to the ex-President was, it has made a tremendous boom in the film business of the General Film Publicity and Sales Co., for now the demand upon them for Bull Moose films is so great that it means almost twenty-four hours in the day to keep on the job with an adequate supply.

The accompanying cut is a scene taken from one of the

films in which figure Col. Theodore Roosevelt, Geo. Roosevelt, Col. Cecil Lyons, of Texas, and Dr. Terrill, the surgeon who first attended the wounded ex-President.

A tremendous value attaches to the Roosevelt films apart from the fact that they are entertaining; they are valuable accessories to the historical records of our country. And should Col. Theodore Roosevelt have lost his life at the hands of the insane assassin, their value would have tripled itself. In that event no means within the power of man could have given to the country the life likeness of one of our greatest men, such as has been given it by the General Film Publicity and Sales Co. in their series of Bull Moose films.

A FEW WORDS ABOUT FILM MERITS

American

"One-two-three, or The Story of a Wager" is somewhat on the farce order, and treated as such is fairly amusing.

"The Wooers of Mountain Kate" as a drama is very fair, and has the unusual characteristic of having an unhappy ending.

Thanhouser

"The Woman in White" in two parts, adapted from the novel of the same name, written by Wilkie Collins, is a triumph for Miss Marguerite Snow. In this story she plays a double role of singular difficulty. The entire production may rightfully be termed a triumph.

"In a Garden" is one of the sweetest, most delicately beautiful productions that has appeared in films, and is splendidly adapted for child audiences as well as for theatres.

Majestic

"All for Jim" has fine dramatic possibilities which have been well carried out by Mabel Trunelle and Herbert Prior.

"Love and War" is a story of Civil War days, and is one of the strongest of Majestic's recent releases.

Solax

"The Gold Brick" is intended for comedy, but is not strong.

Pathe

"Passing Gypsies" is particularly gripping. The triumph of the better nature of the gypsy girl is something to be remembered.

Gaumont

"Beethoven" as an artistic production is not to be questioned. As a portrayal, however, of the habits and character of the great master-musician it lacks authenticity. The real Beethoven, though beautiful in character, was extremely untidy in his habits, made his haunts when not with his Viennese friend in plain, ill-furnished rooms, was gruff of speech and rugged in appearance and manner.

"The Legend of Cagliostro" is a most remarkable presentation, and meritorious in every way so far as the writer knows.

Reliance

"The Organ Grinder's Ward" is not quite up to the mark as a production. Reliance can do better.

Lubin

"The Cringer" has no particularly startling feature, but gets over just the same.

Edison

"Uncle Mun and the Minister" is a farce comedy of the old sort, not particularly commendable, but of the kind that makes the ordinary individual laugh.

Keystone

"The Beating He Needed" is the story of a college boy, who returning to his home a perfect "Sis," was sent West by his father to become a man, and who, eventually, had to be hammered into shape by his father. The comedy is fair.

Bison "101"

"The Vengeance of Fate" in two reels is a telling production—full of thrills and dramatic situations. It is quite out of the ordinary.

Eclair

"The Old Professor" is a good story, and is strong as a production. The subject has been handled exceptionally well.

Vitagraph

"As You Like It" in three reels is a production to be remembered, with Rose Coglan as Rosalind, and Maurice Costello as Orlando. The portrayal of the Seven Ages of Man recited at the Duke's banquet is a specially interesting feature of the production.

Powers

"On the Danger Line" is one of Powers' best. As a drama this film stands well to the front.

Great Northern

"I Am Going Out For a Shave" is real good fun, and although such happenings never did or could occur in real life, it makes you laugh until your sides split.

Broncho

"An Indian Legend" is unique and very acceptable.

Kinemacolor

"The Husband's Story" is a well-played drama wherein the wonderful possibilities of Kinemacolor are shown to remarkable advantage.

"Peep into Nature" presents a most interesting series of scenes on the Cawston Ostrich Farm in California.

"Many Beach Scenes" is a series of most alluring scenes at the bathing beach New South Wales, Australia. It is probably the finest of the kind that has ever been shown.

"Cairo, Egypt" is most interesting. This film is another triumph for Kinemacolor. The sunset scene beggars description.

THE WEEKLIES

Pathe No. 43

Bishop Farrelly is accorded a warm reception on his return from the Vatican at Cleveland, Ohio.

The Sioux Indians exhibit their products at an agricultural fair at Poplar, Mont.

The German Kaiser visits Switzerland to witness the Swiss military tactics.

A beautiful flower parade is a feature of the Atchison Corn Carnival.

Governor Dix attends the unveiling of the Soldiers and Sailors' Monument at Albany, N. Y.

The Duke of Lancaster, who is also King of England, visits Lancaster. It is fifty-one years since a reigning monarch made a similar visit.

Col. Cornelius Vanderbilt visits the aviation field and flies with George Beatty at Hempstead, L. I.

The Sioux Indian Celebration brings out the entire tribe at Fort Peck Indian Reservation, Mont.

Admiral Osterhaus, commanding the fleet mobilized in the Hudson, calls on Mayor Gaynor at the City Hall.

Gaumont Weekly No. 32

Annual foot race in Paris brings out many contestants.

Steamer Nantucket which met disaster at Baltimore is brought to the surface.

Emerson Institution in Brooklyn celebrates century and a quarter of progress.

The Czar and Imperial Family at the Centenary Celebration of the Battle of Borodino at Moscow.

Annette Kellermann up a tree. Views of the famous diving Venus at her country home near Baltimore.

Twenty-two cars go over an embankment at Calvert, Texas.

New York Fire Department gives exhibition.

French Modistes give us first samples of coats and front sheathed gowns. USB: the army hat and how Paris is adopting it.

New England city receives Governor Foss at its annual Agricultural Exposition.

This is not Roosevelt, but John M. Keyes, giving a moving picture cartoon of third-term candidate.

Universal Animated Weekly No. 32

Scenes aboard the United States Battleship Connecticut during the great Naval Review held at New York, October, 1912.

Interesting competition at New Milden, England, to decide the Archery Championship.

Mr. Cornelius Vanderbilt enjoys his first flight in an aeroplane at the Hempstead Plains Aviation Field, Garden City, Long Island.

The last flower parade of the season an unusual procession.

The last classic of the season won by Mr. August Belmont's "Tracery."

American Life Saving Society gives an exhibition of life saving.

Oscar Straus, the Progressive nominee for governor of the State of New York.

The President of Peru, Augusto B. Lequito, reviews the Peruvian Army from the Government Palace, founded in 1535, A.D., by Pizarro.

W. R. Applegarth breaks the record for the 200-yard dash at the meeting of the South London Clubs.

The "Yama, Yama Girl" (Bessie McCoy) and her husband, Richard Harding Davis, at their summer home, Mt. Kisco, N. Y.

"KINEMACOLOR IN THE TRAVEL FIELD"

Another field of competition recently entered into by President Henry J. Brock, of the Kinemacolor Company, is that of the illustrated travel talk, to which he feels that the wonderful process of motion pictures in the colors of nature is better fitted than anything before discovered.

MR. LAWRENCE GRANT BY THE YELLOWSTONE TERRACED POOLS

The general name of the new venture is "Travel by Kinemacolor" and the beauty spots of the world will be searched for by the corps of experts maintained by the company, as well as by special expeditions directed by Mr. Lawrence Grant, who will be the star speaker in the Travel department—Mr. Brock feels that he is the equal of any man in the field, and with perfect confidence enters him in the lists to bid for popular favor. On Monday evening, October 21st, Tremont Temple, Boston, Lawrence Grant will have his premier performance in the topic of "Yellowstone National Park and Crow Indian Celebrations."

Mr. Grant is well known in England as a speaker of topics pertaining to travel, and it was while in the United States making up a series of talks to be called "America Through my Monocle," that arrangements were made for several Kinemacolor experts to accompany him on his tour of the wonderlands of the West. Heretofore Mr. Grant has relied simply on his brilliancy of word painting and ability to visualize far off lands to his audience without any such accessory as pictures. He was never satisfied with painted slides, or the unreal black-and-white pictures, but in Kinemacolor he saw the opportunity of a lifetime, and so adopted it as a means to actually carry his hearers with him through all his wanderings.

The Yellowstone, according to announcements, has never before been treated with such attention—it took Mr. Grant and the color-film experts three months to make the series, the rest of the past year having been devoted to the Grand Canyon of Colorado and Glacier National Park, which will be shown in later presentations.

Mr. Grant was made a member of one of the chief tribes of the Crow Indians, and when this honor was bestowed on him, he was christened "Striped Elk" by the Council of Chiefs. But this was not the name they called him—by common consent, on account of the little gold-rimmed monocle that seems inseparable from his left eye, he was called "One Eye in Eye." The primitive Americans were so delighted with the bit of glass that he sent through a hurried order to an optician in Salt Lake City, and was so able to present a monocle to each of the high chiefs who had so well aided him in making up the pictures of Indian life, and who had arranged many ancient ceremonials in full costume to be perpetuated in the color camera.

A KINEMACOLOR CAMERA MAN IN THE YELLOWSTONE CANYON

QUEEN ELIZABETH FEATURE

It was gratifying to note, while witnessing Sarah Bernhardt's picture portrayal of above feature film, that some thought had been given to the musical feature of the film. While the music was of a continuing heavy and plaintive nature and severely dramatic, offering very little tension relief in major key movements and unnecessarily repeating the themes used, not creating the variety of music possible, still it proves beyond a question the musical possibilities for the picture, as advocated for some time past by Ernst J. Luz, on the writing staff of this paper. The orchestra is excellent, the instrumentation perfect, considering the number of musicians used, and the cues are taken up with an apparent ease which would show extended experience did we not know differently. Never was an abrupt break necessary into the music to make a segue, the entire music played for each part of picture being as one specially arranged number. This production as a whole is very commendable. Success to Queen Elizabeth and its producers.

While Director J. A. Golden was rehearsing a scene in His Twin Brother, a Crystal comedy, last Saturday, the genuineness of the portrayal nearly resulted disastrously to some of the actors. The scene was where the hero is fighting with several toughs. The fight was so realistic that a citizen, who happened to be passing in his carriage, mistook it for the real thing, and attempted to help Mr. Barnett, who was playing the lead, against the seemingly overwhelming odds. It was only after much persuasion on Mr. Golden's part, that Mr. Barnett's new friend was convinced that the fight was mere by-play for the pictures, and was thus prevented from bestowing upon Mr. Barnett's fellow-actors a most unwelcome horsewhipping.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Office—133 Third Avenue.
Telephone—Stuyvesant 572.

You cannot afford to miss the grand opportunity which is extended to all operators by the M. P. M. Operators' Union No. 1, of New York. You are all welcome to hear some excellent news at our next open meeting, Monday, October 21, 1912, at 12 o'clock midnight, at Teutonia Hall, 66 Essex street. Don't forget this date, as it means much to you operators to know the value of your skill. Every human being looks for his benefit and for the benefit of those that depend upon them for their daily bread.

The Moving Picture Operators' Union No. 1, of New York, is trying to assist all fellow craftsmen and their gain is your gain; why not help to better your condition, and unite yourself by enlisting in this great army of organized labor. You are ready at all times to protect your country, you should be ready at all times to protect your living, and therefore, if there is principle in you, it must be represented, and the best way is to join hands with us and you will have what is known to be Victory!

Yes, victorious is correct, and now boys, rally 'round the flag of Independence, adopted by those great fathers that sought equality for all, justice to all, and special privilege to no individual. This is the password and motto of the I. M. P. M. Operators' Union No. 1 of G. N. Y. Picture machine operators were little thought of in the year 1852, but that year brought a little confusion in other organizations, and in that year the Republican party was formed in opposition to the old Whig party, for it was claimed that the Whigs did not keep up the motto of equality and freedom for all. The men of the new movement placed a man in the field to carry out this motto, and his name to this day carries with it that famous Gettysburg speech. Abraham Lincoln was the man that led that new movement and, as you all know, swept the country from coast to coast in the election of 1860.

In a little less than one year he carried out that motto, "Independence and freedom for all," by signing the proclamation of emancipation. Now, fellow craftsmen, we are on the same point, practically in the same boat as our forefathers stood many years ago.

The I. M. P. M. Operators' Union No. 1 have come together and the proclamation of emancipation was signed to eliminate the white men slaves from the clutches of Local No. 35, I. A. T. S. E. And this war will be carried on until a treaty is signed in our favor. It may be possible that some foolish fellows are acting the same way as some of the black slaves acted in 1861 A. D.; when the slaves were given their freedom, some of them went back to the slave-drivers and fought in that army against the men that took them from bondage. This is the very thing that many members of the Branch No. 35 are doing, after fighting five years to get what was due them and to better their condition, they went back to Local No. 35, joined the new branch, went to work for bosses for less salary and are actually fighting against themselves. Fortunately their number is very small and such men as we do not care to have in our organization.

Now, brother operators, I am going to inform you that the Independent Moving Picture Machine Operators' Union of New York will hold an open meeting on Monday, October 21, 1912, at Teutonia Hall, 66 Essex street, New York City, at 12 o'clock midnight, and I advise you, if you want to join this organization and know all about it, to attend to this meeting for it will mean much to you, and will be your last chance to join at the present entrance fee. After this open meeting the price to join will be $5 00 to all operators whether they belonged to the former auxiliary or not.

Special Announcement

The challenge printed in last week's issue of the M. P. News has not been accepted up to the present time and I have been requested to state that we are anxiously waiting to hear that Local No. 35 will accept.

I also wish to remark that Dick DeCosta cannot be included in this challenge, though he is a member of the new branch No. 35. Proofs were given that he worked in unfair places against the wishes of the I. B. E. W., affiliated with the A. F. of L., and such men we do not class as union.

RALPH KNASTER,
Editor of Chat and Bus. Rep. of I. M. P. M. O. U. No. 1.

QUESTION BOX

By Mr. R. J. Kay

Mr. R. J. Kay;

I am operating a Powers No. 6 and the automatic shutter always drops down in the time that I am running. Kindly advise what to do. S.T.

S. T.—The shoes in the governor are worn or the spring is in bad condition. If you will look these things over you can remedy your trouble.

* * * *

Mr. Kay:

I have a 30-amp. cut-out in my booth for my machine and am thinking about putting in a new adjustable rheostat. Am I allowed to put in larger fuses?

R. M., New York City.

R. M.—Adjustable rheostats are now in use in this city and you can put in or use 40-amp. link fuses. No cartridge fuses are allowed.

* * * *

Editor M. P. News,
New York City.

Dear Sir:—Will you kindly inform me as to how to go about securing a position as M. P. operator? I understand operating O. K. Is a license necessary in every city? Who should I see to obtain a license? And where can I find information so as to secure a position?

Thanking you in advance, I am

Yours respectfully,

E. G. HOLDT.

Mr. E. G. Holdt, Pearl River, N. Y.—You must have a license to operate a M. P. machine in New York City, and without a doubt you must have a license to operate a picture machine in all cities. There are a number of small towns and villages in which you could work without a license, but they are few in number. To get a license in New York City you will have to apply to the Department of Water Supply, Gas and Electricity and take an examination as to your ability in operating a machine. About finding work, the field is open to you if you are an A-1 operator, as there is always a job for a competent man.

NOTICE TO OPERATORS

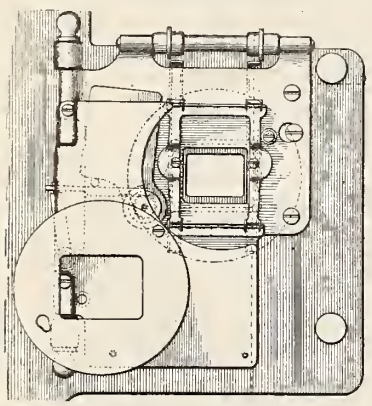
Send in your trouble questions to Mr. R. J. Kay, care Moving Picture News, 30 West Thirteenth street, New York City.

A PAIR OF FOOLS
Crystal Films October 27th.

INNOVATIVE

Recent Inventions, Letters Patent, Trade-marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

enforcement as well as the interpretation of the provisions of the recent Amendment to the Law of Copyright, relating specifically to "Motion picture photoplays" and "Motion pictures other than photoplays" noted in our last report, of course rests nominally with the Librarian of Congress and primarily with the Recorder of Copyrights. But, as in all cases of statute law, the amendment can only be a basis for future litigation and final interpretation by the Supreme Court of the United States. While in Washington last week we called at the Copyright Office, and are indebted to Register Thorvald Solberg and his Assistant for most courteous treatment, and a lot of valuable and interesting information not otherwise obtainable. Of one thing all concerned may be assured, and that is fair and impartial treatment for all applicants for registration under the present administration of the Copyright Office. In fact, in the absense of pertinent Court decisions to the contrary, the obvious tendency is to give all claimants the benefit of any doubt that may arise as to the exact construction to be put upon the wording of the law.

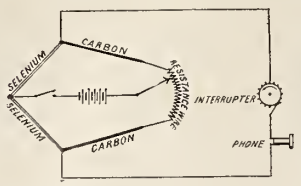


Patent No. 1,037,325, to A. C. Roebuck, of Chicago, Ill, assignor to The Enterprise Optical Mfg. Co., a corporation of Illinois.

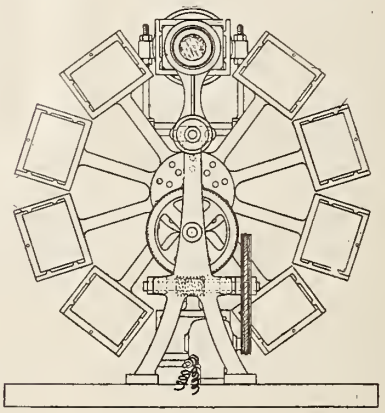
This invention relates to kinetoscopes, and has for its object to provide a simple and efficient film-tensioning mechanism whereby a uniform and extended resilient contact of the lateral pressure member or shoes against the film is attained, with the resulting advantages of an avoidance of uneven wear of the guide ribs of the aperture plate, as well as the liability of damage to the sprocket holes in the film due to excessive tension necessary where short surface contact is had. With such uniform and extended tensioning contact the stoppage of the film in unison with the stoppage of the intermittent sprocket wheel is insured, and any tendency of the teeth of the sprocket wheel to jump the sprocket holes of the film is eliminated. Another advantage of the special construction is that it eliminates accidental stoppages of the exhibition due to the use of spliced films, which under the high stress of short tension contact devices are frequently pulled apart at the splices. The accompanying figure is a rear elevation illustrating the general arrangement of the device and its relation to the frame or housing of a kinetoscope.

The diamond is considered "loud" when worn ostentatiously, but who would believe that its sparkle is actually audible?

D'Albe's optophone, which is exciting considerable interest abroad, is based on the well-known property of selenium of changing its electrical resistance under the influence of light, and is the result of several years of experimental investigation. It opens up wonderful possibilities for the blind, and who can predict what will finally be accomplished in their behalf? Even in the state of embryo the optophone enables the totally blind to locate any source of bright light such as a window or open space, to detect readily the shadows of objects passed between them and the light, and to even locate persons dressed in white.



The device in its present form is a small camera-like affair; but the accompanying diagram will give a general idea of the principle involved. Thus light is made audible, and it is possible to hear the gentle whisper of the "pale faced moon" or the mighty roar of the sun in its noontide glory, together with all the intervening graduations of light and shade. It can even detect the light of stars invisible through the telescope.



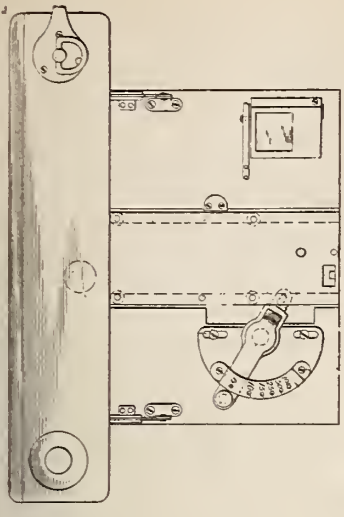
Patent No. 1,037,346, to A. M. Smiley, of Franklin, Pa.

The object of the invention is to provide a stereopticon for the particular purpose of displaying advertising matter, though other information or illustrative matter may be displayed thereby.

It consists in the combination of a continuously illuminated projecting device, a horizontally and vertically adjustable condenser, and a lens adjustable in the direction of said condenser, with movable transparency holders arranged to contain transparencies and to position the same in projective register in said projecting device, said transparency holder consisting of a wheel composed of a hub and a plurality of radial arms attached to said hub, each carrying a transparency holder at its outer end, a shaft in said hub for revolubly mounting said wheel pins, corresponding in number to the number of said arms and holders, projecting horizontally from said hub, a revoluble shaft arranged with its axis in alinement with the axis of said first-mentioned shaft, means for continuously revolving said shaft, an arm upon said shaft arranged to engage one of said pins at each revolution, for the purpose of moving said wheel a portion of a revolution, bringing the succeeding one of said transparencies into focal register in said projecting device, and spring-actuated means tending to hold said wheel in said registry position.

D'Albe's optophone above referred to transmutes light into sound. To descend from the sublime to the ridiculous, we note that an innovation in vaudeville is a music-illuminating wind instrument having a plurality of horns in each of which is positioned a small incandescent lamp, which glows when that particular horn sounds. With a darkened stage the rapid flashing of the various lamps in unison with the music, together with the reflections in the polished metallic surfaces, is calculated to render the effect novel and attractive. Now that the vaudevillians themselves are making light of their musical selections, it is permissible to say that they are only following the trend of a majority of their auditors. Good music in vaudeville is the exception and not the rule.

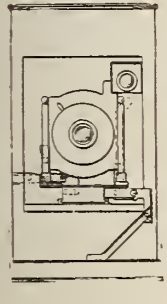
In this connection it may be stated as an incongruous fact, that in the Patent Office classification, as related to Trade Marks, Automobile Horns are musical instruments. Certainly they are inspiring under certain conditions of use; and for quick-step music they have no equal; but they scarcely harmonize with anything other than the average chauffeur's natural cussedness.



Patent No. 1,037,721, to Carl Bornmann and George W. Topliff, Binghamton, N. Y., assignors to Ansco Company, same place. The accompanying view represents the top of a folding camera, showing the front board lowered, and illustrating the essential features of the invention, the purpose of which is to provide means whereby the mere movement of an automatic lock focus lever to points indicated upon a suitable index, which designate the focal distances, will automatically move the lens to such positions as will properly correspond to those distances. The claims embody a photographic camera having a movable plate adapted to support and guide the lens frame, a pivoted lever adapted to engage with and when swung upon its pivot to move the movable plate, and an index to determine the degree of movement of the lever; and the combination with these elements of other minor details of construction.

Patent No. 1,037,722 to Carl Bornmann, Binghamton, N. Y., assignor to Ansco Co., same place, is for a folding camera having a pivoted support so shaped and located that when folded it will act as a metallic reinforce or edging therefor.

The nerve of the photographer is proverbial, but it required pluck as well to "take" a tornado in the teeth, as was done recently by an enterprising photographer in Oklahoma. Apprised by telephone of its approach, he snapped it from a house directly in the line of advance and had then barely time to take refuge in a cave before the tornado completely demolished the house from which the picture had been taken.



Patent No. 1,039,088, to Carl Bornmann, of Binghamton, N. Y., assignor to Ansco Co., of same place. The accompanying figure represents a front elevation of an ordinary folding front camera to which the invention is applied, the front board being lowered and the lens frame projected.

It is the purpose of this invention to provide a support for cameras, particularly those of the so-called folding or collapsing variety, adapted to sustain the same without the use of a tripod during the making of time exposures, and it is the special object of the invention to so construct and arrange the parts that the support shall be connected to the lens and shutter supporting devices and move at all times with them, so that the line of support shall be at all times as nearly as possible directly under the shutter mechanism, thus securing greater stability in the apparatus during the operation of the shutter. Also another important advantage is that when not in use the support is folded behind some part of the shutter supporting structure, so that it is largely hidden from view and thus the appearance of the camera greatly improved and the support itself protected against injury by reason of contact with exterior objects.

An adaptation of the telephone to the use of deaf persons is being introduced into the London theatres, particularly the New Theatre. Each seat is to be equipped with a small box similar to those from which opera glasses are obtained, and by placing a sixpence in the slot the "earphone" as it is called, is released. The instrument is devised not so much to intensify the sound as to render it clear and distinct, so that all but the stone deaf can enjoy the performance. When the auditor fails to clearly distinguish voice or music, he places the receiver to the ear and moves a little indicator around until the required distinctness of sound is attained.

Haussmann & Co., of Philadelphia, Pa., have been granted registration of "Ditropic" for Optical Lenses. Used since November 1st, 1911. No. 88,626.

Registration has been granted the Lubin Mfg. Co., of Philadelphia, Pa., for the adjoined mark for Kinetoscopic films. Used since July 1st, 1909. No. 88,629.

The Multispeed Shutter Co., of New York City, has been granted registration of "Simplex" for moving picture apparatus and supplies. Used since February 20th, 1910. No. 88,633.

In the case of Gents v. Spring Valley Coal Co. (155 Ill. App. 628) the plaintiff, although a winner, proved to be no gentleman. 'Cause why? Plaintiff's first name was Maggie.

As a result of the exhibition in Belgrade of moving pictures of American origin, there is great demand there for wearing apparel, etc., similar to that in vogue in the United States; and even the American style of cutting the hair has become the fashion in "The White City" of Servia. Would not this indicate an economic and effective way of introducing American machinery abroad.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Meath

Full copies of any of the above forwarded for ten cents each. Order by number.)

ECLAIR STARTS ITS FOURTH RELEASE A WEEK

We note that Eclair has announced its fourth release to commence November 1st. We had the pleasure of seeing several of their scientific subjects, and in justice to all, we say we have never seen anything finer. They should be an immense factor in furthering the campaign for pictures as an educator.

The Eclair studio rather resembles the winter quarters of a one ring circus these days. The writer saw a very ferocious looking watchdog as he passed through the entrance gate. Inside he saw a kitten. Then he saw another dog. But that isn't all.

Passing around to the studio he heard the roar of the jungle. Being a product of New York civilization he did just a natural sort of tremble. He was greeted by one of the boys, Johnstone, who laughed at his start of fear. Others joined in the greeting and soon a chorus of Johnstone, Francis, Hedlund, Grisel, and even little Clara Horton, Muriel, and dainty Miss Tennant were all trying to tell him of their wild animals, and each trying to drag the unfortunate news gatherer into the very jaws of death. For in the studio proper were two cages, one containing a leopard and the other a royal specimen of Bengal tiger.

It seems that Eclair is about to produce several features in which the jungle beasts play their naturally exciting part. Talk about the days of melodrama!

For Those Who Worry O'er Plots and Plays

Editorial Changes

THE many picture playwrights who consider C. B. Hoadley their friend will be pleased to learn that he is now in charge of the Universal Film Manufacturing Company's script department. He hopes to have things running smoothly before very long, and all contributors will be assured a square deal. Hoadley was formerly editor for the Imp Film Company, then the Powers Company, and joined the Universal Central bureau under Hal Reid. The other "boys," who made the Universal, are scattered again. Hall has again become editor for the Imp Company; Schulberg will look over the "dope" for the Gem and Rex concerns, and Roach will become editor for the Comet Film Company. It is said that a script writer will be engaged for all Universal studios with Mr. Hoadley installed at the central bureau. Hal Reid, formerly head of the Universal script department, joined the Champion Film Company as director, and then later joined the staff of the Animated Weekly.

* * * *

Writers' Remuneration

When is that halycon time coming when picture playwrights are to get from $50 to $100 for good working scripts? We have waited patiently for many moons because we have been informed that "the time would soon be here." It's a long time a-coming. Twenty-five dollars remains a high price for a script, while the ten and fifteen dollar offers become more and more numerous. The script is the most insignificant part of the picture in the estimation of some guiding spirits, and the talk of "better times" for the writer seems a forlorn hope. Cheap prices became popular with a certain editor, who is an editor no more, and the tendency to reward authors for good work was checked through this editor's cheap policy. Cheap prices bring cheap stories; the directors won't handle them, and they are a loss to the manufacturer. The sooner a better scale of prices is inaugurated the sooner the cry for convincing drama and real-for-sure comedy will be hushed.

* * * *

Art and Craftsmanship

Art cannot be taught; craftsmanship can be taught. It is dangerous to confuse art with craftsmanship. In other words, you can acquire technique and form, but fertility of plot and originality are inherent talents. Our philosophy is called forth from the fact that yesterday we received one of the prettiest working scripts we ever read. But the story was not there. The script didn't get anywhere.

* * * *

Proper Headlines

A number of picture plays have been released recently which contain a flash of newspaper headline. It's a good way of putting over the information essential to the plot, but it is suggested that the headlines be properly written. Perhaps the author of the playlet was a novice in writing headlines or maybe the director was a know-it-all. If not a newspaper man and a headliner, he would advise the author who wishes to use headlines in his action to get some newspaperman to write them for him. The would-be newspaper heads we have read on the screen lately are not impressive or well written. Headlining is a difficult art.

* * * *

Swallowing False Teeth

In the Solax comedy, "Imagination," the action hinges on the individual who imagines he has lost his false teeth. We have heard critics say this excellent Solax plot was overdone. Not at all. In our newspaper experience we once knew of a farmer who lost his false teeth. He worried over the cause and finally made up his mind that they were in his stomach. He consulted a physician. "No doubt about you're swallowing 'em," asserted the Disciple of Esculapius. An operation was performed. No teeth. Three days later the false molars were discovered back of the woodbox in the farmer's kitchen. There is not so much improbability in some of the moving picture plots as some might believe.

How to Get Plots

"How do I get my plots for plays?" repeated Charles Klein. "Perfectly easy. They happen right along. Then I take 'em." Of course you know of Charles Klein who has written a large number of Broadway successes. Then Klein told a story which gave him the plot of a new play now in the course of construction. It deals with the society of the metropolis and of the efforts of those who are on the outside to get inside. "A very well-to-do man from the Middle West," said he, "came to New York not long ago. He continued to be as successful here in business as he had been in the sage brush —but he wanted more. His wife and daughters began to worry him because they could not get into society. He determined that as the first step he would join one of the most exclusive clubs on Fifth avenue. He easily found a man to present his name—but nothing ever happened. He was neither accepted nor blackballed. Somehow, his name was never voted on by the club. He sent for his sponsor.

"'What's the matter?" he demanded.

"'The truth is,' said that unhappy individual, 'that the most eminent men in the club have instructed me to tell you that the club's door will never open to you.'

"'You go back and tell them,' said he, 'that if they don't open it to me I'll kick it in.'"

Klein will not tell whether he made good his threat to "kick it in"—of course, by the use of money and power—or not. But there have been rumors that a very grave situation was occasioned because a certain man stubbed his toe kicking at a club door.

* * * *

"Suggested Plots"

Nearly every day we receive a letter or two from picture playwrights asking if it is wrong to write a script on an idea "suggested" by such-and-such a poem, book, or play. To the beginner we would say, "avoid the suggested procedure." Experienced writers can ofttimes read a book or story, or see a play, and some little twist or turn in action or dialogue, will suggest an entirely new idea to them. It is the suggested idea and is legitimate. On the other hand, the amateur writer is apt to unconsciously adapt the entire plot germ of that story, book or play, and in so doing will be treading on mighty dangerous ground. We know one professional writer who read the synopsis of a successful play to be enacted in one of his home theatres. The story suggested to him an entirely new idea. He developed it, and the picture play that resulted was unusually successful and popular. However, this man was not a beginner. To the amateur picture playwright we would earnestly advise strict originality and an absence of "suggestions" from copyrighted works. There should be some kind of association of picture playwrights, not an association "for protection from editors," but an organization to devise some means to take up the question of plot thieving and prosecute known thieves. Action of this kind would soon put a stop to those writers who try and market the originality of others, and in so doing cast reflection upon the trustworthy picture playwrights who are trying to earn honest success. We also know of several cases where certain exhibitors have posed as authors of picture plays advertised for their playhouses, in order to win increased attendance. A picture playwrights' association might also take such action that the bona fide author of the play would get credit that is due him. This is one reason why the name of the author, whether he be staff man or contributor, should appear on every film.

* * * *

Thinking in Action

To think in words is one thing. To think in clear action is another, but because the work seems easy there are drawn to it—many—too many persons who cannot think at all. That's where the trouble lies.

We quote from Mr. Sargent, because of the onrush of many, where angels fear to tread. There are many who will never make success in any field of literary work who are trying to write picture plays. The so-called schools are responsible for this ever-increasing class of would-be writers, who pay over their tuition fees and then cannot understand why they cannot make "fifty dollars weekly" doing it. We have always believed that there is a good chance for success to the man or woman, whether trained writer or not, who has fertility of idea and a capacity for hard work. However,

there never will be room in the picture playwright's ranks for the person who persists in turning out messy, sobby stuff of the Libby-Clay school, and inflicting it on the long-suffering picture play editor.

Per Example

The following paragraph taken from one script is sufficient evidence as to why it was rejected:

"a lady went to a big ball. While she was a dancing with a man A gintleman they crap into the window and sees lovely lady a dancing. he goes away and gets him some cloths and puts them on, he goes to the beutiful lady. asks for the dance. she thinks he belongs to the dance and puts her name on the books. She caught love at him from first sight and went away. She telled him to come and see her. A few days later they was keeping company and then they was married. He give her a diamond ring. She done never know he been a gintleman thef."

Do you suppose that the author of the above touching action will ever become a credit to the profession. We do not think so.

* * * *

Multi-Scene Plays

The multi-scene play now seems in vogue (that is among certain directors). Many of our correspondents are commenting upon the fad, and are anxious to know if they are expected to furnish scripts containing forty to sixty-five scenes. Not at all. The fad will soon cease just as the fad of cutting off the players' feet will soon be malapropos. Write your action, tersely, coherently, and stop when you get through. When you tell a story, tell it. Start when your story starts and end with it. Avoid side issues. If you can develop a good plot in fifteen scenes, all right. It it runs twenty-five, let it. Do not try and pad your action to thirty-five and forty scenes. Let the director do it. We saw one Biograph picture which was shot into one hundred and seven scenes. It was going some. So was the audience.

* * * *

A Vitagraph Hint

"The Photo Play Author" calls attention to the fact that Vitagraph will soon be releasing six reels weekly. This should be good news for the authors who have been successful in marketing to Vitagraph. We wish to compliment Editor Letendre on his "Picture Play Market" Department. Much that is beneficial to the reader is found therein.

WM. LORD WRIGHT.

MANUFACTURERS' NOTES

"Broadway was crowded as usual," says the Los Angeles, Cal., Express. "There were hurrying throngs of shoppers blockading the rush of business men. Broadway fairly seethed with humanity.

"Then occurred the unusual note. The movement of the crowd slowed down. Heads were twisted and eyes were distended slightly.

"There was a pretty reason. Little Mary Charleson, as from the band-box, tripped down the broad promenade of that thoroughfare, clad in a real, honest-to-goodness pannier, right from New York.

"The crowds turned to stare. Women asked:

"'Who is that pert young women?' after the manner of the sex which never is jealous.

"The men wanted to know for a different reason. But Mary, as dainty as a tulip, continued on her way, modestly but with the air of distinction which any pretty woman, clad down to the minute, has a right to assume.

"Mary was not on parade. She merely was hastening to an afternoon tea to which she had been invited.

"To many in the crowd her 'face was familiar' but her name unknown.

"She was the 'little Mary' Charleson, of the Western Vitagraph Company, and the pannier was her own property. When the newspaper photographer snapped Mary she demurred, declaring she was not 'on in this scene,' but merely was a citizen who had a right to wear her pannier without undue publicity.

"Mary has worn many costumes as 'leading lady' of the Vitagraph company, from the barefoot boy to the Indian princess, but it is suspected that the culmination of her personal satisfaction lies in the pannier, 'right from New York.'"

* * * *

A new theatre in which a stock company will rehearse plays and act them for the production of "movie" films is to be built in Omaha this fall far away from the business and factory district of the city. The public will not be admitted to it.

Plans for such a theatre have been drawn and as soon as the company which is to build it can find a site answering the requirement, the erection will begin. Some of the best actors in the country will be employed to perform in it and the plays will be the very newest, written by a playwright employed by the company.

* * * *

The Lubin Company, under the management of General Director Barry O'Neil, have returned to the home plant in Philadelphia. They report a most glorious summer up at Cape Elizabeth, Portland, Me., and did excellent work on sea coast pictures. There were thirty-one people in the organization who were housed in cottages in the fishing village for thirteen weeks.

* * * *

The Lubin Comedy Company, under the direction of Arthur D. Hotaling, has gone to Jacksonville, Fla., for the winter. A studio will be built for the company, and every advantage given for making pictures of the southern atmosphere. Most of the old company have been retained including May Hotely, George Reehm, Walter H. Stull, and the two Misses Ne Moyers. There are twenty-six people in the organization.

* * * *

Visitors to the South Wales Art Academy at Cardiff, particularly Americans, are much interested in a large and beautiful painting typifying the American cowboy which was recently accepted and hung upon its walls.

Mounted on a little pinto, so familiar to our Western ranges, against a background of eternal mountains that fade off into the distance, with his face turned toward the West, is the figure of a perfect speciman of manhood. The visitor, regardless of his nationality, gazes at the picture with a growing sense of familiarity, a feeling of having known or seen the subject somewhere. Few, however, arrive or even guess at the truth. As a matter of fact, they do know the face, and have seen it countless times in the motion picture theatres. The painting is a masterpiece of a famous London artist, and in looking about for a suitable model for his study, he chanced into a motion picture theatre in London and witnessed a picture by the "Flying A" Company, entitled "The Call of the Range." Jack Kerrigan appealed to him as typifying the true cowboy, as he has also appealed and endeared himself to countless thousands throughout the civilized world. The artist lost no time in communicating with Mr. Kerrigan through the London office of the American Film Manufacturing Company. Upon request Mr. Kerrigan forwarded a photograph of himself, which the author used for his model, the rest of the picture being purely imaginative with the artist, but wonderfully true to life. To-day it hangs in the hall of fame, representing that almost extinct class of men of our Western plains, the American cowboy.

* * * *

Los Angeles, according to the Los Angeles Times of September 29th, is to be made the home of the largest and finest collection of wild animals on the American continent. Mr. W. N. Selig, president of the Selig Polyscope Company made a business trip to the Pacific coast, and while there entered into an arrangement with "Big Otto" Breitkreitz, who for some years past has been identified with the Selig Company as supcrintendent of the animal department and director of animal pictures whereby Otto will become a partner of Mr. Selig in this particular branch of the industry.

* * * *

Through the courtesy of Mr. Charles F. Gunther, who has the distinction of owning the largest collection of Spanish-American and Civil War relics in this country, the Selig Polyscope Company will be enabled to use any and all of Mr. Gunther's various historical chattels that they desire in the production of historical pictures. The original flag of the Merrimac will be borrowed from Mr. Gunther and utilized in a forthcoming production by the Selig Company.

THE COLONEL'S WARD

By VIRGINIA WEST

(Adapted from N. Y. Motion Picture Co. "101" Bison Release)

A NUMBER of years ago, in the early days of the West, word was brought to the fort that the Indians were on the warpath. This announcement had been made before, a number of times, since Colonel Ward had been at the fort, and it was, perhaps, because of this fact rather than in spite of it that he became so serious—almost sad—when the news was brought.

Colonel Ward was a stern soldier when he came to do his duty and to carry out commands, but his heart was kind and loving and it pained him to do injury to any man, even in a just cause. He knew from past experience what a battle with the Indians meant—terrible slaughter—and the very thought sickened him.

But as much as the colonel would have liked to do so, he knew that it was impossible to stop the threatening outbreak. For months the trouble had been brewing and the time had come when the government must bring things to a close.

Two days later the climax was reached. The troops drove the Indians back into their own village after a hard and bitter fight. At last, after an appalling loss of life on their side, the Indians abandoned their homes and fled to the hills.

"It is terrible," exclaimed Colonel Ward as he stood after the battle surveying the gruesome scene. "It is terrible that we have to do such things. But how can we help it? Something must be done."

Before the officer to whom he spoke had answered, they both turned quickly toward a tepee close by. Then both approached it and looked in cautiously, remembering the possibility of treachery.

What they saw was no enemy, but a little Indian girl about ten years old. She was lying on a blanket, sobbing as though her heart would break.

By the few words of English the child knew and the slight knowledge the men had of her language, they were finally able to understand that both the little girl's parents had been killed and she was left all alone.

At once the big heart of Colonel Ward went out to the lonely, grief-stricken child.

"I'll take her home," he said. "It's the least a man can do after this bloody work."

So that is how the child, who was afterwards known as Mary Ward, came to be adopted by white parents.

Colonel and Mrs. Ward were devoted to their little Indian child, and she was given every advantage that life at the fort could afford.

Long and earnestly Colonel Ward pondered over the problem of making peace with the Indians.

At last a treaty was drawn up that they were willing to sign, a large tract of land was assigned to the Indians, beyond which they would not venture. In return the government promised to protect their rights and see that no white settler intruded upon their lands.

At last there was peace again and the life at the fort went on without much excitement.

With the help of Mrs. Ward and a governess Mary was progressing rapidly, but when four years had passed it was decided that it would be much better to send her East, where she could entirely be away from any memories of her former life.

It greatly grieved Colonel and Mrs. Ward to part from the child they had grown to love as their own, but they were willing to make even so great a sacrifice for the sake of the little girl.

So at the age of fourteen Mary entered a boarding school in New England. She did not come home at vacations, for her foster parents thought it best that she should see none of her own people until she had entirely learned the ways of the cultured young girls with whom she was now associating.

During the summer vacations Mrs. Ward went East and spent some time with Mary at a summer resort, and Colonel Ward went whenever he could get away from his very constant duties.

In those days a girl's education was not so complicated and did not last for so long a period. At eighteen Mary was considered fully proficient in all branches. From her manner and conversation and from her accomplishments, no one would think for one moment that she was an Indian.

The plan to keep her entirely away from her people until all attraction had died out, seemed to have succeeded perfectly, and now she was coming home.

About the time that Mrs. Ward had started West with Mary, after her commencement was over, an immigrant train crossed the border of the Indian's land and prepared to stay.

The Indians were wild with excitement and indignation. They read over their treaty of eight years before and knew that they were right in saying that these people had no right to settle on their land.

Colonel Ward told them that they were right when the chief and a few chosen braves called at the fort to protest and to ask for justice. But he also told them that he could do nothing himself; that he would write to Washington at once and plead their cause.

This they did not understand. They wanted immediate action.

It was on the day of this visit to the Colonel that Mary arrived home. She found the yard full of excited Indians, and although she had not spoken or heard one word of their language for four years, she understood perfectly and stopped, as though by some invisible hand, to listen.

When the full story had been told, there came over Mary a great rush of sympathy for her people. The gulf that had been made by the years of separation and the culture and education acquired by the girl, had been bridged in a moment. She felt that she was one of them—they were her people as no white men could ever be.

"Wait," she said in a quiet voice tense with feeling, "wait and I shall do my best to help you."

"What is my little girl so serious about?" asked the colonel when he had greeted her affectionately.

"Father," replied the girl, "those men out there are my people. When I came through the yard just now and heard their complaints, all my heart went out to them. I love them, and no amount of education can take that love away. What are you going to do for my people now?"

"I can do nothing but plead their cause," answered the colonel, much troubled. "That I have done and now we can only wait."

Mary was an Indian in spite of everything, and she wanted things done at once. She pleaded with Colonel Ward to compel the immigrants to leave immediately, but he told her that he had no authority and could not do so under any conditions.

It grieved the Colonel to deny Mary her request but he could do nothing else. The girl was sorely disappointed and told her people of her failure, with tears in her eyes.

Finding no relief from the colonel, the chief and his men decided to see what they could get from the government agent. But their hopes, if they had any, were very soon dispelled, for he did not even treat them kindly. He became very angry and threatened them with a revolver, at the same time ordering them out of his office.

The Indians refused to go without a promise of justice. The agent flourished his revolver and attempted to put them out. A scuffle followed, the revolver discharged, and in a moment the agent was lying on the floor motionless.

It was an easy thing to arrest the chief, and in less than half an hour a trial was being held at the quarters of Colonel Ward.

The trial was short, for the evidence against the man seemed strong and there was no one to defend him. He was found guilty and sentenced to be shot at daybreak.

No one suspected the presence of the young girl who stood breathless with suspense outside a door of the room in which the trial was held.

When the sentence was pronounced Mary wanted to cry out, but she knew that would do no good, so crept to her room to think of a plan to save her chief.

By late afternoon the girl knew what she would do. She obtained permission to visit the chief in prison. The colonel felt that he could not deny her that.

In a few words she laid her plan before the imprisoned Indian. She promised him to remove the cartridges from the guns which were to end his life, and to replace them by blank ones. His part was to drop at the firing of the guns and lie as though dead until his people had carried him away.

The old chief smiled very gravely and shook his head in acknowledgment of her kindness.

Then Mary mounted a horse and rode to the nearby village with the news of her plan. Great was the rejoicing when it was laid before them, and great was their faith in the girl who was one of them and yet so unlike them.

With a heart almost light, Mary returned home and went to her room to await the time when it seemed safe to change the cartridges.

At last the time arrived and the girl crept cautiously down to the library, where she had heard her father say the guns would be kept that night.

With trembling hands Mary set to work. She had finished with several guns when suddenly one slipped to the floor. Feeling sure that she must have awakened the household, she moved toward a long window as quickly as she could in the darkness, thinking she could make her escape if anyone came.

When she reached the window she stopped to listen. All seemed quiet, so she turned to continue her work.

But just then a form appeared in the doorway. The report of a pistol sounded in the stillness, and Mary dropped to the floor.

Colonel Ward bent over the quiet form, holding a lighted candle above his head. "My God, it's Mary," he cried. "It's my little girl and I've killed her."

He stood gazing at the dead form for several minutes. Then lifting his eyes, he saw that the guns had been disturbed, and he knew that it was his duty to examine them.

In a few hours the time of the execution arrived. The condemned chief was led from his cell. Many of his men were there ready to bear his body away. At least that was the reason given for their presence, but their faith in Mary was firm and their reason was to see how cleverly the ruse was being carried out, and to act their part in it.

The chief took his place. Calm, dignified, undoubting, he stood in the gray morning light.

The command was given—"Ready! Aim! Fire!"

The chief dropped to the ground and lay quite still. A smile, so seldom seen on the face of an Indian, flickered for an instant on the faces of many of the men, and they looked at one another with knowing looks. Their chief was a clever actor, they thought.

The body was given to the waiting men, and after placing it on a stretcher, they marched solemnly away.

When they had gone a half mile and were within the cover of a wood they put down the stretcher and threw back the blanket which covered their chief.

He did not move. They spoke to him. But still he did not move. Then laying back his own blanket they understood. Blood was streaming from many wounds in his chest.

THE AMBROSIO COMPANY

In Turin, Italy, is located the studio of the Ambrosio Company, the greatest institution of its kind in the world. Here are manufactured picture films which represent the acme of perfection in photography. The Ambrosio Company employ a half dozen eminent stage directors, the very pick of all Europe. One hundred of the best motion picture actors in the world are under contract to this company, and as a result, having the material with which to create the best in motion picture art, it is no wonder that the Ambrosio films stand as the leaders in this style of work.

One strong point made by the Ambrosio Company is that nothing is too difficult for them to undertake, no spectacle too stupendous, no pageant too heavy, no situation too expensive for them to transplant into the motion picture film. Having ample resources both as to money and ability, it is easy enough for the Ambrosio Company to select from the great literary storehouse of the world, such themes and subjects that offer unlimited scope for reproduction in film art. In looking for material with which to set a high-water mark in their style of work, they seized upon Bunyan's "Pilgrim's Progress," the most wonderful book ever written with the exception of the Bible, a literary composition originally written in English, but which has been translated into every language that employs written symbols. Another feature which made "Pilgrim's Progress" a valuable one for film reproduction, was that the story has a broad appeal, irrespective of race, creed or nationality. In the 3,500 feet of film, over one hundred actors were employed in the fifty different scenes.

The Ambrosio Company has sold the American rights of this wonderful picture film to the World's Best Film Company, who report that a tremendous interest in Bunyan's "Pilgrim's Progress" as a moving picture production, is current among churches and educational institutions; in fact, the general film users throughout the United States and Canada, are displaying great activity in their efforts to secure territory for the exploitation of the greatest production ever made by the Ambrosio Company.

BECK GOING WEST

Mr. Beck is leaving for a Western trip and expects to be gone for about a month to take some special pictures for one of the large railroad companies there. He is going to California on an observation car, taking all kinds of educational pictures, and he will have these pictures ready for the market in a very short time. The Special Event Co. has some negatives on hand and will start to release pictures in the near future. They also have numerous camera men throughout the United States and supply the large manufacturers with the Special Event product.

POWER'S CAMERAGAPH IN THE CHURCH

A Power's No. 6 has been installed by the New York Film Exchange in the church of the Redemptorist Fathers, Fifty-ninth street and Sixth avenue, Brooklyn.

THE TRANSGRESSION OF DEACON JONES
Eclair release October 31st.

MUSIC AND THE PICTURE

By ERNST LUZ

Let harmony for "Music and the Picture" be our aim, for in that harmony I can see the picture wielding a world-wide artistic influence heretofore unheard of. I can see the discouraged and wasted talent take new life, and through the inspiration received from such harmony rekindle its dying energies and more studiously strive for the pinnacle of success. We see to-day many a picture artistically produced from thoughts based on poems of worth, still it remains a poetic thought, and needs an excellent oratorical rendition to create its proper inspiration. The picture is no more nor less than a portrayal of thought. Why not let music be the orator that gives the inspiration, for all mankind responds to it in some form or other, and the picture can and does in its wonderful versatility call for all classes of music. Why not give it a thought?

"Grand Opera" is the moving picture of music, and its financial failures are caused only by its tremendous cost for production, and from the fact that it is not universally popular for the reason that the action caters entirely to the music requiring an advanced musical training to understand and appreciate it. On the other hand we know of many musical productions of worth that have been great financial successes, although produced at enormous cost, for the reason that the music in these productions caters to the action, which in turn caters to certain characters and plot.

You may wonder how this concerns the picture, and say that it is not possible or practical, and I tell you that it is quite possible and practical, and I go even further and say that it is just as possible to create a beautiful and inspiring picture based on a symphony or musical suite, such as Peer Gynt by Grieg, as it is possible to create one on a poetic thought. Furthermore, the "Music and the Picture" would go fittingly hand in hand through its entire projection, and were you to lend oratorical inspiration to the poetic picture, the poem would run five minutes and the picture eighteen. Naturally the foregoing would be feature work, but features must be popular when they are booked for extended runs on Broadway. We note at the present time that pictures are showing at prices ranging up to the half-dollar, and wonder if a good picture thoughtfully produced, with proper and intelligent care given to its musical inspiration, using vocalists and a competent orchestra in its projection, would not be worthy of the same prices, more profitable, just as educational and certainly more entertaining. I touch upon this higher sphere of musical possibilities for the picture, feeling that the picture should do something extraordinary on this point to musically retrieve itself and knowing that one successful production along this line of thought would immediately assure the picture's musical future and place it where it belongs among the works of art.

I am positive musical combinations, vocal and instrumental combined, equipped with such a film product, properly rehearsed, could more extensively tour the country at a greater profit, charging one-fifth the admission, than the larger expensive companies on tour and have a larger field, bringing their product to the very door of the masses at a cost which would not be prohibitive.

A few words on what the picture is musically prepared for at this time, for it is gratifying to note that in the picture production of the past three months, 75 per cent of those based on serious thought in themselves create musical inspiration and opportunities. There is a continual craving in the picture theatre for something new, an added attraction, etc., all short lived and speculative for the exhibitor, which compels him to raise his admission, this in itself having its detrimental points, not to mention the harm done him should the attraction not come up to his patrons' expectations. Why not give him a substantially new feature, one that is lasting and forever new, which is music? Are we destined to forever hear a lone piano thumping in the picture show, sometimes accentuated by the noise of a drum or as in some few instances hear an orchestra render a summer garden programme, regardless of the picture action, or can we look forward to a real theatre equipment for moving pictures.

It can be done and by the simple adoption of temperamental musical plots, not musical titles that jingle with the "Leaders" or music suggested by a possible twenty-foot film action, but suggested by the running thought of the combined film action, whether it be introductory, descriptive, dramatic, light or heavy, hilarious or plaintive, or be the picture of soft toning or sharp, all these and more form the temperamental qualities of the picture, and alone will create proper musical inspiration.

On another page you will find plots set-up along these lines, and you will also note that I give but the temperament suggestion, each number being selected to allow for any toning of action on screen while it is being played without breaking into it. By looking carefully at these plots you will understand what I mean when I say that music will be the everlasting newness for the picture. By the use of such plots it is just as practicable for an orchestra of twenty or more to properly play the picture as well as the lone pianist, and no one can deny the beauty of string instruments in dramatic effects as well as sentimental and plaintive. All that is required is to set-up the music in advance, as is done for any vaudeville or other performance. No rehearsals are required, as each musician uses those numbers he is familiar with. Any pianist with a repertoire sufficient, or who can read music and has an ordinary amount of intelligence can play the pictures to better advantage than they are now played by competent musicians. An only violin added (not a drum) would already be a musical improvement, and could be featured in many scenes. An orchestra or pianist so desiring could set a different musical programme to the same picture at every projection, giving the same temperamental effect. For picture theatre patrons visiting more than one theatre, often seeing picture repetitions, were the musical plot method in vogue and the picture theatre music improved, there would always be a newness surrounding the picture for them. It not being likely that two out of a hundred musicians would make similar set-ups while creating the same temperamental effect. Furthermore it would give the picture theatre manager an opportunity to properly and successfully feature certain instruments, such as violin, 'cello, organ, etc. It has come to my notice that in communities—far from New York—orchestras appear and have a private projection and then rehearse the music. If this is the method which is hoped to perfect picture-playing, we can well despair, for the time will never come when you can convince ten or more thousand musicians that they should individually do what one could do for the entire number, not to speak of the results obtained by a sorting out of those competent. You will also see that the plots will create a variety of music suggested by the variety of picture which is the pictures greatest attraction, differently classed music being essential to differently classed pictures. These plots would also give the orchestra or pianist (with little training in their use) the opportunity to so play for a picture as to give the impression to the audience that the music was especially arranged for that picture which would virtually be true. What an opportunity and inducement would thereby be extended to a new talent connecting itself with the picture, such talent having the immediate tendency for elevating the picture in the eyes of the intelligent classes.

CHESTER BARNETT NOW PLAYING FOR "CRYSTAL," FORMER FAVORITE OF LEGITIMATE

The Crystal Film Company are fortunate in being able to place among their players an actor so favorably known as Chester Barnett. Mr. Barnett, who is now to lend his talents exclusively to the "Crystal," has appeared under the personal direction of Mr. David Belasco, supporting Miss Frances Starr, in the "Rose of the Rancho." He was also a member of Ben Greet's famous company portraying leading Shakesperian roles. For two years he disported as the highly temperamental boy-musician in "The Climax."

Thomas Edison, it is said, worked one hundred and twenty-two hours out of one hundred and forty-four to perfect the phonograph. He's not the only man the phonograph has kept awake.

Love-letter-writing, a correspondence school "professor" contends, will enable one to acquire a literary style. But there is danger that love-letter-writing will lead to trouble for the pictureplaywright in a final scene.

"ROSIE"

Eclair Release of October 29th

This Eclair release serves to further introduce the work of one of their new directors. And it is good. A mighty fresh little plot idea lies back of it and in consequence the players all enter into it with a spirit of genuineness.

Robert Frazer is unusually good as one of the marooned lovers and Mrs. Goodstadt does not lag behind

so far as credit goes. The whole is finished off with that ever-changing artistry which pervades and permeates all Eclair productions.

The plot of the story is quite simple, for it is the action it affords which entitles it to commendation.

John (Mr. Frazer) has a friend who writes him about a certain "Rosie being a beaut." Mary, his fiancee, sees the post card and will not listen to explanations. Now this all happens by the seashore. In a very clever manner both the estranged lovers are cast upon the same little island, where they are marooned a la Crusoe. So here are enacted all the corking little bits of lovers' jealousy which are most amusing to those who are out of its throes.

So John affects compromise after compromise as she is forced to make little heart confessions for the sake of the necessary comforts of life, such as the loan of his coat to keep her warm and a share of his meal of fish to appease her starving appetite.

And in the end we learn that "Rosie" was the name of a small sailboat, feminine in name even though neuter in gender.

THE ARMY AND NAVY STRONG FOR POWER'S CAMERAGRAPH

Instruction given by the aid of the eye has been fully recognized by the leading educators and the world's greatest scientists.

A great and very important field, to which the motion pictures could be applied with beneficial results, is the instruction of the recruits of the National Guard with the aid of the cameragraph.

Films could be produced of a company of "regulars" going through the various facings, foot movements, company movements and the manual of arms, which would show clearly and distinctly the correct positions, attitudes and foot movements in the most minute details.

Instruction in this manner would prove a great aid to the drill sergeant in the practical training of the soldier-recruit.

The success of such instruction would depend a great deal on the film and the machine which projects it. We recommend the installation of a Power's Cameragraph at all armories for instructional purposes. These machines are now in use and have given splendid results at the U. S. Naval Academy, Annapolis, Md.; the U. S. Military Academy, West Point, N. Y.; Fort Sill, Okla.; Fort Scriven, Georgia; Fortress Monroe, Va.; Fort Ethan Allen, Vt.; Fort Totten, N. Y.; League Island Navy Yard, Philadelphia, Pa.; Marine Barracks, Charleston, S. C.; the Navy Y. M. C. A., Brooklyn, N. Y.; the Army Y. M. C. A., Boston, Mass., and Ft. Leavenworth, Kan., and also has been installed aboard the U. S. S. "Florida," "Utah" and "Panther."—The National Military and Naval Review.

EXCELLENT BASEBALL VIEWS

An excellent set of slides covering the Championship Baseball Series between the Boston and New York teams has been produced by A. J. Clapham, whose advertising relative to this subject appears in this issue. Mr. Clapham has selected the most interesting subjects for the set. The slides are produced with an interesting lecture or with full description on the slide. Attractive special one-sheet litographs in colors are furnished free with each set. The slides are produced from genuine photographs and will prove a timely feature for exhibitors.

Says the Wilmington, Del., Journal of September 24th:

"There was some excitement on Saturday night in front of a moving picture theatre in this city, all because a man was looking for his wife, who he said was in the theatre with another man, and he proposed to shoot both when they came out.

"When the man approached the ticket window the girl in charge prepared to hand out a ticket but he merely shook his head and made the remark that he was there for another purpose. His wife was in there, he said, pointing to the entrance of the theatre, 'and I propose to shoot both of them when they come out,' he added.

"The ticket seller informed the manager of the man's threat and he immediately got busy. He announced from the stage of the theatre just what the man outside threatened to do, and said that in order to avoid trouble, the couple in question could leave the house by the rear entrance.

"It is said that eleven couples passed out by the rear entrance within the next ten minutes."

MEN WHO DARE
Reliance (2 reels) October 30th.

Manufacturers' Synopses of Films

AMERICAN

CHIQUITA, THE DANCER (Oct. 30).—When Jim Olcott made a rich strike a short distance from the Mexican town of San Pablo, he staked his claim in the usual way and hurried to Washington to negotiate for money with which to work it.

Meanwhile, the pretty Chiquita continued to dance in the local drinking place for the amusement of the Mexicans and miners of the neighborhood. Her drunken half-brother, Bill, continued to absorb liquor at the expense of good-hearted loungers, and in short, life swung along in much the usual way, until one evening Jake Foster and Ike Watson entered the drinking house. From behind a palm Chiquita heard them talk of the Olcott strike and their plans to jump his claim. She said nothing until the following day when Jim, having returned, flushed with triumph, from Washington, took a seat beside her with several friends. Motioning him aside, during an intermission, she told him of Foster and Watson. Jim promptly looked to his guns, went to his claim and ejected the hullies from his property.

But Foster and Watson were not so easily to be defeated. They called upon a crooked justice of the peace and secured from him a warrant for the arrest of Jim. This Jim ignored until he saw them coming in force to arrest him. Then he fled—to the home of Chiquita. Chiquita found a place for him in a shed adjoining the house and brought him meals, and one day, some writing paper, which he used in dispatching a letter to his Washington attorney.

While he waited for the delivery of his mail, Chiquita became prey to the machinations of Foster and her drunken brother. Foster, by the free use of money, won the assistance of Bill in trying to force his attention upon the piquant Chiquita. They made frequent trips to Chiquita's home and troubled her a great deal.

In Washington, Attorney Brown, seeing Jim's property threatened, started West at once with a Deputy U. S. Marshal. They arrived at San Pablo and started things by instantly arresting the crooked justice of the peace. In handcuffs they marched him ahead of them toward the Chiquita home, where events were rapidly reaching a focus.

Chiquita's visits to the barn where Jim was secreted result in the awakening of love between the two. On one of her trips, when she awakens to the sincere love she hears Jim, she almost stumbles into the arms of Foster and her inebriated half-brother and Foster secures an opportunity to force his unwelcome attentions upon her. She does not dare to scream for fear of attracting Jim's attention.

Idly musing on the sweetness of his love dream, Jim lights a cigarette and drops the burning match on the straw. Flames instantly spring up and his efforts to liberate himself prove in vain and he succumbs to the dense smoke. Chiquita, still struggling with her captor, sees the smoke and rushes to liberate her lover, pursued by her adversaries. At this moment Attorney Brown and the United States Marshal, appear upon the scene and effect the arrest of Foster, leaving Olcott, now rescued and revived, in the arms of Chiquita.

THE STARBUCKS (Nov. 9).—Mrs. Mayfield, sister of Judge Elliot, of Nashville, dispirited over the dissolution of her unfortunate marriage, sat moodily in the Elliot home and brooded. Judge Elliot, one-armed, stern old veteran that he was, found it impossible to console her and gave it up as a bad job.

The judge's son Tom, returning from some recent escapades, and intensely fond of his aunt, suggested the wild idea that these two city nurtured people go forth in search of adventure into the Tennessee mountains, but a few miles from Nashville. Mrs. Mayfield was nothing if not imaginative, and her artist soul seized eagerly upon the prospect of escape from fashionable boredom. So straightaway they made all arrangements and some few days later found themselves in the heart of the hills and in the midst of a civilization so primeval and natural that Mrs. Mayfield's delight knew no bounds.

They arrived at the home of Jasper Starhuck, a giant mountaineer, whose strong but simple nature, quaint philosophy and fearless courage charmed the city folk and furnished a needed balm for the gentle, wounded nature of Mrs. Mayfield.

In the days that followed, Tom and Starhuck's daughter, Lou, found love. Jim Starhuck, a country preacher, nephew of Jasper, come to visit at the Starbuck household. Long-legged, awkward, extremely diffident, but possessed of a soul that reveled in the beauty of all nature and also possessed of a quaint, backwoods eloquence and a dauntless physical courage, Jim Starhuck, country preacher, appealed strongly to the imagination of the easy speaking society woman of the city. They were thrown much together and love came, naturally, quite before either realized it. Only big Jasper Starhuck, with his keen eye and whimsical humor, discovered the secrets of both couples.

Adjoining the Starbuck property lived Lije Peters, bully without being a coward, passionate, unscrupulous, murderous in his likes and dislikes. He wanted Lou Starbuck, but the girl spurned him and quickened his smoldering anger to revengeful hate.

Back of the house Starbuck made whiskey without a Government license. His grandfather had done so and so had his father—and so, it might be added, did many of the residents of the Cumberland valley. It was no secret, and Government officers had long ceased to penetrate the deadly hills for offenders. Lije Peters applied for the position of Deputy U. S. Marshal. He made many trips to the Starhuck home and threatened old Jasper, demanding his daughter and loans of money.

One day the appointment came. Lije Peters, with two deputy marshals, wrecked the still. Old Jasper, calmly smoking on the doorstep, cleaned and oiled his Winchester. Up the hill he went, threw himself on the grass and pulled an unerring aim on the dastardly heart of Lije Peters. But his old hand trembled; he thought of his daughter Lou, who had married Tom Elliot, and his nephew Jim, who had married Mrs. Mayfield, and the happiness of the two couples who were then on their honeymoon. Jasper also thought of the many men who had fallen beneath the merciless rain of that Winchester—his old hand trembled, he hurled the rifle from him and went down into the midst of Lije Peters and his marshals.

They took him to the jail at Nashville and locked him, who never before had known other than boundless freedom, in the cell of a common felon. He waited trial with what fortitude he could.

Meanwhile, Judge Elliot, of Nashville, wrote his son Tom a good-natured letter congratulating him on his marriage and jokingly remarking that Tom had failed to mention his bride's former name. Also he casually remarked that he must on the morrow try an old soldier named Starhuck for moonshining and that the job was anything but pleasant. This news brought the honeymoon couples post haste to Nashville. Also, poor Mrs. Starhuck was daily becoming more lonesome; so she saddled the horse and struck the pike for Nashville.

Jasper Starhuck was led into Judge Elliot's presence. He knew that Judge Elliot was the father of the boy who had married his daughter, but he forbore mention of the fact, preferring to make his plea for freedom on his own ground: that of an old soldier who had given his blood to Uncle Sam and who did not expect Uncle Sam to take his blood just because he, Jasper Starhuck, made whiskey to give his friends. His plea was eloquent—Judge Elliott carrying an empty sleeve in his coat, and his softest point was touched. He knew a face and the soul that lay back of it, and he had not the heart to send the old man to jail. He freed him and old Jasper Starbuck, stepping back from the witness stand, saw Lije Peters enter the room. He seized the villain by the throat and only timely aid saved Peters' life. A deputy marshal then stepped up and informed the judge that Lije Peters had made an attempt on Starhuck's life after Starhuck had surrendered to the Government. Judge Elliot promptly ordered the arrest of Peters.

Suddenly the door was burst open and Mrs. Starhuck threw herself in Jasper's arms. She was followed immediately by Tom, Mrs. Mayfield, Jim Starbuck, and Lou, and there was rejoicing in the old courtroom that had seen so many tragedies under the iron rule of Judge Elliot.

EDISON

THE AFFAIR AT RAYNOR'S (Oct. 25).—When Mary walked into the office of Raynor & Jones she created what might be termed a magnetic disturbance. Raynor needed a stenographer very badly and welcomed Mary while Wilson, Raynor's trusted clerk, instinctively disliked her.

Wilson had been losing steadily at the stock game until he was almost wiped out, and his last hope lay in somehow securing enough money to carry his margin. Slowly, a daring and desperate scheme occurred to him. No one must know, but he must act quickly, and accordingly that afternoon he saw his opportunity. He knew that it was customary for the collector to allow himself half an hour to get to the bank, so, watching his chance, he steals over to the collector's coat and sets back his watch thirty minutes. As a consequence the collector arrives at the bank after hours and is compelled to return with the money. Mr. Raynor is forced to put the money into the safe and, watched by Wilson, he now proceeds to put the safe combination memorandum in his coat which hangs on the rack. Later, Wilson, in helping Raynor with his coat, apparently accidentally drops it. Wilson apologizes, takes the coat to the outer office to brush it, and incidentally to steal the memorandum, which he hurriedly places behind the washstand. Later, after Mr. Raynor has gone and Mary is preparing to go home, she chances to see the stolen memorandum and, like a flash, Wilson's intention dawns upon her. Quickly she makes another memorandum and, changing the figures, replaces it. Wilson unsuspectedly gets the changed slip and asks Mary if she is going home. She makes an excuse about working late and Wilson leaves. Mary now prepares for her vigil by securing a revolver and switching off the lights. Hour after hour drags by and Mary begins to get weary. Suddenly she hears a key in the door and, seeing Wilson's shadow, starts up and darts behind the screen. Wilson stealthily enters and Mary, tensely grasping the revolver, breathlessly waits. Swiftly he gets to work; back and forth the combination knob turns and now he tries the handle. Locked! Again and again he tries, the while feverishly consulting the false memorandum. He is beginning to despair. Suddenly he gets up and rushes into Raynor's private office. He must get that combination. This is Mary's opportunity. Stealthily she reaches the telephone and calls up Raynor's club. Explaining hurriedly the situation she gets back behind the screen just in time to avoid Wilson, who rushes in like an infuriated beast. Again he tries the safe and again he is unsuccessful and, ripping out an oath, clinches his fists. This so startles Mary that she inadvertently makes a noise which Wilson hears. Quickly turning he rushes to the screen only to find a revolver poked in his face. Nonplused for the moment; now he begins arduously to plead, but the revolver never wavers. Becoming frantic he beseeches and implores. Mary feels that she cannot hold out much longer. She throws the screen toward Wilson and the fight is on. Suddenly the door is thrown open and Mr. Raynor, his brother and an officer rush in. Mary collapses—Wilson is arrested, and the next morning Mr. Raynor's brother, whose admiration for Mary is unbounded because of her pluck the night before, succeeds in getting Mr. Raynor's consent to her going to Europe on a private diplomatic mission for him.

LUBIN

THE OLD CHESS PLAYERS (Oct. 24).—Two old men, a German cobbler and a Jewish pawnbroker, have been friends since youth. The pawnbroker, a widower, has a boy twenty years of age. The cobbler and his wife have a daughter. Their places of business are near one another, and after their day's work Brand and Stern spend their evenings in their favorite game of chess. Three years elapse when Brand's wife dies. The incident binds the friendship of the two old men stronger

and likewise their children become inseparable. A little later while the two old men are at a game of chess the boy and girl come in and tell of their engagement, which overjoys the old men. After kisses and congratulations have been passed, the game is resumed. Soon, however, an argument ensues over a move and finishes in a bitter quarrel. The children try to soothe their respective fathers but fail, and after more bitter words the pawnbroker takes his son and rushes home—estranging the two families and breaking the young people's engagement. A short time later the girl, worrying over the loss of her lover, becomes sick. The cobbler is at her bedside, his money is all gone. He has parted with many little treasures which have been sent to the pawn shop. Needing a few dimes, he bethinks of the chess set, which for weeks has now been out of commission. His pride will not permit him to take it to Stern himself, hence he solicits the aid of a young friend. The pawnbroker recognizes the chess set and gives the messenger some money, refusing to take the pledge. He then calls bis son and together they go to the cobbler's home, where reconciliation is effected and all are happy once more.

IN THE SERVICE OF THE STATE (Oct. 22).—Joseph Vance, a prospector, has built a home near the mountain regions of Southern California for the reception of his mother, father and sister, whom he expected. Upon going to the railroad station to meet them he learns that a wreck has occurred on the line and that his parents and sister were among the killed. He loses interest in life until one day volunteers are called to form a posse to hunt down a desperado who killed the sheriff of the county. He is sworn in as a deputy and receives his badge. Determining to bring the desperado to town, dead or alive, he leaves on his man hunt. Burt Hawkins is hiding in the hills in a deserted log house. Every day his daughter secretly brings him food. It was on one of these trips that an accident befell her while Vance was in the vicinity. He assists her to her cabin and his admiration for the pretty girl is shattered when he learns that she is the daughter of the man he has sworn to capture. He tells her why he came into the hills and Molly is called upon to choose between the lives of the two men, while Vance is torn between counter forces, his duty as an officer of the law and his admiration for the girl. Vance decides to do his duty. He trails Hawkins to his hiding place and Molly follows. rifle in hand, to protect her father. A desperate battle takes place. Hawkins tries to kill his opponent, but in the effort the gun is discharged and Hawkins falls with a bullet from his own gun. Molly, believing Vance has killed her father, fires at him, wounding him in the shoulder, but when she learns that Vance had not fired a shot from his revolver her heart goes out to him. She hurries away to obtain assistance and meets the posse, who went out to help and protect Vance. Tbey find Hawkins beyond human aid and Vance wounded. They assist him to Molly's cabin wbere Molly tenderly nurses him back to health. Vance has fallen deeply in love with the little angel who daily administers to his wants.

ESSANAY

THE OUTLAW'S SACRIFICE (Oct. 19).—Jim Barton is elected to the office of county sheriff, takes the oath of office, obtains his star and rides back to his shack highly elated. Later word reaches Barton that Bud Layton, the noted outlaw, has passed the boundary line into his county and to watch out. Securing a posse, Barton starts out to trail Layton. Meanwhile, Layton has camped near the Barton shack and, thinking his identity unknown, rides into town and secures groceries. He is recognized by a cowboy, however, and Barton is soon in hot pursuit with the posse. Barton's little baby girl, Audrey, now wanders off from the shack. A few moments later a cowardly Mexican peon finds Mrs. Barton alone and attempts to enter. She wounds him and, out of revenge, he fires the shack. Picking the baby up in his arms, he carries her with him and suddenly discovers the blazing shack with the Mexican crouching nearby over the lighted straw. Whipping out his gun, Layton kills tbe scoundrel, leaving Audrey on the ground, dashes through the flames and, after a terrible battle with the smoke and fire, rescues Mrs. Barton, who has fallen unconscious. Barton and his posse arrive just as Layton, terribly burned, has dragged Mrs. Barton to safety. "Too late, Sheriff." he gasps, "I've paid my debt." A moment later he falls back dead. With uncovered heads the posse kneel beside the Western hero with the realization that he has not died in vain.

Just Look
Two Reels—Thrilling Feature
MEN WHO DARE
Picturized by Forrest Halsey
Released Wed., Oct. 30, 1912

RELIANCE

Advance Releases: "The Organ Grinder's Ward," Drama, Sat., Oct. 19. Split Reel, "Johnny on the Spot" and "How Jack Won Out," Wed., Oct. 23. "Wireless Miracle," Sat., Oct. 26.

GAUMONT

A COUNTRY SCANDAL (Oct. 22).—The happy Parisian household of an officer in the Treasury Department is more or less deranged by his promotion to the governorship of a small country province. He and his wife, although pleased at the advance, dislike very much the isolation from their good boulevards. His wife, beautiful, chic and vivacious, creates a decided impression upon the gentlemen in the town of their new residence. Their interest is of such an emphatic order that their wives become the victims of a very strong order of jealousy. Tbe Parisienne, while without any overt intention of flirting, cannot help, because of the fact of her superior charms, from making a very good eye-full for the beauty lovers among tbe rurals. The matrons are much scandalized and all almost gossip their middle-aged lives away over the entirely innocent doings of the governor's lady. In desperation at the continued thraldom of their husbands, tbey write a letter to the head of the Treasury Department in Paris telling him that a great scandal is disturbing the peace of their city and ask that be investigate. An inspector is sent, who himself succumbs to the charms of the Parisienne. The inspector bas a tendency to inspect too minutely and he gives a very striking imitation of a man making love to another man's wife. The Parisienne angrily repudiates his advances and he is more or less orally ejected from the house. He is not a bad fellow at heart, however, and, not resenting his discomfiture, he decides to do the exiles a good turn. He realizes that they are uncomfortable in their suburban situation and pine for their gayer city. He recommends the regime of the governor to bis employer so highly that the latter is recalled to Paris to a superior position.

LOVE (Oct. 24).—Love shows the harrowing experience of a literary gentleman when one of his productions tells those wbo have "passed sixteen" to cheer up, that the sun of love is about to rise for them. It takes three letter carriers to carry the mash notes he receives. He keeps an appointment with a lady who signs herself "Past Sixteen." When he gets there, there are about thirty ladies of the maiden state who look as though they had passed sixteen at a dead gallop and look as though they had left it twenty years behind. The disappointed author seeks to lose his admirers who, with pertinacity worthy of tbe love of angels, pursue him in a merry chase of the usual French destructiveness and hilarity. He finally escapes them and resolves henceforth he will devote his literary talents to writing booklets for a dill pickle factory and essays on the frankfurter.

On the same reel:

CALINO MARRIES A SUFFRAGETTE.—This story tells of a gentleman struck by tbe strong mind which had inspired a woman's rights article in a newspaper. He is married to her or she is married to him, according to the way you look at it, and thereupon he enters upon a domestic reign of teror. She puts him through a course of sprouts that include physical training, which includes wrestling with the kitchen utensils, hooking friend wife up the back. He finally turns like the proverbial worm and shows that it is man's place in the universe to wear trousers, and in the last scenes he has friend wife eating out of his hand and giving the paw.

ECLIPSE

A PERSISTENT FLY-SWATTER (Oct. 23).—Charlie, like a good many other bald-headed men, is greatly bothered by the flies. One of the pesky creatures so annoys him that, after attempting to capture it in every possible way, he seizes a broom and begins to lay about him, wrecking destruction to nearly everything but Mister Fly.

He even pursues the pest out of the window, determined to kill it, and after a series of adventures, too many to enumerate, be is successful. There are to be no flies on Charlie.

On the same reel:

MAKING BRIAR PIPES.—The briar is cut from the stumps in Corsica and shipped to St. Claude, France, to be manufactured. The entire process, including weighing, cutting, sorting, turning of the bowl and stem, scraping out the bowl, polishing and packing is shown.

On tbe same reel:

IN THE OSSAU VALLEY, PYRENEES, FRANCE.—A fascinating travelogue film spreading before us many beautiful landscapes and places of interest in this valley of the Pyrenees, and several exciting scenes in a bull ring where the fierce animals are being trained for fighting.

CINES—GEORGE KLEINE

THE INVITED GUEST (Oct. 22).—Mr. Stout is highly flattered by an invitation to dine at a friend's house. After arraying himself in his "very best" and procuring a huge bouquet, he arrives, receiving a most cordial welcome from his host and hostess and their two children.

The children take it upon themselves to see that not one dull moment shall break into the pleasures of their honored guest and by all manner of pranks make life miserable for him.

After enduring it as long as possible, be starts to make his departure, but finds that the youngsters have smashed his hat and filled the pockets of his coat with water.

Upon reaching home Mr. Stout takes solemn oath to "regret" all family dinners thereafter. And incidentally the children receive a hearty thrashing and a long lecture upon the proper conduct of children when company is being entertained.

On the same reel:

ASCOLI PICENO (SOUTHERN ITALY).—An extremely interesting travelogue subject showing the Acqueduct, the Cemetery, the Bridge of Cecco De Ascoli and a series of views of the famous lime quarries in operation.

KINEMACOLOR
FILM SERVICE

Unlimited Supply Now Ready of

AMERICAN ACTED DRAMAS AND COMEDIES

Also Travel, Topical and Educational Subjects

EVERY ONE A HEADLINER

Have You Seen the Weekly "Fashions"?

ONE SERVICE TO EACH TOWN

Wire or Write for Our Exclusive Proposition. Applications Considered on Order of Arriva

KINEMACOLOR CO. of AMERICA

MECCA BUILDING, 1600 BROADWAY, NEW YORK

For the CONVENIENCE of EXHIBITORS in OHIO, MICHIGAN, INDIANA and WESTERN PENNSYLVANIA

Kinemacolor May Be Seen Every Evening at the Beautiful ALHAMBRA THEATRE, CLEVELAND, O.

Special Morning or Afternoon Exhibitions May Be Arranged With J. H. MICHAEL, ALHAMBRA THEATRE, CLEVELAND

RELIANCE

MEN WHO DARE (Oct. 30).—Urged on by an unscrupulous paying teller, George Mortimer steals money from the bank in which he works. He is arrested on the night his wife is giving a dinner party to their frients. George is condemned to ten years in prison. In the prison he meets with nothing but abuse—strict punishment being the rule for the slightest offense. Alone, Ruth's only consolation is the visits she is allowed to pay her husband. George is put to work in the prison shirt factory. Here the men have to work hard whether they are sick or well. Dr. Randolph, the new prison doctor, arrives to find George hung up by the thumbs in his cell. He orders him released at once. The warden is furious at the doctor's interference. And when George is taken out of the factory and sent to the hospital his anger knows no bounds—for he has a big order for shirts which must be attended to at once. The warden writes Ruth that she cannot see her husband any longer. The girl comes at once to the prison, where the warden says the doctor is responsible for the new rule. She curses the supposed tyrant and asks the warden how George is. He says he is well and happy. But at this moment George is brought from the hospital and the wife sees he is hardly able to stand. She hears her husband's defense of the new doctor and learns of all his kindness. That night she follows Dr. Randolph home and begs him to be kind to her husband. The prison factory foreman sees her with the doctor and goes at once to tell the warden. They plan to have the doctor removed from the prison and get Ruth to swear that she went to his home in the night. She refuses to do anything of the kind, but after they show her a convict dying—and then promise to be kind to her husband if she accuses the doctor—she agrees. The warden brings in a host of reporters to hear the woman's accusation. And before them all she tells of her visits to the doctor's home. But George, in his hospital cot, hears his wife's voice and comes out in time to hear what she is saying. He springs forward and makes Ruth deny it, telling them all what a good friend the doctor has been. And Ruth, breaking down, confesses her lies and tells why she told them. George, after his passionate defense of the doctor and his wife, falls dead. The reporters show the warden no mercy and force him to resign, as they will publish the whole story in the next day's papers. The doctor, filled with a great pity for George's young wife, leans over and very gently leads her away from her husband's body. This picture was made from Forrest Halsey's novel of the same name dealing with present prison reform system and the prison contract labor evil.

THE TRIALS OF FAITH (Nov. 2).—The Allens have a pretty daughter, Priscilla, whom they are very anxious to see married to John Winthrop the finest lad in old Plymouth town. So the parents of the young people arrange the match. All would have gone well but on the day that the papers were to have been signed and the engagement entered into, Faith, a poor relation of the Allens, arrived from England. John loses his heart to Faith and she returns his affection. He vows he will marry none hut her. This does not make Faith any too much of a favorite at the Allens, and Priscilla's treatment of the stranger is particularly harsh. One day in the woods Faith is kind to an Indian. In turn he teaches her the value of the herbs and the healing qualities of the various plants. A little child is taken ill in Plymouth town and Faith, with her knowledge of woodland remedies, cures him. She is called upon to attend others and she does everything so well that Priscilla sees a chance for her revenge. She spreads the information throughout the town that Faith must be a witch, else how would she be able to effect such marvelous cures. The governor has Faith arrested and the girl is condemned to be hung. John, in despair, goes to the Indians and secures their help. At the last minute—just as the fire is about to be applied —he dashes in with his Indian followers and snatches the girl from the very arms of death. Guided by their faithful Indian friend, John and Faith are sent off safely to a new land, bearing in their hearts a memory of the redskin who never forgets.

BIOGRAPH

IN THE AISLES OF THE WILD (Oct. 14).—A widower and his two daughters live in the wilds of the North Woods. They form the acquaintance of two trappers, Bob Cole and Jim Watson, who hunt in the neighborhood. As fate will have it, both trappers love the same girl—the elder sister, but she loves Bob, while the younger girl is attracted by Jim. The elder girl, however, through a woman's whim, pays marked attention to Jim simply to arouse jealousy in Bob. He, in temper, cannot reason her motive and leaves, so through pique she accepts and marries Jim. Later Bob revisits the place, feeling that the girl loves him best, and tries to induce her to go away with him. He finally succeeds and, as you may imagine, fate brings about justice.

A LIMITED DIVORCE (Oct. 17).—Mr. and Mrs. Peck have cultivated the habit of quarreling incessantly, and during one of their quarrels Mrs. Peck's brother visits them. He realizes what the trouhle is. It is simply a case of peevishness and so suggests a remedy —that is, to agree to a "time-limit" divorce. This plan strikes them favorably. Hence they sign an agreement to an absolute separation for five weeks. Peck immediately starts in to enjoy his bachelorhood at a nearby seaside resort, hut his "joys" are soon vanquished by the "glooms," for brother-in-law plays a trick which teaches Peck an indelible lesson.

On the same reel:

LIKE THE CAT, THEY CAME BACK.—The Commissioner of Police discovers that some one has been helping himself to his cigars and, to catch the culprit, he places some loaded cigars in the box in lieu of the good ones. The maid, following her usual custom, gives a handful of the "smokes" to her sweetheart, the Copper. The Copper meets the Lieutenant, who takes the cigars from him, but as neither of them has had a chance to try them, the nature of the "near-Havanas" is still a secret. On the Lieutenant's arrival at the police station a meeting of the Police Board is in session. The Commissioner gives the Lieutenant a dollar and asks him to go out and get a dollar's worth of good cigars, and—but why tell more?

THANHOUSER

THE WOMAN IN WHITE (Part One) (Oct. 20).—Walter Hartwright, a young drawing master, while in the suhurbs of London, one evening meets a mysterious woman in white, who asks to he directed to the city. He informs her, and watches her curiously as she slinks off. A little later he is accosted by several men, who describe the woman in white, say she has escaped from a lunatic asylum and that they are keepers who are hunting for her. Walter, impelled by pity, does not give them any information, and they continue their search in an entirely different direction.

The young man is engaged by a Mr. Fairlie as instructor for his young and beautiful niece, Laura. When Walter meets her he is struck hy her marvelous resemblance to the woman in white. Teacher and pupil soon fall violently in love, but Laura confides to Walter that she is bohnd by a pledge made to her father on his deathhed that she would marry Sir Percival Glyde.

Broken-hearted, Walter resigns his position and seeks forgetfulness by taking a trip to the fever districts of Central America. Sir Percival arrives to claim his hride and Laura fulfills her promise. Just before the wedding day the mysterious woman in white tracks her down and gives her a note in which she says that Sir Percival is unfit to be Laura's hushand and that she (the woman in white) has heen persecuted for many years because she knows his awful secret.

Laura, grief-stricken at having had to give Walter up, and full of forebodings because of the mysterious message of the woman in white, still steels herself to ohey the wish of her father. In her beautiful home she and Sir Percival are married, while from the outside the woman in white peers in the gaily decorated room and wrings her hands in anguish hecause she cannot prevent the sacrifice of a young, beautiful and innocent girl.

Part Two.—Laura Fairlie, although deeply in love with Walter Hartwright, who had been

drawing master, became the bride of Sir Percival Clyde, a wicked nobleman, because her father, on his deathbed, arranged the marriage. Laura had been warned against Sir Percival by a mysterious woman in white, who in looks was the double of the young noblewoman. The woman in white claimed to know a dreadful secret concerning Sir Percival, but her warning was disregarded.

Sir Percival, who had married solely for money, was enraged when he found that the bulk of his wife's property was so tied up that she would only enjoy the income, and the money would not be distributed until after her death. He longed to have her out of the way, but wicked as he was, shrank from committing murder.

While strolling about his grounds one day he came face to face with the woman in white. She denounced him, but her agitation brought on a recurrence of the heart trouble with which she was afflicted and she fell fainting at his feet. He dragged her into a nearby summer-house just in time to get her out of the observation of his wife. Sir Percival glanced from one woman to the other, noted the wonderful resemblance between the two, and like a flash realized how he could solve his financial problem. He carried the woman in white into his house, stealthily placed her in one of the bedrooms, and by his medical knowledge was convinced she had but a few hours to live. When she expired, he drugged his wife and arrayed her in the stranger's clothes, then, still unconscious, he carried her to the door of the asylum, knowing she would be found, taken for the woman in white and placed in a cell. The dead woman was supposed by all concerned to be Lady Clyde, and when the rightful noblewoman escaped from the asylum she found that so far as the world was concerned she was dead.

One faithful friend came to her aid, the young drawing master who so steadfastly loved her. They were helped by an old servant, who found the dying message of the woman in white, and through it they were enabled to strip Sir Percival of his illgotten wealth and to reveal the secret he had long hidden from the world. In a desperate effort to circumvent them, Sir Percival was trapped in a blazing church and his fearful death obviated the necessity of any earthly punishment. Lady Clyde married the faithful Walter, and her later years were as happy as her early days had been unfortunate and gloomy.

TAKING CARE OF THE BABY (Oct. 27).—The small boy was sneaking quietly out of his home when he was halted by the familiar and hateful cry, "I want you to take care of the baby." He waited sullenly while his mother washed the little girl's face and finished making her spic and span. The order to accompany the child to the park was a hateful one, but it was modified by an offer of ten cents if he kept the little one out of all harm.

The boy and the girl went down the street together and the mother looked out of the window after them and thought what lovely children she had. Some hours later they returned, and the brother was loud in his praise of the goodness of little sister.

"She was just the loveliest child, mamma," said the boy. "I took her to the park and she slept in her little gocart all the afternoon. She wasn't a bit of trouble."

The mother patted the boy on the head and again thanked heaven that she had such lovely children. In the evening when her husband came home she told him what a manly, helpful fellow the boy was, and how soundly the baby slept after a refreshing outing in the open air.

Luckily for mamma she never knew what really happened in the park, for had she been aware of it she would have had hysterics. The boy never knew, either, and the baby didn't tell, but here is the true record.

The boy wheeled the baby sedately enough till he met some of his chums playing marbles. He accepted an invitation to join in the game, shoved the gocart to one side, and, boylike, never thought of the baby again until it was time to go home. Then, as she was asleep in the gocart, he simply started off with her.

While his attention was distracted the baby crawled out of the carriage, and this is what she did. She crossed a road, and was nearly run down by a whizzing auto; she robbed some birds of a dirty crust of bread and ate it, although mother had a hatred of germs and watched her diet carefully; she was just falling into the lake when a woman saved her; was nearly mashed flat by a piano that fell from a high window into which it was being hauled, and ended her adventures with a thrilling dynamite explosion of which she was the star. Then, weary and frightened, she went back to her gocart, and it was not a bit surprising that she slept calmly.

Yes, it is very easy to take care of the baby, if the baby will only help by taking care of itself.

On the same reel:

MARY'S GOAT.—When John Green was prosperous every one seemed to be his friend, but little by little his modest fortune ebbed away until at last he was forced to mortgage his home in the little village of Garretsville. Times did not get better for him, and finally he was told by the holder of the mortgage that unless he paid the principal of the note at once he would lose his home.

The town's banker would not advance him money, neither would any of his friends. Despair had already seized him when he sepped into the little country store owned by William Warren, a crusty old bachelor, who was the last person in the world he would have asked to help him. But the old storekeeper actually volunteered to loan the amount needed, but he exacted one condition, which was that unless the note was paid at a certain time John Green's daughter would have to marry him. The prety young girl did not view this condition with favor, but she and her father both felt confident that they could meet the note at maturity, so his curious condition was embodied in the note and the girl signed it.

The day the note was due John Green went proudly to the bank and drew out the amount necessary to pay the storekeeper. But on his way home he lost his pocketbook and the old storekeeper found it. The finder knew to whom the pocket book belonged, and decided not to return it until after the note was due, for he wanted the girl to marry him and he knew it was the only way to win her.

But he reckoned without Mary's goat. The intelligent animal, calmly and dignifiedly, delivered Mary from her trying position, and sent the wicked old storekeeper haffled from the little home.

CRYSTAL

A PAIR OF FOOLS (Oct. 27).—Pearl, a very pretty girl, is stopping at the only hotel in a wild Western town. Jack and Joe, two chums, meet her and she flirts with first one and then the other. Each tries to hide the fact of his flirtation from the other. Accidentally they both call on Pearl at the same time, only to find her very much taken up with Chester, a city drummer. Jack and Joe throw Chester out of the hotel, and then leave Pearl vowing never to see her again, but each tries to steal a march on the other, and visits her again, but she will have none of them, having again taken up with the smart city drummer.

On the same reel:

THE BLONDE LADY.—George and Mabel are in love with each other. Mabel's father is opposed to George and his suit. George writes Mabel a letter, asking her to meet him at Darling's restaurant. Father gets hold of the letter and decides to meet George himself, taking with him a large club. Mabel warns George. George disguises himself as a blonde lady and keeps the appointment. George flirts with father and they dine together. Father is very much smitten, and George steals father's hat. George then runs out on father,

who does not know what to make of it until he arrives home, only to find George and Mabel planning their wedding day. Father raises a row until George threatens to expose his wild actions and career in the restaurant, and father has no other course left open to him than the giving of the paternal blessing.

ECLAIR

ROSIE (Oct. 29).—Mary one day finds in her fiance's possession a postcard from his friend Tim concerning his "Rosie," whom the writer declares to be a "beaut." Moreover, with a generosity which is somewhat startling, he offers to let his pal "take her out for a week." In a fit of jealousy Mary gives her John his ticket of leave and his engagement ring, and flounces off to a summer resort to nurse her wounded pride in solitude.

She finds little of the desired privacy in the gay hotel, and she seeks it on the ocean waves in a light canoe. Not being a graduate in navigation, she comes to grief, and crawls up, wet and much annoyed, upon an uninhabited island. The first object she comes upon, lying under an oak tree like a dropped acorn, is her John. Mary's annoyance is considerably increased when she learns from him that they are marooned there as hopelessly as Crusoe. She spurns his offer of his own dry clothing, and they agree to meet as little as they can.

As night comes on, the cold becomes stronger than her pride, and she is glad to creep out from behind her rock and beg for the comfort of the rejected coat. By morning the aching void where her breakfast should be puts another crimp in her spirit. Mary gets an object lesson in the high price of food. They breakfast on a microscopic fish, the best specimen that the incomplete angler, John, can lure to his hook; but not until the mischievous lover has first secured his payment in kisses from the famished and exasperated Mary. In view of the dimensions of the meal the cost of living seems to Mary unreasonably high.

In short, John improves the advantage of his position so thoroughly that by the time they are rescued by a passing doryman and taken back to the hotel Mary has all but forgotten her rage against that mean, horrid "Rosie." John shows her to Mary through his spy-glasses, dancing innocently on the waves, her name, written in beautiful gilt letters about her stern, "Rosie."

Two cheeks are together once more. Night closes in; the Rosie skims full sailed across the watery path of the moon, and from the lookout comes the word, "All's well!"

THE TRANSGRESSION OF DEACON JONES (Oct. 31).—Deacon Hiram Jones is tendered the nomination for mayor of his town on the Purity League ticket, which has for its platform the establishment of a Curfew Law and the abolition of the moving picture business.

The deacon's daughter, Mollie, is in love with Dave Baker, but the deacon will not allow her to have anything to do with him on account of his being in the hated moving picture business.

A few months before the election the deacon attends the County Fair and, unknown to him, a moving picture concern is taking views in the Fair Grounds. The deacon is attracted by a three-shell game and, getting the fever, places a few bets on the elusive pea. He is arrested for gambling, but buys the officer off.

Just before the election for mayor takes place, Dave, in his service, gets the reel showing the County Fair scenes. He runs the pictures off before the show commences and sees the good deacon playing the three-shell game. Dave realizes that he has the deacon where he wants him and sends for him to come to the theatre. The deacon does so and is horrified on being shown the picture. He begs Dave not to show it, but without success until at last Dave offers to compromise, with Mollie as the basis. It is a bitter pill for the deacon to swallow, but rather than face the results of the picture being shown, he finally consents, much to the delight of his daughter and future son-in-law.

A STUDY OF THE FLY (Nov. 1).—The last few years have aroused men of mighty ability to combat this seemingly innocent little pest. Scientific and medical researches made the horrible discovery that the house fly is a more deadly enemy to humanity at large than all wars, fatalities and plagues other than those which the fly itself carries.

This film discovers the dangerous little insects swarming about the dead and decomposing body of a hog which has succumbed to cholera. There it is seen feasting on foul flesh and then crawling under this carrion body to lay its eggs.

"LOVE AND WAR"

TUESDAY, OCT. 22ND

A TREMENDOUS MILITARY DRAMA WITH BEAUTIFUL HEART INTEREST

—COMING—

Oct. 27—"The Tree Imp"
Oct. 29—"A Woman Alone"
Nov. 3—"Weary's Revenge"
Nov. 5—"Cupid On the Job" and "His Dress Suit"
Nov. 10—"The Deacon's Shoes" and "His Cook Lady"

MAJESTIC

540 West 21st Street, New York City

We are shown the generation of its larvæ into life and the peculiar phenomena which it has of liquifying the decaying flesh that it may obtain its nourishment.

Under highly microscopic conditions, its dangerous physical parts, such as the hooks about the mouth, the respiratory cord at the other end, are clearly depicted.

Then, as maggots, which is their common term, they are shown crawling into the decayed recesses of the flesh, there to remain till they break their shell and issue forth as flies.

After all this repugnant filth, we see them fly and feast upon a cookie which a dear little child afterwards most innocently picks up and eats.

On the same reel:

THE MENDER, THE PIPE AND THE VASE.—Gontran has a model wife. His wishes are hers and her wishes are his. "Ah! If I only had a good pipe." "Oh! If I only had a prety vase." She loves flowers and he likes to smoke a good pipe.

The following day Mr. Gontran surprises his wife by giving her a vase, while she gives him a pipe. Later Mrs. Gontran complains that he is trying to smoke her out, and she throws the pipe out of the window. Mr. Gontran finds that his wife is trying to crowd him out with her flower mania and throws the vase out of the window. Pipe and vase come crashing at the feet of a porcelain mender, who is passing on the street. He mends the broken articles. Mr. and Mrs. Gontran regret, however, their hasty action. The mender brings the mended pipe and vase up and becomes a medium for reconciliation. Mr. Gontran presents his wife with the vase and Mrs. Gontran offers her husband the pipe, and the mender has mended their shattered joys.

AUNT BRIDGET (Nov. 3).—The summer is very hot and Aunt Bridget would like to spend it in the country, but her nephew and niece, Joseph and Irene, have not invited her. But if Aunt Bridget is poor in money, she is rich in ideas. She will outwit them. Knowing the attorney, Ducarneau, she asks him to write her a letter as follows: "You have inherited $50,000.00. Let me have your instructions." A dealer in cardboard money will deliver the inheritance in real money bags and it will be placed in the cupboard. The letter will remain on the table so that Joseph and Irene will not fail to see it.

The nephew and niece pay her a visit, but are very anxious to get back to the country, it is so hot in Paris. Of course, they do not fail to "bite at the bait" and insist that Aunt Bridget come with them. In the country she leads a very fine life, well taken care of by Joseph and Irene.

In the autumn she complains of the cold and wants to return to Paris, but they insist that she remain. They even go to Paris to get her warmer clothing. This journey had a purpose. They want to see the famous fortune, which they hope will be their's some day.

While they are absent, Aunt Bridget reads in the paper that the lottery ticket she has won $100,000.00. Aha, she will laugh heartily when Joseph and Irene return.

But they are greatly surprised when they find that the money is "fake," and return to put Aunt Bridget out. They do it so quickly and make her take the first train for Paris at such haste, that she cannot find time to tell them the good news.

It is only when the train has left they find out their mistake. They regret very much that they have misunderstood so "precious" an aunt. But it is too late.

SOLAX

AT THE PHONE (Nov. 1).—Mr. Dean, a wealthy broker, at the hospital awaits with nervous expectancy the results of an operation on his wife. With impatience he paces up and down the ward-room, and finally, in order to fill in the untenable space he decides to call up his "kiddies" and gain solace in a few moments' talk with them. When central gives him the connection he hears, first to his bewilderment, and then to his utter dismay and unrestrainable excitement, two strange voices saying, "Well, if the kids make a holler, we'll shut 'em up for good, eh? This safe will be easy."

Dean doesn't know whether to stay at the hospital and wait to hear the result of the operation or run to the rescue of his little ones. He is about to rush out of the ward, when the doctors come back bearing his wife. They notice his wild excitement, and by force keep him out of her way. The strain is too great for Dean. He falls in a dead faint.

At the house before Mr. Dean had called, the nurse, in a rush to receive and hurry away with her beau, forgets about hanging up the receiver, after talking to the butcher. The burglars enter, go through the house and decide that they will not hurt the sleeping children, so long as they slept—but in discussing their plans in the library near the safe and open 'phone—which central vainly tried to have closed—they are overheard by the anxious Mr. Dean.

The burglars are surprised at their work by a wideawake policeman and the children are saved and brought to the side of their mother. When Mr. Dean is revived he starts for the 'phone to telephone the police to save his children, but to his amazement and delight, he sees them in the arms of his dear wife.

MAJESTIC

THE TREE IMP (Oct. 27).—Rex, a rich young man who is the idol of a summer resort, grows sick unto death of being run after, and escapes to the woods, where he comfortably settles under a big tree. An irresistible imp in the branches above mischievously tosses an apple into his lap. Great is his astonishment when he sees her charming self. He invites her down and, scorning his proffered hand, she jumps lightly to the ground, hugging her book and her apples. They become great friends, and when the imp notices the position of the sun, which means dinner is ready, and runs off abruptly, he is disappointed. The

next day he chances to come upon the farm cottage where she lives alone with her grandmother, and the delighted imp invites him up onto the porch for a glass of lemonade. The two are surprised by Miss Gay—one of the many determined to catch him—who looks the imp over jealously and carries the reluctant Rex away. Jealousy springs up in the imp's heart. As for Rex, he cannot keep away from the imp. Happy, carefree hours they spend together. One day the imp rescues Miss Gay, who has toppled into the water. But when Rex carries Miss Gay back to the hotel the other ladies stare so scornfully at the imp's meagre apparel and her glorious hair, which hangs about her shoulders like a halo, that she runs ahruptly away, dropping Miss Gay's hat. Rex hastens after and finds her mournfully holding out her skirts. He takes her hand, but seeing something in his eyes she runs away frightened. She begs Grandma to buy her a pretty dress, and when Grandma flatly refuses drops in a sobhing heap—then, seized with an inspiration, rushes to the attic and fishes an old-fashioned evening dress of her mother's from a trunk. Gleefully donning it and doing her hair up in imitation of the hotel style, she strolls down before the hotel. Miss Gay and several others poke fun at her. She whirls upon them and, in a blinding rage, lays them low, declaring that at least *her* hair is her own. Rex has overheard, gives the ladies a withering glance, and pursues the imp, finding her sobbing her heart out against her tree. He tells her he loves her "in any old clothes." Later, the hotel boy gives the ladies a note, "The imp and I are to be married. Hurrah. Rex."

A WOMAN ALONE (Oct. 29).—Mabel Weston falls in love with a dashing young stock hroker to whom her father takes a violent dislike. She marries him in spite of her father, who tells her to choose between him and her lover. A constant gambler on the stock market, her husband finally loses his last dollar and commands Mabel to go to her father and borrow some money. She goes, and is refused the loan, tells her hushand that her father will not help them, and he rushes from the room in despair. Meanwhile, the father reconsiders his act and goes to his daughter's home with the money. Just as he is handing it to her a shot is heard and they discover that the husband has committed suicide.

Mabel starts out to support herself as a stenographer and leads a very lonely and miserable existence, due to the rude advances made by her employer. A young lawyer in an adjoining office makes her acquaintance by means of a bunch of violets, which he places on the end of a pole and transfers to her desk across an airshaft and through a window.

He watches Mahel constantly from his office window and one day sees her employer forcing his attentions on her. He arrives upon the scene just in time to administer a good thrashing to the employer and persuade Mabel that she need no longer be a woman alone.

CHAMPION

THY WILL BE DONE (Oct. 21).—Bob Shirley, whose grubstake has given out, is befriended by the Morgans, Joe and his daughter Gertie, aged eleven years. Bob later becomes Morgan's partner, and one day, while prospecting, Morgan is injured by a fall caused hy a cave-in on the edge of a cliff. Boh, coming to Morgan's assistance, discovers gold which the dislodgment of dirt has laid bare. Boh, although joyous at his discovery, does not neglect his friend but carries him back to his shack. He, realizing that death is near, begs of Boh to take care of his daughter. Bob promises. The claim that Bob has staked proves valuable and, realizing that Gertie needs an education, he sends her East. Five years later Bob visits Gertie and, deciding to settle in the East, takes his ward to live with him. The guardian has grown to love his ward, but she has fallen in love with a young man by the name of Bert Foster. The young man proposes to Gertie and she accepts him—the guardian is asked his consent. Although it pains him greatly he gives his consent to the marriage. The young folks are married. Before three years have passed Bert has cast his affections elsewhere, neglecting his devoted wife. He showers money and attention on a designing woman. To avoid ruin he gets mixed up in a crooked deal. The guardian sees Bert in company with the other woman and warns the boy to change his conduct. The hoy resents his interference; the men quarrel. Bert learns of the failure of his deal and is advised to leave the country. The other woman learning of Bert's ruin refuses to have anything more to do with him. That and his other trouble cause Bert to become morose and he tries to drown his troubles in drink. He tells his wife of his ruin; she seeks aid from her guardian when he calls on her. Bert seeing her with the guardian misconstrues his wife's action. His distorted mind causes him to believe his wife unfaithful. He orders the guardian from the house and hurls a base insinuation at his wife. The wife at his insinuation gives vent to her rage. The guardian returns in time to prevent the wife from bodily injury. The detectives who are in search of Bert arrive. Bert, in his endeavor to escape, tries to crawl down from the second balcony; the railing hreaks, he falls and is killed. The heartbroken wife realizes what kind of a man she has been married to. She is filled with grief and turns to her guardian again for protection.

POWERS

JUST A WOMAN (Oct. 25).—Mamie, a girl of the underworld, whose only education has been that of crime, becomes a daring housebreaker and succeeds in looting many of the apartment houses and private residences in the suburbs. Completely nonplused, the police are obliged to call in special detective service and a noted sleuth is assigned to the case.

Detective White frequents the haunts of the girl, finally meeting her and ingratiating himself in the rôle of a lover. Disguised as one of the habitues of the dive, he tries for some time to secure damaging evidence, but is unsuccessful. In his attentions to Mamie he arouses the jealousy of Big Bill, a notorious crook, whose suspicions are aroused as to the detective's true calling. Through persistent shadowing he finds his suspicions correct, and just as the detective had planned to make a clean haul, denounces him before the gang and in the hearing of the girl.

Although thoroughly disillusioned, the girl cannot forget the one good influence that entered her life, and as the gang is about to wreak its vengeance, she throws herself upon the gun in the hands of Big Bill and in the struggle receives the shot intended for the detective.

"101" BISON

A DAUGHTER OF THE REDSKINS (Oct. 26).—A regiment of cavalry surprise the warlike Sioux and put them to flight. Colonel Graham and others personally attend to the wants of the wounded, and the Colonel finds a wounded squaw in one of the tepees, with a litle girl crouched in terror by her side. The Colonel sends for a canteen, gives the squaw some water, promises to look after the child and, closing the eyes of the Indian woman after she dies, he leads the little girl away, leaving the canteen in the tepee.

The Colonel takes the child home, where she is raised by his wife and himself. Fifteen years pass and Nechia, the Indian girl, is educated at Carlisle, where she purchases some heautiful Indian dresses. She returns to the Colonel's home and soon becomes the object of admiration to Lieutenants Stark and Leo. Stark later proposes and is accepted.

Old Chief Gray Eagle, at the head of the Sioux warriors, jumps the reservation and commits outrages. Colonel Graham receives orders to ride against the Indians and to punish them. Nechia learns for the first time that Gray Eagle is her grandfather, and blood begins to tell and her sympathies turn to her native race.

The Indians attack a small settlement, which is rescued by the timely arrival of the cavalry. Many Indians are taken prisoners, including the implacable Gray Eagle. At the fort he comes face to face with Nechia and tells her she is a daughter of the Sioux.

Colonel Graham treats with the tribe, offering to release Gray Eagle if they will return to the reservation. The Indians refuse. As the troops ride out, Nechia steals to the window of Gray Eagle's cell. He commands her to go and tell the braves to fight. He gives her a feather from his hair. Nechia obeys. She reaches the Indian camp in time to prevent their making peace terms, tears off her riding costume, disclosing her Indian garb underneath. She is henceforth all Sioux. The braves attack the officers and kill a number of them. The Indians, led by Nechia, attack the fort, capture it and release Gray Eagle. As reinforcements ride up Nechia stands beside Gray Eagle. Stark comes up and, not understanding the situation, runs to Nechia. Gray Eagle fires as Nechia throws herself between them, and she dies in Stark's arms.

MILANO

KELLY GOES TO WAR (Oct. 26).—Kelly loved his sweetheart and the girl loved Kelly, but her father wouldn't consent to his daughter marrying a namby-pamby sort of gentleman. He was a veteran and his son-in-law must bear the scars of battle and have trophies galore. A mere matter of collecting a few war souvenirs and a few scars didn't deter Kelly, so he started out to be a real honest-to-God warrior. He went to enlist but the army didn't want him. Undaunted he went to a collector of war junk and he bought enough equipment to outfit a whole battalion. He even included a life preserver, for Kelly had determined that he wouldn't sink in any event. So he chartered a boat and, placing his formidable armament aboard, with the cannon well in front of his rowboat, started out to win laurels of the carnage of battle and come home triumphant. But even a brave soldier must eat and so when Kelly started to cook he forgot all about the amunition around him, and poof! up went the ammunition and up went Kelly. But he was wearing the talisman of love and he landed right in the midst of a big hattle. With a whirl that sent the enemy flying he grabbed a flag; it didn't make any difference what kind of a flag it was, as long as it was a flag. And before the routed warriors knew what he was about he made a dash for the ocean, for Kelly was in a hurry to get back and claim the girl. In fact a shell fired hurled him much faster than he wanted to travel. So fast, indeed, that he went down to the bottom of the sea. But he rose again, though wet. He smelled smoky enough, he had a trophy, and now he wanted some kind of an enemy. Any kind of an enemy would do, so he packed a little baby Turk in a suitcase and started home. With as large a collection of trophies as any militant warrior ever could conceive of he presented himself at his prospective father-in-law's and claimed honor as a veteran and his girl. He won both.

NESTOR

THE LADY BARBER OF ROARING GULCH (Oct. 25).—Violet De Ray bursts upon Roaring Gulch like a meteor from a clear sky. Roaring Gulch wants waking up, and awakes. Violet opens up a barber shop and every rube within riding or driving radius discovers that his chin whiskers require trimming or that it is the fashion to go clean shaven nowadays.

Violet not only does a ripping good business, but she unconsciously has a hand in hurrying along several matrimonial affairs which have hung fire.

This is notably the case with Si, who has loved bashfully and at a respectful distance for years. He is lured into Violet's shop and after his wiry chin whiskers have been metamorphosed into a stylish military goatee of an early date, and his eyebrows have been dabbed with perfume, he emerges elated and almost blatant, and this, coupled with Mandy's desire to protect him from such evil influences, cements a long drawn out romance.

Marcia Allen is a flirt. Her pa takes her to the window, so that she may see her Jack being patted and petted, after which Marcia is not so coy.

Pa's desire to get into the lady barber's shop never consummates, owing to ma's vigilance, and when pa, with malice aforethought, injures his hand so that he cannot shave himself, ma officiates with disastrous results as far as pa's beauty and comfort are concerned.

The ladies of Roaring Gulch eventually meet and decide to oust this interloper and innovator. They swoop down upon her in a body; they look through the window and see the minx kissing a gentleman of Italian extraction. They enter and make themselves very unpleasant and discover that the man is Violet's husband.

Violet is persuaded to leave and does so in good financial circumstances, and Bill the barber's smile returns and he does his customary business as of yore.

REX

THROUGH A HIGHER POWER (Oct. 27).—Antonio, a handsome Mexican, is in love with Estella, a Mexican maiden; but an attractive American girl arrives and fickle Antonio immediately falls in love with her. Upon learning of this the Mexican maiden attempts to stab her lover. He overpowers her and sneeringly dismisses her. Then, in order to rid himself of her altogether, and to further his ends, he steals the money from the strongbox and accuses her of the theft. She is sent to prison for a term of years. He marries the American girl, who is an adventuress, and one day shortly after runs away with her American lover, taking all the money with her. The

Mexican maiden while crossing the prison corridor beholds Antonio being led to confinement for a crime committed by him as a result of his American wife's treachery.

GEM

WOMAN IN WHITE (Oct. 22).—Walter Hartwright, a young drawing master, is loved by his beautiful pupil, but they cannot marry, for she is engaged to Sir Percival Clyde, an unscrupulous nobleman, and she is too sincere a girl to break the engagement. Soon after the marriage she finds Sir Percival has only wed her for her money, and when she refuses to allow him to squander her fortune he becomes desperate and plans to force her into signing the estate to him. He has a friend, an adviser, in the person of Count Fosco, who devises the following plan to be rid of the stubborn Laura. They shrink from murder but determine she shall be considered legally dead in order that her great fortune shall revert to the husband. The Count knows a very delicate invalid who closely resembles Laura and he has the unfortunate Laura imprisoned in a private madhouse while the dying invalid, who is her double, is installed in her place in Laura's home. The invalid conveniently dies and is buried for Laura, who escapes from the private madhouse only to find that she is legally dead. None can identify her, for during the time she was imprisoned the distress and confinement had played havoc with her beauty, and the nervously apprehensive and world-weary woman who starts at every falling leaf bears but little resemblance to the lighthearted and impulsive Laura. Unable to comprehend the cruel web in which she is entrapped she visits the cemetery to look upon her own tomb. While she is tracing with wondering eyes the inscription of her own death and burial she encounters the startled gaze of Walter Hartwright, her former sweetheart. He understands the cruel deception at a glance and swears to devote his life to her service, and promises to right her in the world's eyes, although he realizes he has a worthy foeman in the person of the treacherous and resourceful Count Fosco.

Reel Two.—Walter's hands are tied, for at the first move against Fosco he is told that if he is molested Laura will again be imprisoned in the mad house. This is a threat more effectual than violence. Walter dare not move. In despair he applies for advice to an Italian friend who spies upon Fosco and finds that he is a spy for whom the Italian secret societies are searching. He arms Walter with a note offering the Count two days to leave the country if he will promise to right Laura's wrongs. The brave Count weakens like a child when he finds the secret societies have found him out, for he knows they have sworn to have his life. Walter, armed with the surrendered evidence of the Count, call upon her husband, the plotting Sir Percival Clyde, but they arrive too late to denounce him, for he perishes in a fire. Laura is restored to her rights and Fosco, although he adopts disguises and seeks foreign shores, is hunted down by the Italian societies, and one moonlight night a Parisian gendarme stumbles across the disguised body of a large-sized man. It is the wise and desperate Fosco, who has paid the penalty for his treachery.

VICTOR

THE ANGEL OF THE STUDIO (Oct. 25).—Little Roxie, the studio slavey, has worshipped at the shrine of art for a large portion of her brief existence until, to her mind, an artist appears a greater being than the ruler of a powerful nation.

Two of the artists occupying studios in the building are especially interesting to Roxie. One, Duncan Andrews, because he is successful, and the other, Charles Moss, because he is apparently most unfortunate. She pities him and pity is akin to love. Andrews is a sober, hard-working young man, while Moss is a dissipated fellow, who has wasted his time and money in riotous living and is threatened with dispossess proceedings from the studio.

Moss receives a letter from a wealthy uncle who informs him that as he is bent upon following art, he will aid him if he can show any practical results from his years of study. He also states that he will call upon him the following afternoon at two o'clock. Moss is filled with consternation at the prospect of a visit from his avuncular relative, because he has no results to show him, excepting a barren studio half filled with rickety furniture.

In despair, he sarcastically calls Roxie's attention to his destitution and shows her the letter.

Instantly an idea for his salvation comes to her mind and she proceeds to put it into execution. By means of a clever ruse, she gets Andrews away from his gorgeously appointed studio and then leads the half-willing Moss into it and tells him to receive his uncle in it, claiming it as his own. She next meets the uncle on the stairs and, upon his inquiry for his nephew, she tells him what a wonderful artist he is and proudly leads him up the stairs to the rooms. The uncle is astounded by the vividness of his nephew's success and congratulates him heartily. In the meantime, Roxie sits at the bottom of the stairs, guarding against Andrews' return. Now Andrews has not been as completely deceived by Roxie's ruse as she believes, and he returns almost immediately to get at the bottom of things. Roxie is terribly frightened but, pulling herself together, she takes Andrews into Moss' miserably furnished studio and explains matters to him and appeals to his generosity. Andrews is amused and agrees to help her, if only he be allowed to enjoy the fun. He therefore returns to his own studio accompanied by Roxie and greets the perturbed Moss as a dear friend. Then the uncle decides he wants to see Moss do some work and asks him to get a model and start something. Roxie again comes to Moss' rescue by whispering to him that she will put on a costume and pose for him, and she slips away with one of Andrews' splendid costumes, an Egyptian affair, and goes down below stairs to array herself in it. While she is gone, one of Andrews' models arrive, a tall, statuesque beauty, and Andrews jokingly orders her to pose for Moss. Moss and the model become strongly fascinated by each other at first sight and she retires to assume a Grecian costume. Then Roxie returns and proudly mounts the dais and strikes a pose. Moss is mortified by her appearance and, the model entering at the same time, Moss roughly orders Roxie from the platform and places the model thereon. Roxie's poor litle heart is broken as she slinks away to a corner of the room. The uncle then says he must go and, turning to Moss, shakes his hand and says, "You are doing so well you don't need any help!" This cheerful statement cuts the ground from under Moss' feet and he is in worse despair than before. As the uncle leaves he takes Roxie with him and, laughing over his litle joke, he writes a check for $5,000, payable to his nephew, and tells Roxie to give it to him. Then he leaves chuckling.

Roxie at first starts to destroy the check, but better feelings prevailing, she goes back upstairs to the studio with it. As soon as Moss sees her he starts to abuse her, blaming all his troubles upon her. She finally succeeds in giving him the check, when his anger turns to the wildest joy and he shows it proudly to the model and Andrews. Roxie has slunk from the room and resumes her seat upon the stairs. Gaining permission from Andrews to paint the beautiful model, Moss escorts the latter down stairs to his own rooms and, in order to let them pass, Roxie has to rise and is crowded to the wall, her only reward being to watch the studio door close upon her adored hero and his latest flame.

KEYSTONE

THE GROCERY CLERK'S ROMANCE (Oct. 28).—The grocery clerk's sympathies are aroused by the sight of hardworking Mrs. Brown, whose shiftless husband sits around and smokes and spends his time at the saloon. The clerk wins Mrs. Brown's gratitude by doing the washing for her and taking care of the chores around the house. Brown saunters out to the woods and comes upon three conspirators, who accuse him of being a spy and decide to kill him. Brown is tied to a tree stump, a charge of dynamite is placed under him, a fuse attached and lit, and Brown is saying his prayers when his little son finds him. The boy rushes home with the news, and the clerk does all in his power to prevent the rescue party reaching Brown in time. In his frantic struggles Brown frees himself and makes his escape just as the explosion takes place and the rescuers arrive. All believe him dead, and the grocery clerk immediately proposes to Mrs. Brown and she accepts him. They lose no time in getting a minister and the ceremony is about to proceed when Brown, who has gone to the village saloon to steady his shattered nerves, is informed that his wife is marrying the grocery clerk. He dashes to the scene and prevents the wedding, chases the clerk away and takes his unwilling spouse home—to work—again.

On the same reel:

AT CONEY ISLAND.—The Boob takes his girl to Coney Island, where she flirts with a married man and eludes the Boob. They visit all the amusement devices, and many comical scenes are shown as the Boob tries to get his sweetheart back again. They finally land in a ballroom where the clumsy and heavy-footed Boob is pushed aside for the light-footed rival. His little son, however, has been on his trail and brings his mother to the scene, where she asserts herself in a positive manner and leads her erring husband away by the ear. The girl, weeping and regretful, throws herself into the arms of the happy Boob.

BRONCHO

THE STORY OF THE SAVAGE MODOCK MINE (Oct. 23).—This picture displays the wonderful versatility of the Broncho stock company, showing pleasing contrasts between a handsomely appointed banquet hall, with men in evening clothes, and sensational scenes in the West.

After-dinner speeches are being made, and the toastmaster calls upon a man named Allen, who, while apparently young in years, has snow-white hair, and he tells how his hair turned white in one night.

As he speaks the scenes he describes are shown in the film.

John Allen, his father, joined the gold rush with a partner. After many hardships they finally located a good claim and worked it, securing gold beyond their wildest dreams. The partner went hunting one day and was killed by Indians, and Allen received the news from a trapper who found the body. Saddened, he resolved to come home and sent a letter to his wife and son that he would join them in a few months. The mine caved in and buried him alive. Allen heard no further word from his father, and as time elapsed his mother died. Alone in the world he went west to search for his father, and one night as he sat alone by his campfire a vision of the dead man appeared. The next day his hair had turned white. The spirit of his father guided him to the mine, where he secured assistance and dug out the dead man. This scene is very cleverly shown taken from the interior, and showing the picks and shovels breaking through, permitting ever-widening rays of light to lighten up the inside of the mine.

HOW SHORTY KEPT HIS WORD (Oct. 30).—Jim Burns, a young lawyer, defends Shorty, accused of moonshining. In a great court room scene he secures the acquittal of his client, and wins his gratitude. Burns' sweetheart, Ethel, goes on a visit to a neighboring town and comes back in a stage coach. Burns goes to meet her, and on the way his sorse shies at a rattlesnake. Jim draws his revolver and shoots the reptile, continuing on the way.

Powers, a Government detective, is sent to the district to secure evidence against the moonshiners, and rides in the same coach with Ethel. His unwelcome attentions are resented by Ethel, and when she meets Jim she tells him of the insults. Jim promptly knocks the detective down, and friends prevent any further trouble. Shorty sees the detective and recognizes him as the man who killed his brother in trying to arrest him, and Shorty has sworn vengeance. Ethel washes her hands at a well and Jim goes to bring her a towel. In his absence the detective appears and tries to apologize. Shorty, concealed by a bush, fires and kills the detective, who falls at Ethel's feet. Jim rushes back as well as others attracted by the shot, and all, including the girl, believe that Jim has done the shooting. He is arrested and tried for murder.

Shorty, in making his escape, is dangerously injured by his horse falling upon him. His partner carries him to his cabin and sends for a doctor, who calls frequently on his patient. One day the doctor lays down a newspaper, which contain glaring headlines of the murder trial. Shorty, in his weakened condition, determines to save Burns and, fighting back the doctor who seeks to detain him, he leaps on a horse and gallops to the courthouse, where he absolves Jim in a highly dramatic scene.

MUSICAL PLOTS

By Ernest Luz.

A few rules governing their use.

The cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick seque should be made unless otherwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you both a prompt and direct cue. You are safe in making seque as soon as you

(Continued on page 30.)

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—Benares, the Sacred City.....
July 17—The Airman .....
July 17—The Legend of the Chrysanthemum
Sept. 25—Arabian Infamy (Dr.) .....
Oct. 2—The Bowstring (Dr.).....
Nov. 6—The Ship of Lions.....

AMERICAN

Oct. 16—The Border Detective (Dr.) 1000
Oct. 17—The New Cowpuncher (Dr.).....1000
Oct. 21—The Best Man Wins (Dr.).....1000
Oct. 23—The Way of the Transgressor (Dr).1000
Oct. 24—The Wooers of Mountain Kate (Dr.) 1000
Oct. 28—One-Two-Three, or the Story of a Wager (Com.) 1000
Oct. 30—Chiquita, the Dancer (Dr.).....1000
Oct. 31—The Wanderer (Dr.).....1000
Nov. 4—Maiden and Men (Dr.).....1000
Nov. 7—God's Unfortunate (Dr.) 1000
Nov. 9—The Starbucks (two reels) (Dr.)..1000
Nov. 11—Man's Calling (Dr.).....1000
Nov. 14—The Intrusion at Lompoc (Dr.)..1000
Nov. 16—Jim Bentley's Adventure (Dr.)....1000

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 20—The Doctor's Double.....
Sept. 24—The Hidden Trail .....
Sept. 27—On the Firing Line .....
Oct. 4—Custer's Last Fight (3 reels) (Hist.)
Oct. 11—The Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—The Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Oct. 8—Indian Raiders (W. Dr.).....
Oct. 12—The Tattoo (W. Dr.).....
Oct. 15—Star-Eyes Strategy (Dr.).....
Oct. 19—Early Days in the West (2 reel Dr.)
Oct. 22—Hunted Down (Dr.).....
Oct. 26—A Daughter of the Redskins (2 reels) .....
Oct. 29—The Cowboy Guardians (Dr.).....
Nov. 2—Trapper Bill, King of Scouts (2 reels .....

BRONCHO

Sept. 25—His Better Self.....
Oct. 2—For the Honor of the 7th (Mil.)..
Oct. 9—An Indian Legend.....
Oct. 16—The Sheriff's Adopted Child (Dr.).
Oct. 23—The Story of the Savage Modock Mine .....
Oct. 30—How Shorty Kept His Word.....

CHAMPION

Sept. 23—The Rose of the Island (Dr.)....
Sept. 30—Her Whole Story (Dr.).....
Oct. 7—To Err is Human (Dr.).....
Oct. 14—The Girl in the Gingham Gown (Dr.) .....
Oct. 21—Thy Will Be Done.....
Oct. 26—Sue (Dr.) .....

COMET

Oct. 5—Love Will Find a Way (Dr.).....1000
Oct. 7—"'Ostler Joe" (Dr.).....1000
Oct. 12—The Double Debt (Dr.).....1000
Oct. 14—Taming a Bachelor (Com.).....1000
Oct. 19—A Romance of the Rockies (Dr.)..1000
Oct. 21—She Married a Hero (Com.).....1000
Oct. 26—The Mule Ranch Mystery (W. Dr.).1000
Oct. 28—Dooley's Triumph (Dr.).....1000
Nov. 2—A Tempest in a Teapot (Dr.).....1000
Nov. 4—A Four-Cornered Wedding (Com.).1000

CRYSTAL

Oct. 13—Her Dressmaker's Bill (Com.).....
Oct. 13—McQuirk the Sleuth (Com.).....
Oct. 20—Bella's Beaux (Com.).....
Oct. 20—The Only Woman in Town (Com.)
Oct. 27—A Pair of Fools.....
Oct. 27—The Blonde Lady .....
Nov. 3—O, Such a Night (Com.)..... 525
Nov. 3—Marriage a la Carte (Com.)..... 475

ECLAIR

Sept. 29—Love and Science.....
Oct. 1—The Old Doctor's Humanity (Dr.).
Oct. 3—The Lucky Loser (Com. Dr.).....
Oct. 6—The Lock of Hair (Dr.).....
Oct. 8—All on Account of a Ring (Com.)..
Oct. 8—Surprising Eliza (Com.) .....
Oct. 10—A Choice by Accident (Com. Dr.)..
Oct. 13—The White Bonnet (Dr.) .....
Oct. 15—The Hoodoo Letter (Com.) .....
Oct. 15—One on Jones (Com.).....
Oct. 17—Caprices of Fortune (2 reels) (Dr.)

Feet

Oct. 20—The Old Professor (Com. Dr.)....
Oct. 20—Sulphur Industry in Sicily (Edu.)..
Oct. 22—The Home Coming .....
Oct. 24—Making Uncle Jealous (Com. Dr.)..
Oct. 27—Gontran's Love Stratagem (Com.)..
Oct. 27—Brusia (Travel) .....
Oct. 29—Rosie (Com.) .....
Oct. 31—The Transgression of Deacon Jones (Com.) .....
Nov. 3—Aunt Bridget (Com.) .....
Nov. 5—Silent Jim .....

GREAT NORTHERN

Sept. 14—Aunt Jane's Will (Com. Dr.)...1000
Sept. 21—Benoit's Fortune (Com. Dr.)..... 989
Sept. 28—A Child of Genius (Com.)..... 679
Sept. 28—A Sly Servant (Com.)..... 314
Oct. 5—I Am Going Out for a Shave (Com.) 726
Oct. 5—The Tramp's Revenge (Com.)..... 253
Oct. 7—The Black Chancellor (3 reels) (Dr.)

GAUMONT

Oct. 3—Zigoto to the Rescue.....
Oct. 5—Zigoto Drives a Locomotive.....
Oct. 8—Love's Test .....
Oct. 10—The Tie Eeternal .....
Oct. 12—The Cotton Industry .....
Oct. 15—Beethoven .....
Oct. 17—The Legend of Cagliostro.....
Oct. 19—A Modern Cinderella.....
Oct. 22—A Country Scandal.....
Oct. 24—Love and Calino Marries a Suffragette .....
Oct. 26—Zigoto Has a Good Heart.....
Oct. 29—A Domestic Treasure .....
Oct. 29—The Gorges of Albuquerque.....
Nov. 1—Zoological Specimens of the Pond..
Nov. 1—Bruges, the Venice of the North....

GEM

Sept. 17—Down by the Sounding Sea (Dr.)
Sept. 24—The Legend of Montmarte (Dr.)..
Oct. 1—The Convict's Return .....
Oct. 8—Orphans (Dr.) .....
Oct. 15—What the Bell Told (Dr.).....
Oct. 22—The Woman in White (2 reel Dr.)
Oct. 29—The Old Dollmaker (Dr.).....

IMP

Oct. 10—The Bridal Room (Dr.).....
Oct. 12—A Bronx Cocktail (Com.).....
Oct. 12—A Bad Tangle (Com.) .....
Oct. 14—The Old Sweetheart (Dr.).....
Oct. 17—The Fugitives (Dr.).....
Oct. 19—The Postman .....
Oct. 19—Eventful Bargain Day.....
Oct. 21—The Pickaninnies and the Watermelon (Com.) .....
Oct. 24—King the Detective and the Smugglers .....
Oct. 26—Joe the Pirate.....
Oct. 26—Early in the Morning.....
Oct. 28—Yvonne, the Foreign Spy (Dr.).....
Oct. 31—John Sterling, Alderman (2 reel Dr.) .....
Nov. 2—Ferdie Be Brave .....
Nov. 2—Pres. Taft at the County Fair.....

ITALA

Sept. 22—A Naughty Boy (Com.).....
Sept. 29—His First Lawsuit (Com.).....
Sept. 29—A Nail in the Shoe (Com.).....
Oct. 6—Too Many Children (Com. Dr.)...
Nov. 1—Souls in Torture (Dr.).....2000

KEYSTONE

Oct. 7—The Beating He Needed.....
Oct. 7—Pedro's Dilemma (Com.).....
Oct. 14—Stolen Glory (Com.).....
Oct. 21—The Ambitious Butler.....
Nov. 1—The Grocery Clerk's Romance.....
Oct. 28—At Coney Island .....

LUX
By Prieur.

Oct. 4—The Medallion (Dr.) 983
Oct. 11—Evading Justice (Dr.)..... 800
Oct. 18—His Nurse (Dr.)..... 918
Oct. 25—Stick It John (Com.)..... 445
Oct. 25—All Through a Bank Note (Com.).. 524
Nov. 1—Oh! My Pipe (Com.) 331
Nov. 1—Henpecked's Bid for Freedom (Com.) 652

MAJESTIC

Oct. 8—The Winner and the Spoils.....
Oct. 13—The Simple Life .....
Oct. 15—All for Jim .....
Oct. 20—Captain Ben's Yarn .....
Oct. 22—Love and War .....
Oct. 27—The Tree Imp (Com. Dr.).....1000
Oct. 29—A Woman Alone (Dr.).....1000
Nov. 3—Weary's Revenge .....

MILANO

Feet

Oct. 5—An Alpine Tragedy .....
Oct. 12—The Gypsy Spy (2 reels) (Dr.)....
Oct. 19—The Blind Man's Dog (Dr.).....
Oct. 26—Kelly Goes to War.....
Oct. 26—A Three-Cornered Wedding Journey
Nov. 2—A Tragic Wedding (Dr.).....

NESTOR FILM COMPANY

Oct. 4—Hearts and Skirts .....
Oct. 7—Romance and Reality (Dr.).....
Oct. 9—His Only Son (Dr.).....
Oct. 11—Love and a Lemon (Com.).....
Oct. 14—I Owe You $10.00 (Com.).....
Oct. 16—Patsy's Mistake (Com.).....
Oct. 18—Her Friend, The Doctor (Com.)..
Oct. 21—Betty's Bandit (W. Dr.).....
Oct. 23—The Border Parson (Dr.).....
Oct. 25—The Lady Barber of Roaring Gulch
Oct. 28—The Call of the Desert (W. Dr.).
Oct. 30—Fatty's Big Mix-up (Com.).....
Nov. 1—Making a Man of Her (Com.)....

POWERS' PICTURE PLAYS

Oct. 2—Early's Awakening .....
Oct. 4—Two Women .....
Oct. 9—Good Snuff (Com.) .....
Oct. 11—On the Danger Line (Dr.).....
Oct. 16—The Golden Rod.....
Oct. 16—Does It Pay.....
Oct. 18—The Sealed Envelope (Dr.).....
Oct. 23—The Skeleton (Dr.).....
Oct. 25—Just a Woman (Dr.).....
Oct. 30—The Collaborators (Com.).....
Nov. 1—A Dreamland Tragedy .....

RELIANCE

Oct. 2—Brothers Under the Skin.....
Oct. 5—Time Avenges (Dr.) 1000
Oct. 9—Guy Mannering (2 reels) (Dr.)....2000
Oct. 12—Peddler's Find (Dr.).....1000
Oct. 16—On Account of a Handkerchief (Com.) 500
Oct. 16—The Bug and the Count (Com.)... 500
Oct. 19—The Organ Grinder's Ward (Dr.)..1000
Oct. 23—Johnny on the Spot (Com.)..... 500
Oct. 23—How Jack Won Out (Com.)..... 500
Oct. 26—A Wireless Miracle (Dr.).....1000
Oct. 30—Men Who Dare (2 reels).....
Nov. 2—Trials of Faith .....

REX

Oct. 3—Bob's Deception .....
Oct. 6—The Winnings of Silas Pegg.....
Oct. 10—If Dreams Came True (Dr.).....
Oct. 13—When Twenty Is in Love.....
Oct. 17—The Wedding March (Dr.).....
Oct. 20—Leaves in the Storm (Dr.).....
Oct. 24—A Kentucky Feud (Dr.).....
Oct. 27—Through a Higher Power (Dr.)...
Oct. 31—Careful Nursing (Com.).....
Nov. 3—An Old-Fashioned Mother (Dr.)...

SOLAX

Oct. 2—Si's Surprise Party .....
Oct. 4—The Retreat from Eden.....
Oct. 9—Canned Harmony (Com.).....
Oct. 11—A Fool and His Money (Com.).....
Oct. 16—The Gold Brick (Com.).....
Oct. 18—The Maverick (Dr.).....
Oct. 23—The High Cost of Living.....
Oct. 25—The Idol Worshipper.....
Oct. 30—The Clue on This Hearth (Dr.)....
Nov. 1—Making an American Citizen (Dr.).

THANHOUSER COMPANY.

Oct. 1—Letters of a Lifetime.....
Oct. 4—The Warning .....
Oct. 13—Dotty the Dancer.....
Oct. 15—When Mercy Tempers Justice (Dr.)
Oct. 18—For the Mikado (Dr.).....
Oct. 20—Petticoat Camp .....
Oct. 22—Through the Flames.....
Oct. 25—In a Garden.....
Oct. 27—Taking Care of Baby.....
Oct. 27—Mary's Goat .....
Oct. 29—Put Yourself in His Place (2 reels)
Nov. 1—The Little Girl Next Door.....

AMMEX

Oct. 2—Ashes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Dr.)....
Oct. 30—Brand of Cain (Dr.).....

VICTOR

Sept. 27—The Advent of Jane (Dr.).....
Oct. 4—Tangled Relations .....
Oct. 11—Betty's Nightmare (Com.) .....
Oct. 18—The Cross-roads (Dr.).....
Oct. 25—The Angel of the Studio (Dr.)....
Nov. 1—The Redemption of Riverton (Dr.).

are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to the demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to right of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with the cues. Studio projection would allow for material improvement in setups. We are always ready to hear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

THE ELOPEMENT and GERONE, SPAIN
C. G. B. C. Release of Sept. 17.

Set-up.

1. Love's Dream, After the Ball or Spring Song.
2. English Waltz. (Legato)
3. Standard Love Ballad. ("Dear Hear, Matti" or "Answer")
4. Concert Pizzicato or Gavotte. (Even tempo)
5. Angels' Serenade, Braga or Simple Aveu, Thome.

Scenic

6. In Old Madrid or 3/4 Waltz.

Cues.

Play 1 until once through, concert style.
Play 2 until girl back in room at piano after leaving lover in heavy shrubbery scene.
Play 3 until leader "Next morning Arthur persuades," etc.
Play 4 until leader "The elopement," etc.
Play 5 until end. Softly.

Scenic.

Play 6 until end. mf.

Note:—Numbers selected should be sweet and melodious, corresponding with picture setting and coloring. Quick seques at leader cues not necessary.

SHE CRIED
Vit. Comedy. Released Oct. 3.

Set-Up.

1. Popular Rag Songs.
2. Lohengrin Wedding March. (Lively)

Cues.

Play 1 until leader, "The Honeymoon." (About 16 min.)
Play 2 until end.

Note:—Picture is a continued scream. Good opportunity to bring out your rags. For orch. 6 or 7 arrangements required, for pianists about 15 song copies, 1 verse, 2 choruses.

THE SIGNAL FIRE
Vit. Drama. Released Sept. 26th.

Set-Up.

1. Dramatic Agitato.
2. Sentimental number.
3. Novelette or Caprice. (Dainty)
4. Waltz. (Melodious. Play in descriptive style.)
5. Tosti's "Good-Bye" or Sentimental number.

Cues.

Play 1 until Mrs. Barnes is given drink in boat.
Play 2 until Capt. Barnes in berth aboard ship.
Play 3 until Capt. Barnes recognizes photo of wife.
Play 4 until Capt. Barnes and wife embrace on island.
Play 5 until end.

Note:—For No. 5 Tosti's "Good-Bye" can be sung to end softly with beautiful effect. Play introduction at cue given. The whole action is sentimental; select and play your music accordingly.

SO NEAR, YET SO FAR
Bio. Comedy. Released Sept. 30th.

Set-Up.

1. Popular Rag Songs. (March tempo)
2. Dramatic Pizzicato. (Sneaky)
3. Dramatic Hurry. (Struggle)
4. Waltz.

Cues.

Play 1 until tramps look through open window. Exterior. (About 15 minutes.)
Play 2 until girl rushes to window and confronted by second tramp. (Short)
Play 3 until girl runs outside house. (1 min.)
Play 4 until end.

Note:—For No. 1 you must set up sufficient numbers—to avoid repeating—to play 15 min. 5 orch. arrangements on 10 to 12 song copies.

HIS LIFE
Lubin Drama. Released Oct. 5.

Set-Up.

1. Waltz. (Slow and very legato.)
2. Song Rags. ("Take Me to the Cabaret," etc.)
3. Sentimental Number.
4. Two-Step. (Popular rag, lively dancing.)
5. Dram. Agitato. (Lengthy.)
6. Gallop or Lively 2/4. (Light.)
7. Sentimental Waltz. ("Home Sweet Home" appropriate.)

Cues.

Play 1 until leader "Success."
Play 2 until scrubwoman exits after janitor discharges.
Play 3 until leader "The Masked Ball." Play ff at ballroom scene very P. as other scenes flashed.
Play 4 until son sees vision of mother after giving scrubwoman money.
Play 5 until leader "Back to mother."
Play 6 until auto stops.
Play 7 until end.

EUCHERED
Selig Drama. Released Oct. 10.

Set-Up.

1. 6/8 March. (Lively.)
2. Waltz. (Descriptive.)
3. 2/4 March. (Allow for hurrying.)
4. Agitato Dram. (Light.)
5. Dram. Hurry. (Heavy, struggle.)
6. 2/4 March. (Hurried.)
7. Waltz. (Legato, sentimental.)
8. Dram. Agitato. (Light.)
9. Waltz. (32 bars.)

Cues.

Play 1 until Saunders meets girl with fishing rod. f. when smugglers on.
Play 2 until revenue officer off screen after holding girl's hands.
Play 3 until girl and mother enter cave.
Play 4 until revenue officer enters cave.
Play 5 until revenue officer overcome in struggle.
Play 6 until revenue officer and girl on rock.
Play 7 until officer points revolver at nets.
Play 8 until old Joe, girl's father, escapes.
Play 9 until end. f.

Note:—For hurried march numbers select those of simple technique and opening in minor key.

THE GIRL FROM THE COUNTRY
Edison Drama. Released Oct. 1.

Set-Up.

1. Waltz. (Descriptive.)
2. Sentimental number.
3. Intermezzo 2/4. (Not characteristic.)
4. Pathetic. (Longing for Home. Jungman.)
5 Caprice. (Light and catchy.)
6. Waltz. (Dreamy, sentimental.)

Cues.

Play 1 until leader "I like you, Tom, but," etc.)
Play 2 until leader "Hall bedroom."
Play 3 until Nellie leaves supper room after refusing to drink.
Play 4 until Tom crates pigeon to send to Mary.
Play 5 until train on in R. R. station scene.
Play 6 until end. Drift into "Home Sweet Home" as Tom and Nellie enter room where mother seated.

RED BARRIER
Vit. Drama. Released Oct. 5.

Set-Up.

1. Waltz. (Legato.)
2. Caprice. (Slow and legato.)
3. Intermezzo, Novelette. (Major key.)
4. Reverie.
5. Agitato, Dramatic.
6. Dramatic Hurry. (Struggle.)
7. Waltz. (Dancing.)
8. Dram. Agitato. (Light.)
9. Pathetic.
10. Pathetic Agitato. (Heavy.)
11. Pathetic.

Cues.

Play 1 until Lieutenant's note on screen.
Play 2 until Count finds note on Isabel's table.
Play 3 until leader "Her destiny."
Play 4 until leader "In Petersburg."
Play 5 until Count enters bedroom.
Play 6 until Count falls on couch.
Play 7 until Count and Isabel in conservatory after leaving ballroom.
Play 8 until Count hands his card to Lieutenant.
Play 9 until leader "Morning of the duel."
Play 10 until Count is shot. (Accentuate fall.
Play 11 until end. (Slow.)

Note:—You can simplify 9, 10 and 11 by using number similar to "Hearts and Flowers," in which second strain is of heavy minor or decided agitato. Repeat first strain for 9 until cue, then continue straight through number. Not necessary to break into number.

THE RESURRECTION
Masko Feature. Part One.

Set-Up.

1. Russian 2/4. (Characteristic.)
2. Waltz. (Legato.)
3. Caprice. (Slow, Legato.)
4. Waltz. (Legato, Slow.)
5. Pathetic. (Concert number.)
6. Valse Lento. (Very legato.)

Cues.

Play 1 until leader "Prince Nekludov visits aunts," etc.
Play 2 until leader "The Man's Way."
Play 3 until leader "The Next Day."
Play 4 until leader "Death takes Katusha's child," etc. Cres. at action with Bible.
Play 5 until elaborate drawing room scene. (Quick seque.)
Play 6 until end. (Very legato and slow.)

Part Two.

Set-Up.

1. Russian 2/4. (Characteristic.)
2. Waltz. (Lively, Descriptive.)
3. Russian Dance 2/4. (Accompany dancers.)
4. Waltz. (Lively.)
5. Russian Dance 2/4. (Accompany dancers, Long.)
6. Waltz. (Lively.)
7. Pathetic. (Minor heavy.)
8. Russian Dance 2/4. (Accompany dancers, Short.)
9. Pathetic.
10. Mysterioso.

Cues.

Play 1 until blue-toned scene on screen.
Play 2 until leader "The life without care or hope."
Play 3 until dancer stops.
Play 4 until three female dancers line up for dance. Chord after they dance assembled.
Play 5 until leader "Merchant given overdose of poison," etc.
Play 6 until "Merchant and Maslova drink wine."
Play 7 until Maslova exits from private room. (Tone to action.)
Play 8 until dancers stop. (Short.)
Play 9 until police enter private room.
Play 10 until end. (Tone to action.)

Note:—Quick seques positively necessary in this part.

Part Three.

Set-Up.

1. Miserere. ("Il Trovatore.")
2. Valse Lento. (Legato.)
3. Pathetic.
4. Agitato. (Heavy.)
5. Waltz. (Very legato and slow.)

Cues.

Play 1 until leader "Nekludov is called to serve on jury," etc. (Accentuate as women struggle.)
Play 2 until leader "The jury decides Maslova guilty." (Open bright. Very slow from first prison scene.)
Play 3 until Prince offers hand to Maslova. Prison scene.
Play 4 until Maslova put back in cell.
Play 5 until end.

Part Four.

Set-Up.

1. Reverie.
2. Processional. (Tosti's "Good-Bye" can be used in even tempo.)

LICENSEES OF PATENTS CO.

BIOGRAPH

Sept. 23—Friends (Dr.) .....
Sept. 26—A Disappointed Mamma (Com.)....
Sept. 26—A Mixed Affair (Com.).....
Sept. 30—So Near Yet So Far (Dr.).....
Oct. 3—A Feud in the Kentucky Hills (Dr.)
Oct. 7—The Line at Hogan's (Com.).....
Oct. 7—A Ten-Karat Hero (Com.).....
Oct. 10—The Chief's Blanket (Dr.).....
Oct. 14—In the Aisles of the Wild (Dr.)...1000
Oct. 17—A Limited Divorce (Com.).....
Oct. 17—Like the Cat, They Came Back (Com.) .....
Oct. 21—The One She Loved (Dr.).....
Oct. 24—The Painted Lady (Dr.).....

CINES
C. Kleine

Oct. 12—Trailing the Counterfeiters (Dr.)..1000
Oct. 15—The Adventure of the Scarecrow (Dr.) 1000
Oct. 19—Among the Mountains of Calabria (Scenic) 400
Oct. 19—An Abbreviated Honeymoon (Com.) 600
Oct. 22—Ascoli Piceno, Southern Italy (Sc.) 250
Oct. 22—The Invited Guest (Com.)..... 750
Oct. 26—A Turn of Fortune (Dr.).....1005
Oct. 29—Straw Hats—Made in Florence, Italy (Edu.) 400
Oct. 29—Mosques and Turkish Palaces (Sc.). 450
Oct. 29—Venetian Lace Workers (Edu.).... 150
Nov. 2—A Head for a Head (Hist. Dr.)....1100
Nov. 5—The Golden Shell of Palermo, (Sc.) 300 and Love versus Gratitude (Dr.)... 700
Nov. 9—No Fool Like an Old Fool (Com. Dr.) 1000
Nov. 12—On the Firing Line (War Dr.)....1050
Nov. 16—Life and Industries in Aden Campo (Educ.) 400
Nov. 16—The Old Actor's Vision (Dr.)..... 600
Nov. 19—The Magic Elixir (Com.)..... 650
Nov. 19—Caught With the Goods (Com.).... 350
Nov. 23—Mafredonia, So. Italy (Sc.).....
Nov. 23—Two Afflicted Hearts (Com.)..... 700

EDISON

Sept. 24—The Little Girl Next Door (Dr.)..1000
Sept. 25—Cynthia's Agreement (Com.).....1000
Sept. 27—Mary in Stageland (Dr.).....1000
Sept. 28—'Ostler Joe (Dr.).....1000
Sept. 30—Calumet "K" (Dr.).....1000
Oct. 1—The Girl From the Country (Dr.)..1000
Oct. 2—Olympic Games, Pittsburgh, Y. M. C. A. (Des.) 300
Oct. 2—The Green-Eyed Monster (Com.).. 700
Oct. 4—Cashmere (Sc.) 1000
Oct. 5—The Usurer's Grip (Dr.).....1000
Oct. 7—A Curable Disease (Dr.).....1000
Oct. 8—Under False Colors (Dr.).....1000
Oct. 9—Uncle Mun and the Minister (Com.) 1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1025
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)..1000
Oct. 15—Glimpses of Bermuda (Sc.)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650
Oct. 16—Removing Sunken Vessels (Top.). 350
Oct. 16—Like Knights of Old (Com.)..... 650
Oct. 18—The Foundling (Dr.).....1000
Oct. 19—A Soldier's Duty (Dr.).....1000
Oct. 16—Removing Sunken Vessels (Top.).. 350
Oct. 16—Like Knights of Old (Com.)..... 650
Oct. 18—The Foundling (Dr.).....1000
Oct. 19—A Soldier's Duty (Dr.).....1000
Oct. 21—Kitty at Boarding School (Com.).. 650
Oct. 21—Mother Goose in a Sixteenth Century Theatre (Com.)..... 350
Oct. 22—At the Masquerade Ball (Dr.).....1000
Oct. 23—At Home in the Water (Top.)..... 400
Oct. 23—The Boy Rangers (Com.)..... 600
Oct. 25—The Affair at Raynor's (Dr.).....1000
Oct. 26—Young Mrs. Eaton (Dr.).....1000
Oct. 28—The Land Beyond the Sunset (Dr.).1000
Oct. 29—Burma, Rangoon, India (Sc.)..... 350
Oct. 29—Bringing Home the Pup (Com.).... 650
Oct. 30—Copper Mines at Bingham, Utah (Sc.) 400
Oct. 30—A Suffragette in Spite of Himself (Com.) 600

ESSANAY FILM CO.

Sept. 17—Neptune's Daughter (Dr.).....
Sept. 19—The Mixed Sample Trunks (Com.)
Sept. 20—The Love Test (Com.) .....
Sept. 21—"Alkali" Ike's Pants (Com.).....
Sept. 24—Across the Broad Pacific.....
Sept. 25—The Adventure of the Button (Com. Dr.) .....
Sept. 26—A Little Louder, Please (Com.)....
Sept. 27—The Voice of Conscience (Dr.)....
Sept. 28—An Indian Sunbeam (Dr.).....
Oct. 1—Ghosts (Dr.) .....
Oct. 2—Well Matched (Com.).....
Oct. 3—The Redemption of Slivers (Dr.)..
Oct. 4—Terrible Teddy (Com.).....1000
Oct. 5—Love on Tough Luck Ranch (Com.).1000
Oct. 8—Alkali Ike Stung (Com.) 1000
Oct. 9—The Rebellion of Mandy (Com.)...1000
Oct. 10—The End of the Feud (Dr.).....1000
Oct. 11—Not on the Circus Program (Dr.)..1000
Oct. 12—The Shotgun Ranchman (Dr.)....1000
Oct. 15—A Mistaken Calling (Com.).....
Oct. 16—The Grassville Girls (Com.) 1000
Oct. 17—The Snare (Dr.) 1000
Oct. 18—The Warning Hand (Dr.).....1000
Oct. 19—The Outlaw's Sarcifice (Dr.).....1000
Oct. 22—The Tomboy of "Bar Z" (Dr.)....1000
Oct. 23—Bringing Father Around (Com.)....1000
Oct. 24—The Thrifty Parson (Com.).....1000
Oct. 25—Sunshine (Dr.) 1000
Oct. 26—The Ranch Girl's Trial (Dr.).....1000

LUBIN

Oct. 4—Collection Day (Com.) .....
Oct. 4—Spoony Sam (Com.) .....
Oct. 5—His Life (Dr.).....
Oct. 7—The Last Rose of Summer.....1062
Oct. 8—The Moonshiner's Daughter .....
Oct. 10—The Players .....
Oct. 11—Mr. Fixit (Com.) .....
Oct. 11—The German Singers (Com.).....
Oct. 12—The Cringer .....
Oct. 14—The Uprising .....
Oct. 15—Gentleman Joe .....
Oct. 17—Red Saunder's Sacrifice.....
Oct. 18—Rube's Mistake .....
Oct. 18—Meeting Mamie's Mother.....
Oct. 19—Caught Bluffing .....
Oct. 19—The Sporting Editor .....
Oct. 21—Just Maine Folks .....
Oct. 22—In the Service of the State.....
Oct. 24—The Old Chess Players.....
Oct. 25—The Noodle Industry (Ind.).....
Oct. 25—Down With the Men (Com.).....
Oct. 28—An Irish Girl's Love (Com.).....
Oct. 29—Parson James (Dr.) .....
Oct. 31—The Heavenly Voice (Dr.).....
Nov. 1—Fixing a Flirt (Com.) .....
Nov. 2—The Family Next Door (Dr.).....
Nov. 4—Juan and Juanita (Dr.).....
Nov. 5—The Substitute Heiress (Dr.).....
Nov. 7—The Sheriff's Mistake (Dr.).....

G. MELIES

Sept. 26—The Beach Combers (Dr.).....1000
Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the West .....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000
Nov. 7—The Smuggler's Prisoner (Dr.)....1000
Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000

PATHE FRERES

Oct. 1—A Well-Washed House .....
Oct. 1—Evolution and Life of a Silk Worm (Edu.) .....
Oct. 2—At the Burglar's Command (Com.)
Oct. 3—Theodore Roosevelt .....
Oct. 3—Experiments with Liquid Air.....
Oct. 4—A Ship Boy's Grip (Dr.).....
Oct. 5—A Redman's Loyalty (Dr.).....
Oct. 7—Pathe's Weekly No. 41.....
Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons, Versailles (Travel)..
Oct. 9—Passing Gypsies (Dr. Com.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 11—His Country Before All (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly, No. 42.....
Oct. 15—Max Fights a Duel (Com.).....
Oct. 15—The Valley of Chevreuse, France (Tr.) .....
Oct. 16—The Lass of Clauster (Dr.).....
Oct. 17—The Striped Bathing Suit (Com.)...
Oct. 17—Sub-marine Fauna (Oceanic) .....
Oct. 18—The Rubber Industry in Malaysia (Ind.) .....
Oct. 18—The Convertible Auto (Trick).....
Oct. 19—Misleading Evidence (Dr.) .....
Oct. 21—Pathe's Weekly No. 43.....
Oct. 22—The End of Louis XI (Dr.).....
Oct. 22—Old Toledo (Travel).....
Oct. 23—The Simple Life (Com.).....
Oct. 24—Little Raven's Sweetheart (Dr.)...
Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab.....
Oct. 26—The Light That Failed (Dr.).....
Oct. 24—Olympic Games, Stockholm, Sweden, 1912 .....
Oct. 28—Pathe's Weekly, No. 44.....
Oct. 28—Frenzied Finance (Dr.).....
Oct. 29—Whiffles, Cubic Artist (Com.).....
Oct. 29—In the Tyrol—The Arlberg Valley (Travel) .....
Oct. 30—A Mamma Wanted (Com.).....
Oct. 31—Jim's Partner (W. Dr.).....
Nov. 1—Tragedy at the Court of Milan (Dr.)
Nov. 2—Wifey's Investment (Com.).....

KALEM CO.

Oct. 2—Ancient Temples of Egypt (Sc.)...
Oct. 4—The Village Vixen (Dr.).....1000
Oct. 5—The Confederate Ironclad (Dr.)...1000
Oct. 7—When Youth Meets Youth (Dr.)..1000
Oct. 9—The Belle of the Beach (Dr.)....
Oct. 9—Election Day in Californita (Com.)
Oct. 11—His Mother's Picture (Dr.).....1000
Oct. 12—The Redskin Raiders (Dr.).....1000
Oct. 14—The Combination of the Safe (Dr.).1000
Oct. 16—Paying the Board Bill (Com.).....
Oct. 16—Central Park, New York (Sc.).....
Oct. 18—The Plot that Failed (Dr.).....1000
Oct. 19—The Rival Engineers (Dr.).....1000
Oct. 21—The County Fair (Dr.).....1000
Oct. 23—The Peril of the Cliffs (Dr.).....1000
Oct. 25—The Girl in the Caboose (Dr.).....
Oct. 25—New York Public School Drills and fll Dances (Edu.) .....
Oct. 26—Death Valley Scotty's Mine (Dr.).1000

SELIG

Oct. 15—The Opium Smugglers (Dr.).....1000
Oct. 16—The Shuttle of Fate (Dr.).....1000
Oct. 17—Where Love Is, There God Is Also (Dr.) 1000
Oct. 18—Subterfuge (Com.).....
Oct. 18—The Geishas of Japan (Ed.).....1000
Oct. 21—A Sad Devil (Com.).....1000
Oct. 22—So-Jun-Wah and the Tribal Law (Dr.) 1000
Oct. 23—Tempted by Necessity (Dr.).....1000
Oct. 24—The Awakening (Dr.).....1000
Oct. 25—The Biwa Canal, and Shooting the Rapids of the Katsuragawa, Japan (Edu.) .....
Oct. 25—Getting Atmosphere (Com.).....1000
Oct. 28—A Fisherboy's Faith (Dr.).....1000
Oct. 29—Jim's Vindication (Dr.).....1000
Oct. 30—A Heart in Rags (Dr.) 1000
Oct. 31—Her Bitter Lesson (Dr.) 1000
Nov. 1—His Wedding Eve (Com.).....1000
Nov. 4—The Voice of Warning (Dr.).....1000
Nov. 5—The Dynamiters (W. Dr.).....1000
Nov. 6—Her Education (Com.) 1000
Nov. 7—Carmen of the Isles (Dr.).....1000
Nov. 8—The Legend of the Lost Arrow (Dr.) 1000
Nov. 8—Enchanting Japan (Edu.) 1000

URBAN ECLIPSE
G. Kleine

Oct. 2—A Trip Through Belgium (Travel) 500
Oct. 2—A Foe to Race Suicide (Com.).... 500
Oct. 9—Through Derbyshire Dales (Sc.)... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Dr.)..... 995
Oct. 16—In the Ossau Valley (Pyrennes, France) (Scenic) 300
Oct. 23—Making Briar Pipes (Edu.)..... 400
Oct. 23—A Persistent Fly-Swatter (Com.)... 300
Oct. 30—A Race of Honor (Dr.)..... 975
Nov. 6—The Queen of Spades (Dr.).....1007
Nov. 13—Specimens of Lizards and Frogs (Edu.) 300
Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Edu.).... 400
Nov. 13—Reviewing French Troops by Airship (Topical) 300
Nov. 20—The Masqueraders (Dr.) 1000

VITAGRAPH

Oct. 1—Adventures of the Smelling Salts (Dr.) 1000
Oct. 2—Bachelors' Buttons (Com.) .....
Oct. 2—Diana's Legacy (Com.) .....
Oct. 3—She Cried (Com.).....1000
Oct. 4—Her Spoiled Boy (Dr.).....1000
Oct. 5—The Red Barrier (Dr.).....1000
Oct. 7—Nothing to Wear (Com.).....1000
Oct. 7—As You Like It (Special 3 reels) (Dr.) 3000
Oct. 8—Scenes Along River Lee (Dr.)..... 300
Oct. 8—The Godmother (Com.) 700
Oct. 9—When Persistency and Obstinacy meet (Com.) 1000
Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Mammoth Life Savers (Com.).....1000
Oct. 11—Her Father's Hat (Com.) 1000
Oct. 12—When California Was Young (Dr.).1000
Oct. 14—Every Inch a Man (Dr.).....1000
Oct. 15—Mrs. Lirriper's Lodger (Dr.).....1000
Oct. 16—An Elephant on His Hands (Com.).1000
Oct. 17—Parade and Gun Drill, Ft. Hamilton (Topical) 300
Oct. 17—Father's Hot Toddy (Com.)..... 700
Oct. 18—A Mistake in Spelling (Com. Dr.).1000
Oct. 19—Bunny All at Sea (Com.).....1000
Oct. 21—Four Days a Widow (Com.).....1000
Oct. 22—The Spirit of the Range 1000
Oct. 23—An Expensive Shine and Scenes of Irish Life in Dublin 1000
Oct. 24—The Toymaker 1000
Oct. 25—Faithful Unto Death 1000
Oct. 26—Into the Furnace Fire.....1000
Oct. 28—None But the Brave Deserve the Fair 1000
Oct. 29—Bunny at the Derby and Just Luck.1000
Oct. 30—Poet and Peasant 1000
Oct. 31—On the Line of Peril (Mil.).....1000

3. Pathetic. (Concert number.)
4. Waltz. (Legato, sentimental.)
5. Spring Song or Angels' Serenade.

Cues.

Play 1 until leader "The condemned start for Siberia."
Play 2 until Maslova seated in snow with child in arms. (Very pathetic as lady with child falls and dies.)
Play 3 until leader "Prince returns with pardon," etc.
Play 4 until Maslova meets Prince in hospital office.
Play 5 until end.

THE SERGEANT'S BOY
Bison 101. Released Oct. 11.

Part One.

Set-Up.

1. Heavy Mysterioso. (8 bars.)
2. Indian Dramatic. (Fight.)
3. Military March. (Lively.)
4. Hurry. (Light.)
5. Dramatic Heavy. (Battle. 2nd and 3rd movement of Poet and Peasant Overture good. Dal Segno back to 2nd movement after first 32 bars of 3rd movement.)
6. March 6/8.
7. Bugle Call. (Taps.)
8. Polka Movement. (Slow and even tempo.)

Cues.

Play 1 8 bars slow 4/4.
Play 2 until Indians drag emigrants off.
Play 3 until leader "The Ambush."
Play 4 until cattle well on and shots fired.
Play 5 until boy in American officer's arms. (Begin 6 P and slow, fast and f at stockade scene.)
Play 6 until leader "Taps."
Play 7 once slow.
Play 8 until end.

Part Two.

Set-Up.

1. Sentimental number.
2. Dramatic Agitato.
3. Dramatic. (Battle.)
4. Pathetic.
5. Hurry. (Fight.)
6. Plaintive.
7. Dirge.

Cues.

Play 1 until Sergeant's boy off screen at coach scene. (Tone to action.)
Play 2 until leader "Summit Pass."
Play 3 until leader "Dying Man's Sacrifice."
Play 4 until cavalry officer slides down embankment.
Play 5 until officers at Sergeant's boy's body.
Play 6 until leader "And he never knew," etc.
Play 7 until end.

PATHE CAMERA

Four Magazines, Carrying Case, Zeiss-Tessar Lens, Brand New, For Sale. Price $285.00. Will ship privilege of examination 25% down. Address A. A., 31 W. 46th St., New York City.

Two Reels
DANTE'S INFERNO
like new with 250 one-sheet lithos in five colors. Devils' costumes. 100 slides. $80.
ACME FILM CO., Inc.,
130 West 37th Street, New York

Mr. Hobart Bosworth, leading man of the Selig Polyscope Co.'s western studios and recognized as one of the greatest romantic actors of the present age, was selected to vizualize the role of Edmund Dantes in "Monte Cristo," Selig's great three-reel masterpiece, which will be released through the General Film Company on October 14. This famous part was created by the late Charles Fecher, for whom it was written, and perpetrated by one of America's foremost actors, Mr. James O'Neill, who played a stage version of the great Dumas novel for so many years.

* * * *

Mr Guy Hedlund has joined the Eclair Stock Company, his engagement having started October 7. Mr. Hedlund has proven himself a valuable man to those on the Patent's side of the fence, having been with Biograph a couple of years, then Vitagraph and just lately with Edison.

* * * *

Mr. John E. Reardon and Mr. C. W. Shults, owners of the Gem, City and Star Theatres, of Little Falls, are in the city on a visit to the New York Exhibitors. They are members of Local No. 2, Utica, and they report progress to the effect that nearly fifty Exhibitors have joined that local within the past two months. They have made a special trip to New York for the purpose of getting information for the betterment of the members of the league, and also to make preparations for the up-state locals with reference to the ball.

They have promised to be here in numbers on the night of the 14th to help this social entertainment.

* * * *

William Duncan, leading man of the Selig Colorado Company, has for some time past been driving an automobile in order to get used to it. In a film soon to be released at the Colorado headquarters, Duncan will have to drive this car over the top of a cliff which stands some thousand feet in height. Every precaution is being taken to insure the success of the scene and it is expected that this will prove to be one of the most thrilling sensations of recent years. The story will, in all probability be called "The Sheriff's Son" and will be produced by Marshall Stedman.

THE MOVING PICTURE NEWS.
Statement of the ownership, management, etc., required by Act of Congress, August 24, 1912.
Published weekly at New York City, New York.
Editor, Alfred H. Saunders; Business Manager, Wm. M. Petingale; Publisher, Cinematograph Publishing Company.
Owners of 1 per cent or more of total amount of stock or securities: Cinematograph Publishing Co., 30 West 13th St., New York City; Alfred H. Saunders, 30 West 13th St., New York City; Annie Saunders, West New Brighton, N. Y.; New York Conveyancers Co., 92 William St., New York City; Charles Francis Press, Inc., 30 W. 13th St., New York City.
(Signed) ALFRED H. SAUNDERS. Editor.
Sworn and subscribed to before me this 8th day of October, 1912.
[SEAL] CHARLES E. FRANCIS.
Notary Public, Kings County, Certificate filed in N. Y. Co.

ECLAIR ANNOUNCES "SILENT JIM"

IN TWO PARTS

TUESDAY, NOVEMBER 5th, 1912

GET THIS

World's Championship Base Ball Series

Produced from genuine photographs, copyrighted by the National Press Syndicate. Photography perfect.

21 Slides Plain $5.00 — 35 Slides Plain $8.75
21 Slides Colored 10.00 — 35 Slides Colored 17.50

Produced with interesting lecture or description on slides. Specify which style desired.

Handsome one-sheet lithos in colors furnished free with each set. Send your order quick to

A. J. CLAPHAM, 130 West 37th Street, New York

OTHER BIG FEATURES
BECKER MURDER CASE — PILGRIM'S PROGRESS
LIFE IN SING SING PRISON — BIG NAVAL REVIEW
SEND FOR CATALOGUES

Highest Prices Paid for SCENARIOS

WE WANT
HEADLINERS
COMEDIES Receive Special Attention

KINEMACOLOR COMPANY
1604 Broadway New York

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.

G. CHASE, 118 East 28th St., New York.

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

DO YOU WANT A FILM PRODUCED?
Let us show you how.
Local Pictures made or taken.
Camera and Camera man Rented.
Motion pictures Cameras for Sale.
SPECIAL EVENT FILM MFG'S CO., Inc.
248 West 35th St., New York City.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING PHOTO ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 817 CHELSEA

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

In writing to advertisers please mention "MOVING PICTURE NEWS"

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Abonnement 1 fr. pour le monde entier

CINÉMA-REVUE

Journal indépendant d'Informations
Supplement mensuel à "Cinema"
Annuaire de la projection fixe et animée
Numéro spécimen sur demande
Bureau 118, rue d'Assas Paris

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830, Ridgewood, New Jersey.

The Motion Picture Story Magazine

IS PUBLISHED FOR YOU

IF you do not yet know what The Motion Picture Story Magazine will do for you and your theater, you can hardly be blamed for not placing it on sale.

It is doing so much for other exhibitors, that you owe it to yourself to give it a test.

We do not ask you to take our word for this. Many letters are coming to us each day, from exhibitors who are now selling The Motion Picture Story Magazine at their theaters. All of these letters are enthusiastic of the interest the magazine arouses in their patrons, the new people it brings to their theaters, the increase of gate receipts it creates, and the good it does the motion picture business.

What better proof could you ask, than the word of those who are now selling the magazine?

Drop us a card and we will send you further particulars, and duplicates of some of these letters, or better still why not place a trial order now and test it yourself?

Rate to exhibitors, ten cents, retail price, fifteen cents. Your profit five cents.

Don't delay until you forget, but send in your order and remittance to-day.

The Motion Picture Story Magazine

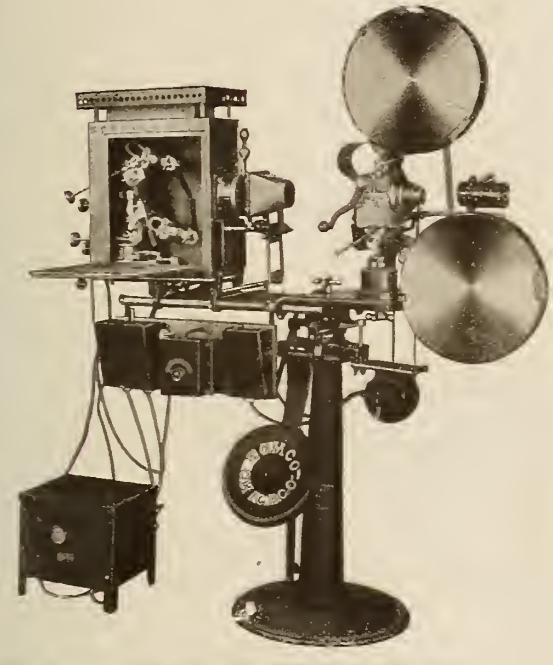
26 Court Street, Brooklyn, New York

In writing to advertisers please mention "MOVING PICTURE NEWS"

MOTIOGRAPH QUALITY
HAS NEVER BEEN QUESTIONED

WE WANT YOU to compare THE MOTIOGRAPH with any machine selling near the same price—

WE WANT YOU to learn that **WE USE NO COMPOSITION METAL IN OUR CONSTRUCTION — IT IS NOT GOOD ENOUGH** to match up to the HIGH STANDARD QUALITY which has so firmly established the reputation of this machine.



THREE DISTINCT EQUIPMENTS
THREE DISTINCT PRICES
BUT ONLY ONE QUALITY OF MATERIAL AND WORKMANSHIP

EQUIPMENT PRICES

1002—A, without motor and seat.....$250.00
1002—D, complete with motor and seat..285.00
1002—M, completed Massachusetts Special with motor and seat and enclosed mechanism..... 300.00

You can buy direct from us—or from your nearest exchange.

THE ENTERPRISE OPTICAL MFG. CO.
568 West Randolph Street, CHICAGO, ILL.

A TWO REEL
"MYSTERY—SENSATION"

FLESH and BLOOD

or THE GREAT JEWEL MYSTERY—
Staged by Madame Blaché, the producer of "FRA DIAVOLO."

RELEASED FRIDAY, NOV. 15th

A powerful detective story, dealing with the exploits of a Secret Service man, who trails a crime to the very door of his own home. He finds that his son had stolen valuable jewels, and had concealed them in an old violin. The detective in a sensational and realistic pursuit across housetops, shoots his son, who drops from a height of four stories.

ALL-STAR CAST

Including the Solax perfect photography, perfect staging, and well-known and unequalled advertising matter, which includes one sheets, three sheets, Heralds, slides and other miscellaneous material. Write for samples.

OTHER—REGULAR—FEATURES

"MAKING AN AMERICAN CITIZEN"
Released Wednesday, October 30th

"AT THE PHONE"
Released Friday, November 1st

Solax Company
LEMOINE AVENUE, FORT LEE, NEW JERSEY

GAUMONT

YOU CANNOT EVADE

RECOGNIZING THE MERITS OF

The Vengeance of Egypt

ITS MIGHTY REALISM WILL HOLD AUDIENCES
IN A HYPNOTISM OF ATTENTION

STATE RIGHTS

3 REELS

HERALDS——POSTERS, 1, 3 and 6 Sheet

THE unseen hand of a spirit avenger that comes from its immortality of 2,000 years to wreak wrath upon the holders of a ring sacrilegiously taken from a mummy. For more than a century's length it brings violent death and destruction through agency of plague, the strangler, poison, bullet and the wreck of aeroplane and automobile. The diabolism contained in a talisman of tragedy. A token of the state marital which mocks at life and love. The sorrows of those whom "unmerciful disaster, followed fast and followed faster."

Copyright protects all our films
Infringements will be vigorously prosecuted

Gaumont

GAUMONT CO.

Flushing, N. Y.

Gaumont

GAUMONT

In writing to advertisers please mention "MOVING PICTURE NEWS"

OCT 31 1912

MOVING PICTURE NEWS

VOLUME VI
No. 17

OCTOBER 26
1912

LIBRARY OF CONG. FEB'C
OCT 31 1912

KING BAGGOT
Leading Man "Imp" Films
and President of Screen Club

PRICE
TEN
CENTS

KAY-BEE FILMS

BAUMANN and KESSEL make the first release under this trade-mark with a

THRILLING, SPECTACULAR WAR-DRAMA

"On Secret Service"

IN TWO REELS

RELEASED FRIDAY, NOVEMBER 1

NEW YORK MOTION PICTURE CO., 150 East 14th Street, New York City

Mutual Film Corporation, 60 Wall St., New York, Sole Agent for U. S. and Canada

KEYSTONE FILMS

MACK SENNETT
MABEL NORMAND

Supported by a Strong Company

FORD STERLING
FRED MACE

"Mabel's Lovers" *and* "At It Again"

A Split Reel. RELEASED MONDAY, NOVEMBER 4

KEYSTONE FILM COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

BRONCHO FILMS

"The Man They Scorned"

Sensational Two Reel Feature. RELEASED WEDNESDAY, NOVEMBER 6

BRONCHO MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

In writing to advertisers please mention "MOVING PICTURE NEWS"

ECLAIR

FOUR A WEEK NOW

TUESDAY, NOVEMBER 5th

"SILENT JIM" In Two Parts

Equal to any feature release of the year and far better than most.
Advertise it as such. Get an announcement slide, newspaper cuts
and the three and one sheets we have prepared. Special musical suggestions ready for the asking.

THURSDAY, NOVEMBER 7th

"FOILING A FORTUNE HUNTER" — THIS IS A COMEDY DRAMA

SPLIT REEL

"WHAT FATHER DID" — This is a screaming farce

FRIDAY, NOVEMBER 8th

"THE BUSY BEE" — Scientific, educational and most interesting

SPLIT REEL

"FUNNICUS' HUNTING EXPLOITS" — Introduces the wild beasts of the jungle in a sensational comedy

SUNDAY, NOVEMBER 10th

"GOLDEN HAIR" — A drama from deep down in the heart and superbly produced

SPLIT REEL

"CONSTANTINOPLE" — Another ECLAIR travel picture, than which there are none finer nor nearly as interesting

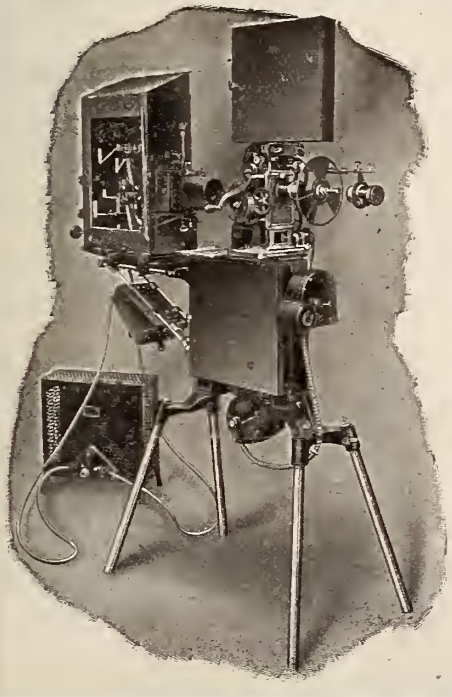
ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY

ECLAIR FILMS PARIS

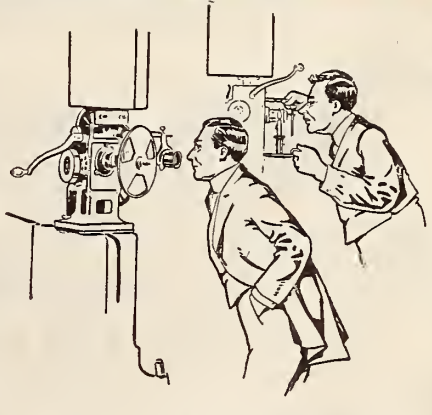
STANDARD FILMS

ADVERTISERS GET RESULTS

FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry



EXPOSED



"INSIDE INFORMATION" NOT ALWAYS BEST
THE PARTS OF POWER'S 6A MECHANISM ARE ON THE OUTSIDE

The operator is the man who has to contend with and "stand for" the machine. He knows that if for any reason the house goes dark and he has to flash on the screen "One Moment Please," he must be able to locate his difficulty quickly. If the parts are enclosed, that means delay and an impatient audience.

On a **POWER'S CAMERAGRAPH No. 6A**, the parts **ARE ALL EXPOSED**; they may be seen and got at instantly.

That is one of the many reasons which give to **POWER'S CAMERAGRAPH No. 6A** the supremacy over all other moving picture machines.

Catalogue D gives complete details.

NICHOLAS POWER COMPANY
90 GOLD STREET, NEW YORK

For fifteen years the leading makers of motion picture machines.

LETTERS OF A SELF-MADE MOTION PICTURE EXHIBITOR

United States,
Oct. 26th, 1912.

Film Supply Co. of America,
133 W. 44th St., New York City.

Gentlemen:—I herewith confirm my telegram of even date ordering all Gaumont Releases. I order them because they are in order with my audiences. They want them!
With pleasure I anticipate receiving

THE GAUMONT WEEKLY AND FILMS

Saturday, November 2nd—CASTLES OF BAVARIA and Topical
Tuesday, November 5th—CUPID'S LOTTERY
Thursday, November 7th—THE EMPEROR'S MESSAGE
Saturday, November 9th—GIVING THE BLIND THE LIGHT OF KNOWLEDGE and Topical
Tuesday, November 12th—AN ADVENTUROUS ADOPTION
Thursday, November 14th—THE PRICE OF PARADISE

Very truly,

THE EXHIBITOR WHO KNOWS

DON'T FAIL TO ATTEND THE

SECOND ANNUAL ENTERTAINMENT AND BALL OF THE

MOTION PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK

THURSDAY EVENING
NOVEMBER 14, 1912
AT PALM GARDEN
58th STREET, Between LEXINGTON and THIRD AVENUES
NEW YORK CITY

The Art of Scenario Writing

By Wm. Lord Wright

The original work from which all schools and writers are copying ideas.

Given as a premium with the Moving Picture News.

Send $2.00 and the "News" will be sent for one year and the above will be mailed to you at once. Save School (?) Fees. All you need for $2.00.

Another offer to amateur writers:—

Send $2.00, one year's subscription to "News," and a script which will be criticised and revised by a competent authority. These two offers will save you money.

CINEMATOGRAPH PUB. CO.,
30 W. 13th Street. New York

In writing to advertisers please mention "MOVING PICTURE NEWS"

The Motion Picture Story Magazine

IS PUBLISHED FOR YOU

IF you do not yet know what The Motion Picture Story Magazine will do for you and your theater, you can hardly be blamed for not placing it on sale.

It is doing so much for other exhibitors, that you owe it to yourself to give it a test.

We do not ask you to take our word for this. Many letters are coming to us each day, from exhibitors who are now selling The Motion Picture Story Magazine at their theaters. All of these letters are enthusiastic of the interest the magazine arouses in their patrons, the new people it brings to their theaters, the increase of gate receipts it creates, and the good it does the motion picture business.

What better proof could you ask, than the word of those who are now selling the magazine?

Drop us a card and we will send you further particulars, and duplicates of some of these letters, or better still why not place a trial order now and test it yourself?

Rate to exhibitors, ten cents, retail price, fifteen cents. Your profit five cents.

Don't delay until you forget, but send in your order and remittance to-day.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, New York

A FILM WITH A PUNCH!

FLESH and BLOOD

A SECRET SERVICE SENSATION STAGED BY THE PRODUCERS OF FRA DIAVOLO—ALL STAR CAST

TWO REELS

RELEASED FRIDAY, NOVEMBER 15

An old detective sacrifices twenty-five years of honest effort for the sake of his wife and erring son. The son does not permit the sacrifice.

Romance, thrills, tears and heart-throbs permeate the story. Stolen jewels are hidden in an old violin case. There is a spectacular chase across house-tops. The detective's son, ashamed of himself, tries to evade his father and drops from a height of four stories, almost to his death. Realism.

ADVERTISING MATTER INCLUDES

one sheets, three sheets, heralds, slides and other miscellaneous material. Write for samples.

OTHER FEATURES

THE NEW LOVE AND THE OLD

RELEASED WEDNESDAY, NOV. 6

JUST HATS

RELEASED FRIDAY, NOV. 8

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

THE MIRACLE
HAS ARRIVED

Brought to us by a *Special Messenger* from the *Continental Kunstfilm* of Berlin.

All and only authorized versions of this *Marvelous Photoplay* must bear this copyright trade mark

Have 4,200 feet length and bear our name.

NEW YORK FILM CO.
12 Union Square, New York

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MIATT PROCURES
PATENTS
1868-1912

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (20 *years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of tbe officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **October 26, 1912** **Number 17**

EDUCATIONAL FILMS

TAKING up the editorial where I left off last week, with a promise to show the progress of the Edison Studio along the educational line of films, I herewith present them to my readers. They cannot fail to be of interest to all educationalists who are making up programs either for the education of children, or those of larger growth.

"The Westminister Kennel Club Dog Show" gives a fine exhibition of dogs of various types which are certainly an interesting study to everyone who is a lover of dogs.

"The Close of the American Revolution" is a series of United States history and is interesting as showing present-day ideas of an old episode.

"Children Who Labor" is one that should be in the hands of every child's labor society, and should be shown wherever it is necessary to describe or depict the horrors of child labor.

"A Personally Conducted Trip to Bermuda" gives some very good scenic views that will teach geography and bring foreign countries close to our door. The same may be said of St. John's Newfoundland and Its Surroundings."

"The Star-Spangled Banner" and "Washington Crossing the Delaware" do not need any special comment, also "The Declaration of Independence."

Other educational scenic scenes are: "Picturesque Darjeeling, India," "Views in Calcutta," "Scenes in Delhi, India," "Incidents of the Durbar," and in our own country might be mentioned "The City of Denver," "Niagara Falls," "A Thousand Miles Through the Rockies," "A Fifty Mile Ramble Through the Thousand Islands," "A Trip Through Colorado Springs," "Cripple Creek," "A Winter Visit to Central Park, New York City," "Winter Logging in Maine," and special industrial subjects and types of municipal workers such as "The Pennsylvania State Police," "How Motion Pictures Are Made," "New York City Street Cleaning," "New York and United States Life Saving Corps at Work," "The Codfish Industry," "Modern Weapons for Fighting Fire in New York City," "The Maple Sugar Industry," "Target Practice," "On the Atlantic Fleet of the United States Navy;" others showing" Ten Days with the Fleet of the United States Battleships," "New York Poultry and Pigeon Exhibit," and "The Eskimos in Labrador." We might add to these by calling attention to other historical pictures such as "His First Commission," a story of Abraham Lincoln. "The Minute Men," a story of the battle of Lexington. "The Price of Victory," a story of Napoleon Bonaparte. "The Battle of Bunker Hill," "The Capture of Fort Ticonderoga," "The Battle of Trafalgar," "How Mrs. Murray Saved the American Army" and "The Death of Nathan Hale."

This list will answer the inquiries of many of my readers for a program of various educational subjects, and I feel sure that taking other manufacturers' films in addition to the above, churches and such like institutions, public and other schools, will find matter sufficient to impress the young mind very forcibly. I will continue this series in future editorials as soon as I receive full data from the other manufacturers whom I ask to co-operate with me to bring before the educational public the best they have—either as industrial, scenic, city life, or other scenes. Our next article will touch upon the product of Pathe Freres.

Alfred H. Saunders.

MAJESTIC SUIT AGAINST OLD SALES COMPANY

The Majestic Motion Picture Company is conducting two suits against the Motion Picture Distributing & Sales Company and the individuals and manufacturers who were interested and active therein. In the United States Court the defendants attacked the complaint of the Majestic Company, but the complaint has been sustained by Judge Lacombe. In the suit in the New York Supreme Court, Judge Bischoff has sustained a demurrer to the complaint, which is to that extent a victory for the defendants. The attorneys for the Majestic Company, however, state they will either promptly take an appeal or perhaps procure leave to amend the complaint.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nasbville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

REPORT OF TEXAS CONVENTION WHICH WAS HELD AT DALLAS, TEX., ON THE 15th AND 16th OF OCTOBER

M. A. Neff, president of the National League, was introduced by T. P. Finnegan, of Dallas, Tex., who was chairman of the committee on arrangements and entertainment. After Mr. Neff's address was completed he took the chair and called for membership and the following members were enrolled. The members were enrolled as they came forward and paid their initiation fee, and they all expressed their desire to assist Texas by joining the League which has shown its ability in the past and has made such marked progress.

Mr. E. V. Richards, Jr., of Shreveport, La., who is taking a great interest in the Motion Picture Exhibitors' League of America, and who is now president of the League in Louisiana, was appointed by Mr. Neff as temporary secretary. The convention was enthusiastic throughout. The first day's meeting was closed on adjournment to meet on Wednesday, the 16th, at 1:30 p.m. Immediately after the adjournment the delegates assembled and a picture was taken by the representatives of the Universal Animated Weekly. This picture will be a great drawing card throughout the State of Texas, as all the exhibitors throughout the state are very enthusiastic, and while they could not all come to Dallas, they are with the League and the movement to bring about better conditions for the exhibitors. Texas is thoroughly organized and the effect of their organization will be felt in every part of the country.

After the pictures were taken the delegates were given a sight-seeing automobile ride through the city of Dallas, and to many of us it was a revelation to see the magnificent buildings and the well-paved streets, and especially the very fine residences. On returning to the hotels the delegates, film men and newspaper men assembled at the spacious banquet hall at the Oriental Hotel, where a banquet was served by a corps of waiters who seemed to work in harmony with the chef, and this was voted to be the grandest banquet ever pulled off in the city of Dallas; the spacious dining-room was full to overflowing.

The music which enlivened the occasion was inspiring and the many speakers made the affair one to be long remember. Mr. J. B. Kelley of the Film Supply Company was chosen toastmaster. Mr. Kelley showed remarkable ability in selecting speakers. The first speaker called upon was T. P. Finnegan. Other speakers were William Fairman, Bert Lewis, J. C. Clemmons, J. E. Etezelle, B. J. Parker, George Georgeson, J. Robbins, E. L. Lampkin, Frank Dalton, O. W. Blankenbecker, V. O. Clemmons, L. J. Locke and N. E. Depinet. A select solo was rendered by O. Reese. An address on "Motion Photography," by Miss Martha Russell; a speech by M. A. Neff and Mr. Anthony Xydaias. At the close of the banquet everybody joined in singing "I Am Going Back to Dixie."

On the second day the convention was called to order by M. A. Neff. The National Cash Register Company's representative asked for a few minutes to make an announcement in regard to a new register machine which is being sold to the exhibitors. Mr. Pyle, husband of Miss Martha Russell, also made an announcement in regard to his posters. The representative of the Universal Film Company announced that the independent manufacturers had come to an agreement and had settled all their difficulties. The convention was then called to order and went into executive session, and the following officers were elected:

T. P. Finnegan, National Vice-President, Dallas, Texas.
Maurice Wolf, President, Houston, Texas.
C. M. Blanchette, First Vice-President.
L. J. Locke, Second Vice-President.
Moye Wicks, Secretary.
J. C. Penn, Treasurer.

After discussing many subjects the convention adjourned to meet in Houston, Texas, at the call of the President.

The representatives of the Independent Film Exchanges were there at all times and never lost a chance to entertain the exhibitors and to make them feel at home and to assist in making the convention a grand success.

On his way home Mr. Neff stopped off at St. Louis to confer with C. M. Christensen, National Secretary, and William J. Sweeney, of Chicago, on matters pertaining to the League. They met at the Planters' House, St. Louis, Mo.

The members of the two Dallas Film Exchanges and their representatives were at all times mixing with the delegates, and a strong friendly feeling was manifested at all times, which will no doubt redound to the great good of the business in general.

MR. NEFF'S ADDRESS AT THE MOTION PICTURE EXHIBITORS' LEAGUE OF TEXAS

Ladies and Gentlemen:

This is a great day for Texas. The actions taken here to-day establish a record in the motion picture business in your State. The distinguished and progressive motion picture exhibitors assembled here today in whom all the sentiment of a square deal to all with special privileges to none is manifest. We, as business men, are organizing for the purpose of protecting an industry which is educating and amusing the world. In view of the fact that a large number of exhibitors bave come from a long distance is evidence of the great interest taken in our organization and the necessity of co-operation. The thing tbat we most desire as motion picture exhibitors is a thorough, bonest understanding with those with whom we have commercial and other dealings; the most priceless blessing for which we contend and seek is harmony, co-operation and a square deal. We extend a hand of good fellowship to all, asking for nothing only that which rightly belongs to us, co-operating together that all may be bencfited and receive that which we are commercially entitled to. We are all dependent one upon the other for the things that have caused us so mucb worry and money heretofore, we wish to eliminate, just as we wish to eliminate those injustices which have crept into the business and force themselves upon us as exhibitors, without our consent. We are doing millions of dollars worth of business a year, a great army of people are engaged in our line of business, and as the days go by our trade relations become more entwined with our other relations in the commercial world, binding us closer together and only through co-operation and organization can we stimulate sentiment in favor of the motion picture and bring about a condition that will be just, honest, fair and profitable to all concerned. There is not only a potential influence of mutual gain to be derived from a thorough organization for ourselves but for every manufacturer, film man and all others with whom we have business relations.

We believe that we are justified in thinking that we are worthy of a commercial place upon the map and we believe that we, as exhibitors, should not be forgotten in the great commercial world. A line of business that employs over 200,000 people directly and, indirectly, over a half a million, and does a business of over $500,000,000 a year, should be recognized as a potential factor in the calculations of every state in this Union.

We believe in the uplift of Cinematography, we believe that the councils and legislatures of every State should protect our interests the same as other commercial interests; we believe that the scheming politician should not be allowed to interfere with our individual rights; we believe that there should be a censor board created for the protection of the exhibitor, as well as the public. We believe that no man should be employed to operate a motion picture machine unless he is competent; we believe in giving the public every safeguard possible. We believe that every exhibitor should conduct his theatre in a pleasant and efficient manner, always looking to the comfort and welfare of tbe patrons. We urge and demand that all members of our organization conduct their theatres on the highest plane and that where a certificate of membership is hung that it is a guarantee to the public that nothing will be shown that is suggestive or immoral and that the proprietor is working to place Cinematography on the very highest plane.

We desire to have it distinctly understood that our organization takes sides with neither the licensed nor independent film manufacturers or exchanges only in so far as it is to the best interests of our members and the public in general. We also desire to have it understood that we are not organizing for thc purpose of co-operating together to the detriment of others who are engaged in our line of business, but for the purpose of creating a healthy sentiment in favor of the greatest and grandest educational business that has ever heretofore been established. While there are some fanatics who do not and will not understand Cinema-

tography and the aims and objects of the exhibitor, however, in the near future the light will dawn upon the most skeptical, and like others who have heretofore frowned down upon it, will become strong and staunch friends of the motion picture and our organization.

GREATER NEW YORK EXHIBITORS' BALL

We cannot too strongly urge every member of the industry to attend the second annual entertainment and ball of the Exhibitors' Association of Greater New York, which will be held at Palm Garden, Fifty-eighth street, near Lexington avenue, on Thursday evening, November 14th.

The committee in charge have been untiring in their efforts to make this occasion a gala one, and the affair has the promise of being a huge success. Remember this date, November 14th, and make no other engagements.

"SILENT JIM"

Eclair Two-reel Release for Nov. 5th

A tale of the northwest mounted police, "Silent Jim" is a release of which Eclair may well be proud. It has the atmosphere that should accompany the subject, and it has "snap" in every inch of the film. Full of action that is not superfluous, it does not drag a moment.

The quartette of leads in "Silent Jim," Miss Barbara Tennant and the Messrs. Francis, Frazer and Johnstone, are sufficient to get any story over, even though the production be less flawless than that of "Silent Jim."

All the romance and fascination of the remote and unfamiliar enliven this stirring tale of that vast and little known region "from Athabasca to the Bay," somewhat hazily thought of as "Northwest Canada"; Indians and half breeds, trappers and moccasined maidens come and go. Royal mounted police, the flower of the British provincial forces, dominate the drama, while behind all the mighty Hudson Bay Co. looms vaguely, lending a unique atmosphere to the story of a man's hate and gratitude.

Silent Jim, who in the commencement of the film story is a trapper, living by himself, coming seldom to the

haunts of men, and habitually so silent as to be a mark of ridicule to his acquaintances.

One day, stung by the well-meant pleasantries of some young bloods of the Royal Mounted, he breaks his silence. He, too, wore a uniform. And thus he tells his story:

Twenty years ago he had come, the younger son of a noble English house, to seek his fortune in Canada. Gambling soon left him penniless, and so deprived him of the company of the little flirt Jacquline, who frankly preferred the rich presents of silver fox and beaver which a half-breed trapper, Black Baptiste, laid at her feet to the Englishman's empty pockets. At this juncture the

latter received his coveted commission. As a Royal Mounted policeman his first task was to apprehend this same Black Baptiste for causing the death of Jackphine, a Cree Indian. He follows the half breed to Jacquline's cabin, where the girl has concealed him in a closet. The Mounted fires through the door, but the fugitive has made a clever escape. A chase through the forest begins; the wily Baptiste leads his pursuer on to the quicksands, and leaves him there helpless to await his death. But during the night an omen twice occurring awakens pity in the heart of the frightened half breed. He returns to the spot, drags the fainting man from his death and bears him on his back to Jacquline's cabin. He is returning to consciousness when the hoof beats of the Royal Mounted are heard outside. As they enter the cabin Black Baptiste flees. The sergeant pursues him and is about to fire when a shot from the cabin window pierces his hand. Baptiste has escaped, and Jim has squared his debt.

Degraded and stripped of his uniform, Jim wandered back to Jacquline's cabin. But she had gone to join the half breed beyond the Athabasca. The years of silence began. Silent Jim ended his story. A grizzled officer stepped forth from the crowd, showing his scarred right hand, and offered the trapper his belt and holster. But Jim gathered up his pelts and returned in silence to the woods.

This film has all the requisites of an entertaining production. One most remarkable photographic effect occurs when as the mounted police ride along the river bank and Baptiste is hiding on the opposite side only the reflections of the horses and men in the water are seen in the picture.

Erin, Tenn.—T. E. Buckingham's moving picture theatre destroyed by fire.

Philadelphia, Pa.—A moving picture theatre will be built at Thirty-sixth street and Haverford avenue, for William Bogar.

THE LIFE OF JOHN BUNYAN AND BUNYAN'S PILGRIM'S PROGRESS

Produced by Hochstetter Utility Co., Inc.

Reviewed by M. I. MacDonald

To say that the above-named production is an artistic one would be putting it very mildly. It is artistic to the last degree; it is authentic in every detail; the costuming is absolutely correct according to what history tells us, but, to the mind of the writer, after all these necessary essentials of a good production have been passed upon and declared to be satisfactory to the intelligent mind, the great point of significance in connection with "The Life of John Bunyan and Bunyan's Pilgrim's Progress," as produced by the Hochstetter Utility Company, under the direction of so able a man as Francis Powers, with the supervision of Oscar I. Lamberger, Ph.D., is that it was the culmination of a series of inventions, optical, mechanical and chemical, from the brain of F. W. Hochstetter, a young man of remarkable mental powers, and the endurance, both physical and mental, necessary to the inventive genius who would make good.

It is because of all this that I would like to speak first of the inventor of many inventions before going deeper into the merits of the production.

In the Hochstetter productions the stereoscopic effects will be found to be very remarkable, the high lights and shadows, the color ingredients or values are so recorded

F. W. HOCHSTETTER

on the film as to be possible of separation by the human eye to such an extent that the figures on the screen stand out with a life-like roundness and substantiality, showing a depth and distance between the different luminous parts of the figure.

Sixteen years ago F. W. Hochstetter, then a mere boy, started out to materialize ideas that struggled in his brain for recognition. In that time he has materialized no less than twelve different inventions. In fourteen years he turned out four optical inventions, two mechanical, and two chemical; in the following two years four more, principally chemical, saw the light of day. To-day we find Mr. Hochstetter nervous and thin, but his whole personality illumined with the glow of enthusiasm. He is bright and cheery, although he has not had a vacation in all those long sixteen years. During that time he has developed a startling natural color process for motion picture photography that places his name easily in the same category with that of Chas. Urban, the much esteemed and unapproachable genius of Kinemacolor.

Remonstrating with Mr. Hochstetter on his neglect of his health, for he tells me that for weeks and weeks and weeks he has slept not more than a couple of hours each night and sometimes not that, and for five nights before the first exhibition of the Bunyan pictures not at all, his answer was: "I don't care if I lose my life so long as I accomplish something that is for the benefit of the world." I sincerely believe that he meant what he said.

In the Bunyan pictures some remarkable color and light effects have been accomplished. There are certain light effects that are rather difficult of description—a certain growth in brilliancy of illumination in a certain portion of the picture without any shifting whatsoever. This Mr. Hochstetter tells me is the result of a peculiar process of development which he has devised. And then again, and most startling of all, is the natural color illumination of the angels in the second to the last scene in "Pilgrim's Progress." To the eye it seems an iridescent illumination within the picture under which the armour and shield of Christian glint and glow in the most remarkable manner as from a reflection from a delicately tinted electric globe. The effect is almost uncanny. This latter is accomplished in the printing on films that have been sensitized.

In the wonderful film production of which we speak the characters of John Bunyan and Christian have both been posed for by the same man, a celebrated artist. Warner Oland, a Swedish artist of exceptional powers, made famous by his vivid portrayal of "The Father," August Strindberg, Sweden's greatest author's greatest work, has portrayed with wonderful reality and versatility the character of John Bunyan, the vicious boy who was born at Elstow, now Bedford, England, of very poor parents in the year 1628, who as he grew older buried his better self in riotous living and profanity of the vilest kind, and whose awakening came with the death of a soldier comrade, and for which he was indirectly accountable through his addiction to alcohol. Also a good angel appeared to be waiting for him in the person of the young girl whom he afterwards made his wife. Thrown into prison because of his rigid religious beliefs and persistent teachings, he there wrote the book whose influence has been so widely felt, and in which is written the remarkable experiences of Bunyan's life, from the depths of vice and immorality to the highest point of ecstasy.

No one who has the good fortune to see this production can fail to recognize in its five splendid reels one of the most remarkable feats of motion picture photography, action and dramatic direction ever witnessed.

The exhibition from which the present criticism was drawn took place in the auditorium of the West 23rd street Y. M. C. A. before a highly intelligent audience composed of press representatives, clergymen and representatives from the different charitable organizations. The Russell Sage Foundation was specially represented; the Woman's Municipal League, etc., etc. General satisfaction and delight was evident on all sides.

At the quarters of the Hochstetter Utility Co., 42 East 12th street, the work of properly equipping the plant to facilitate the work and to make possible even better results than have already been obtained is under way. We understand that the entire production will be delivered to the public colored and illumined by the Hochstetter natural color process of developing and printing.

Corsicana, Tex—M. L. Levine has let the contract to build a structure for a moving picture house, which will be located on West Fifth avenue near the business centre of town.

"WHAT FATHER DID"

"What Father Did," by Eclair, serves to present a new member of the Eclair stock company, Miss Mildred Bright.

Her part, while light and simple, is well enacted and if perfection in little things augurs anything, her first big chance should prove immense. She is pretty, no doubt, with a strong bit of character permeating through her loveliness. Miss Tennant is always a certified performer and does all she has to do with a genuine feeling of refinement.

Mr. Brownell as "Father" carries the burden of the tale and he reaches the goal set out to—he gets the laughs.

It is a most cleverly conceived and naturally evolved scenario. Very novel and unusual in theme but every bit of it highly probable.

Dad has three daughters who, of course, have three beaux. All young men are of the little better than the average sort, and the girls are alarmed that the sight and odor from father's pipe will disgust them into failing to call again on Sunday.

Father lights his pipe, takes up his paper to read, only to be admonished and requested to hunt another room

by Barbara and her friend. Obligingly does Dad betake himself into the next room only to be met by Mildred and the man she adores. Mildred gets him to move on and father meets the third daughter, who ships him on. With no other room to go to, the poor old gent wanders to the kitchen, and more of it still. The cook and her "steady" resent his interloping and attempt to tell him so.

Father is riled. So he starts a fight for his master-of-the-house-rights with the result that all "beat it in fear of imminent death."

Then the air fills blue with the smoke from Father's old jimmy pipe.

BEDELIA AND THE NEWLYWEDS
Reliance release November 9.

A FEW WORDS ABOUT FILM MERITS

MAJESTIC

"The Tree Imp" for October 27 is just as pretty as it can be, and, moreover, is abundant in good spontaneous comedy, a rare attribute indeed in the present-day film stories. A more cute, unsophisticated little country girl could not be imagined. The scene where she comes out trying to look like other girls, arrayed in a flowered hoop-skirt costume which her grandmother wore, is a delight in the simplicity of the child's manner and the comedy the situation creates.

THANHOUSER

"Taking Care of Baby" and "Mary's Goat," on the same reel for October 27, are both of excellent quality, particularly the former. In "Taking Care of Baby" the tiny Thanhouser tot does some fine work for a babe of her years. The little boy of the family is sent to take baby sister out in her carriage, and is promised ten cents on his return, providing he takes proper care of her. The little boy takes her to the park and then leaves her to herself. Meantime, Miss Baby runs about all over the place, gets into a stone quarry, opens a box of dynamite, proceeds to eat some of it, eventually throwing it against a stone causing an explosion. She just misses being killed by the falling of a safe which is being hoisted up to a high building, and before her return home asleep and happy numerous other happenings of interest in comedy occur. The mother, pleased and happy at the return of her baby, supposing it to have been well cared for, gives the boy the promised dime.

"Mary's Goat" is also rich in comedy as well as in dramatic situations.

"Put Yourself in His Place," in two reels, for October 29, is a masterpiece. Charles Reade's novel by this title and from which the film story was taken is too well known to require repeating here. The chief characters of the story are splendidly interpreted by the Thanhouser players. The Thanhouser Company has certainly done itself proud in this production. The scene when Henry Little is at work at his forge, secreted in the old deserted church, is something to be remembered.

GAUMONT

"The Destructive Duelist" is rather out of the ordinary for Gaumont. It is a farce-comedy—one of the furniture-smashing, crockery-breaking tremendously destructive type, and will no doubt elicit many laughs.

"A Diplomatic Couple," a comedy-drama, has many interesting situations, but is of the ordinary sort.

"Olga the Adventuress" is the story of a singer who took Paris by storm. A well-known musician and composer is called to Paris to accompany her at a certain musicale and falls in love with her. The singer is invited to his home in the country, where the secret of her adventurous career is made known to the old musician by the fiance of his daughter. It divulges that the singer, to whom he is now betrothed, has spent some time in prison. The story ends in his releasing her and in reconciliation with his daughter, who has been much disturbed. The film is not only interesting in plot, but wonderfully artistic in production.

"A Domestic Treasure" for October 29 is another of the beautiful Gaumont hand-colored. In color effects it is a dream, in production, artistic and consistent, and a good deal of smooth comedy in its make-up. On the same reel appears a delightful scenic entitled "The Gorges of Albuquerque."

"The Price of Paradise" is a most beautifully produced film. The story is of a young girl, who, to please her mother sold herself for wealth. One of the finest effects we have ever seen is exhibited in the vision where a river scene blends so perfectly with the interior of the room in which the girl sits that she appears almost to be a part of the vision.

AMERICAN

"The Wanderer" is a delight with Miss Van Trump, Miss Bush, Mr. Kerrigan and our beloved villain, Richardson, to the fore. This is, to the writer's mind, one of the best recent efforts of the "Flying A." The simple harvest scenes are beautifully artistic pictures.

"Chiquita the Dancer" is the story of a tragedy attendant on claim-jumping. It is authentic in incident and atmosphere, and is a credit to the participants in the production.

RELIANCE

"A Wireless Miracle" is the story of how a little child was cured of dread diphtheria through directions given over the wireless. It is peculiarly interesting, and holds the audience every moment although the operation performed by a novice on the child's throat hardly seems reasonable.

"Men Who Dare," in two reels, to be released October 30, is one of the best of Reliance's recent releases. In fact it is a masterpiece of its kind. The story centres around a young man who squandered his money in luxurious living, and who, urged by another, committed the crime of bank robbery. The principal portion of the story takes place in the penitentiary, where buffeted and ill used by his keepers, he dies, while his young wife is visiting him. This is a very excellent film.

SOLAX

"The Idol Worshipper" does not do Solax credit. The story is about a girl who was a worshipper of book heroes and is too foolish to be real good comedy. Solax should pay more attention to the selection of good plots. They are capable of better work.

COMET

"The Mule Ranch Mystery" is fairly interesting, and shows a marked improvement in Comet production.

A NATURAL EFFECT

Speaking of getting a natural effect on moving pictures, the Bohemia, of Cleveland, Tenn., was running a Vitagraph "Bumps, the Circus Elephant." Everything was running smoothly when the fire alarm sounded from the tower just across the street, then the clanging of the fire department passing the theatre, when on the screen flashed a sub title "Fire!" and the circus tent was burning. "Bumps" saved his small trainer and the audience got the effect.

WILLIAM LORD WRIGHT'S PAGE

THE tendency to show advertising slides on the moving picture screen is certainly growing. It is a mistake and distasteful to refined patrons. Mr. Brewster, in the Motion Picture Story Magazine, truthfully asserts that it would be a calamity if all theatres adopted the policy, and that only misguided exhibitors will allow bakers, soap makers, etc., to use the screen to advertise their wares. The only advertising that can legitimately appear on the screens is that which pertains to the pictures and theatres. All else is taking unfair advantage of the patrons.

* * * *

And while on the subject, we would say a word about songs. Now there are good, bad and indifferent eggs—also songs. The tuneful melody is a delight to the moving picture patron. The near-suggestive and the unmelodious "rag" are not so delightful. Many an exhibitor will carefully censor his pictures, but is willing to accept any old musical number forwarded him. This is a grave mistake. The picture play public is becoming as fastidious and as discriminating in the song line as it is in the picture service. Watch the song service.

* * * *

It has remained for the members of the Western Committee of the Republican Party to figure out the election in November through the medium of moving pictures. For the last few days, agents of the Western Committee have been investigating sentiment as revealed in the moving picture theatres when the films of the various Presidential candidates were thrown on the screen. The howls that went up for "Smiling Bill Taft" have been more eloquent and convincing than any newspaper polls of straw votes. However, after the Taft films, there followed pictures of "Woody" Wilson and "Teddy" Roosevelt, and their publicity agents say the yells of approbation are even more prolonged than those for "Smiling Bill." Despite the differences of opinion the fact remains, as we predicted several months ago, that the moving picture has become an important factor in political campaigning.

* * * *

Frank E. Fredericks, of Port Clinton, Ohio, has invented a mechanical device which he says will eliminate the number of moving picture operators to one hereafter. It is an automatic take-up and film carrier and will produce one continuous show, while all rewinding and rethreading of films will be done away with. Maybe this invention would have helped some at May's Theatre, Piqua, Ohio. An immense audience was disappointed because an operator botched up the presentation of the Bernhardt "Camille" feature film. All ticket purchasers of the first night were admitted free the following evening when a competent operator was in the booth. Moral: Pay good salaries and keep efficient operators.

* * * *

The Ohio State Building Inspector has ordered that all moving picture machines in the Buckeye State be turned by hand. Operators will not be permitted to motor, as it were.

* * * *

According to late statistics, five million people every day, in Uncle Sam's domain, visit moving picture shows. What do you know about that?

* * * *

Charles Frohman has announced he will enjoin any attempt at motion pictures of the home life of Ethel Barrymore and Maude Adams, as these actresses do not desire such publicity. It is not believed, however, that the Cherry Sisters would have any objection to the films.

* * * *

The season is here when the motion picture actor would appreciate buckwheat cakes in the breakfast-room scenes.

* * * *

None of the educational pictures have contained a single hint against the Ben Davis apple, and yet it is a subject that could be viewed with alarm.

* * * *

One Yale professor says there is a waste of fifteen years in the average American's life. Waiting in line to enter moving picture shows on Saturday evenings may account for some of it.

* * * *

William James, manager of the Broadway Theatre, Columbus, Ohio, has made a contract for the use of Kinemacolor in Franklin County. Mr. James says his contract was the first signed with any theatre in the United States. James is popular with Ohio and Indiana exhibitors, and he shows his wisdom by "hooking up" with Kinemacolor which will be very popular in the Middle Western states.

* * * *

Mr. Brewster wonders if future historians will point to the great men of our time and compare them with the great men of the past. He wants to know who are our Napoleons, Cæsars and Shakespeares of to-day. Well, we can point with pride to Carl Laemmle.

* * * *

We note with interest that Reliance is releasing a two-reel "Guy Mannering." There is a wealth of dramatic material in this great novel by Sir Walter Scott. Reliance is to be congratulated; the film will appeal to cultured audiences. And we are anticipating the release of "Ivanhoe" in about five reels by Selig or Vitagraph some of these days.

* * * *

Thomas A. Edison, in an interview, says he will support T. R. for president "because the Colonel is a man who does things." Edison is also such a man.

* * * *

A Chicago youngster was fined fifty dollars and costs for "hitting the high places" and sentenced to jail. At the end of twenty-five days his millionaire father paid the boy's fine. The boy was free twelve hours and then he returned to jail and asked to be imprisoned a while longer. He wishes to remain a prisoner until he has acquired a resistance to temptation. And many a script editor would reject such a picture story as "improbable." Truth is often stranger than fiction.

* * * *

Will some moving picture manufacturer kindly arrange for the release of a film called "Do Your Christmas Shopping Early"? We can call the attention of those interested in film of humanitarian tendencies to the lack of consideration shown by persons who patronize stores at unreasonable hours. Every purchase made on a holiday has a tendency toward keeping the store open on future ones. It is the people who often unnecessarily add to the burdens of the shop girls.

* * * *

The man who is forever reading evil thoughts between innocent lines would make a dangerous guardian of virtue.

* * * *

Child stories sympathetically enacted are popular, but we do not care to see the infant prodigy, in Wild Western raiment, holding up a bunch of grown men at the points of two big revolvers.

* * * *

There is enough in the noble, pure, beautiful, inspiring phases of life to interest people without resorting to the low and vile. A low picture show is a dangerous thing in any community.

* * * *

"Kindly tell me how Thanhouser retains its wonderful popularity," exclaimed a moving picture authority within our hearing. Easy enough: Carefulness in detail; good photography; refined and convincing stories and natural acting.

* * * *

Every knock is a free advertisement. Please remember this fact.

* * * *

Good afternoon, Miss Pearl White! Moving picture fans down our way are de-lighted to see your pretty face in Crystal films.

* * * *

We are anxiously awaiting the news that the pajamas-sent-to-the-girl-by-mistake-for-flowers plot will never, never be revamped again.

LOTTIE BRISCOE
Leading Lady Lubin Stock Co.

Miss Lottie Briscoe, for one so young, has achieved remarkable distinction in her chosen profession. She was discovered by Mr. McKee Rankin at the age of four years in St. Louis, and played the boy in "The Runaway Wife." She starred for three years in "Editha's Burglar," and after that created the principal female part in Russ Whytals' "For Fair Virginia." She was with Richard Mansfield, and was always described by him as his one and only prince in which he referred to her performance in Richard III. She was in the original stock company at the Orpheum Theatre, Philadelphia, playing ingenues there two and a half years. Those who have ever seen "The Little Vagrants" cannot help remembering her impersonation of Claude. Wherever she has stayed for any length of time, as in Milwaukee, Providence, Portland, Me., or Columbus, she has been popular and endeared herself to all the theatregoers. During the last eighteen months she has devoted her attention and time to moving pictures, and is now one of the Lubin leading ladies.

"THE TREE IMP"
Majestic, October 27

A PRACTICAL USE FOR MOVING PICTURES

Moving pictures are being put to a new use, which will result in the saving of life and limb. Professor Munsterburg, of Harvard, is responsible for what is known as the cinematograph nerve test, which is said will reduce motor car accidents in the United States to a minimum. The professor's theory is that no young man ought to become a chauffeur if his tests indicate that he would not be quick enough to stop his car if a child ran out in the roadway in front of the wheels. In the test for chauffeurs at Harvard the subject is placed in a motor car in a hall equipped for the purpose. He is seated at the wheel of the machine, which is jacked up so that all the machinery is movable, while the car remains stationary. The experiments are conducted in a darkened room. In front of the car is a white wall, on which moving pictures of great size are shown. They are immediately before the chauffeur student's eyes. The student is then told to act as he would in real life if he saw any one of the things happen that appear on the screen. Although he knows that the car is not actually running, the fact that he is under a test puts the student on edge and makes him behave approximately as he would under ordinary circumstances. A child is first shown on the screen with startling realism, tottering across the road in front of the car. The chauffeur is, of course, expected to handle his car without an instant's loss of time, just as he would have to do if the emergency arose in real life. This is the most important test to which the students are subjected by the Harvard system.—From the New Orleans Daily Picayune.

Bruce Noel, the popular southpaw, known all over the baseball world, and Chas. Graham of Detroit, Mich., have purchased the Cozy Theatre at Marionette, Wis.

EXHIBITORS' NOTES

George F. Abbott, a graduate of the University of Rochester in the Class of 1911, has received a position as assistant to Mrs. Clements, manager of B. F. Keith's Bijou Theatre in Boston. Mr. Abbott studied dramatic literature last year at Harvard University and has written plays.

* * * *

The Consolidated Theatres Company, a corporation which will practically control the moving picture business in Kentucky, Southern Indiana and Tennessee, has just completed its organization, according to official announcement made recently. The new concern has a capital of $500.000. Its general offices will be in Louisville, and in the near future it will take over the Orpheum, Casino and Crystal Theatres in this city, now owned and operated by the Princess Amusement Company.

At the head of the consolidated concern are some well-known local men. O. T. Crawford, of St. Louis, who controls and operates about ten motion picture theatres in St. Louis, is president of the new company. William Higgins, of the Mattingly-Moore Distillery Company, is vice-president; Judge W. Allen Kinney, secretary of the Princess Amusement Company, is secretary and treasurer of the Consolidated concern, while Irvin C. Simon, also with the Princess, has been elected to fill the office of manager.

Ed. L. Williams, president of the Southern National Life Insurance Company, is a director of the new corporation.

The Consolidated Theatres Company will devote most of its attention to small towns of not less than 5,000, which, of course, means that small theatres will be the rule. However, when it appears to the company's advantage large houses will be erected.

At present plans have been approved to erect four new theatres in the states named.

Siegmund Lubin has invented a machine, though that is a bad name for it, but it is something on the order of the stereoscope for showing moving pictures at home. It is small and takes up little room on the library table, and moving picture films can be inserted. Mr. Lubin suggests a very pretty idea for this apparatus (which so far he has not given any name) but it will come out later. The idea is to keep a family record of a child. He says: "We will take a picture of the infant, at six months old, again at one year when it can toddle, and still later the romping child of five or six, and again the little school miss, and each few years until the baby has evolved into the gorgeous woman. Fancy this picture being a part of a wedding function. It is worth nursing and will be another joy of the future.

For Those Who Worry O'er Plots and Plays

A Little Dissertation on Plots

THE essential element of plot construction is that the interest should increase steadily from the beginning to the end. A good plot is a perfect illustration of climax, and the principle of climax as against anti-climax is an important principle of all writing from the sentence to the picture play. The climax of the picture play plot sometimes has two phases, the climax proper and the catastrophe. The climax proper is the point of greatest intensity of interest; the catastrophe is the clash of material elements resulting from the revealed motives. Cody believes that in practice the catastrophe is the only climax that is recognized, and the descent to earth easily accomplished immediately following. There are two recognized methods of plot construction. One is that of cleverly concealing the nature of denouement until the end. It is the method of nearly all mystery plots and detective stories. The general method of constructing detective playlets is simple, and Cody gives his method of the work. The writer begins at the conclusion and decides on what his hero-detective is going to discover; then he works backward, carefully arranging his signs. When all is in readiness he begins to write. His detective, with an air of mystery, is introduced and brought to the first sign, and so he goes on until he solves the prearranged mystery. Writing detective plots does not require the shrewdness or versatility as the convincing plot and action of everyday life. Neither do detective stories require penetrative insight on the part of the writer. Keep away from the detective story. Always unconvincing, they are also unpopular with many of the Script Editors because crime of some sort must invariably be present in order to be detected.

Women as Script Editors

Many of the more successful picture plays of recent months were either written by women or selected by women editors. Everyone knows Gene Gauntier's work as a writer. Miss Gauntier, star of the Kalem Company, has found time to evolve some of the best picture plays of the present day. Then Mrs. Hartmann Breuil, editor for the Vitagraph Company, is known to writers for her versatile work and judicious discrimination between good and bad scripts. The latest to achieve success is Miss Christine Van Buskirk, of the Victor Company. Miss Van Buskirk is now assisting Giles R. Warren, of the Victor, in selecting scripts, and Miss Van Buskirk within the past few months, has achieved an enviable reputation as a writer and judge of picture play scripts. Hats off to the ladies, say we!

B. F. SCHULBERG

When Mr. B. P. Schulberg rejects a script he does so in a way that brings tears of joy to the author. It's a great talent and Mr. Schulberg has made many friends among picture playwrights because of his courtesies and fair dealings. Editor Schulberg hands out a hot tip to writers in the following contribution to the department:

> My consistent tip to would-be's and nearly are's is to keep away from the beaten path—which is original. Of course, the ancients have stolen all our ideas, but there's the slightest fraction of a chance that one or two homeless ideas haven't yet been Columbused. As a suggestion, let them imagine that they've jumped out of their skins—and if they can't imagine a little think like that they can't be scenario writers—that they have landed on a new planet, and started to write scripts for a new brand of people. The stuff might unconsciously become new with that thought in view—not that I could do it, but it would hardly do to upset tradition and practice what I preach. But not to get slangy with the truth, there *are* new ideas. If there were not, we'd stagnate. The popularly deplored fact that there are no new ideas is an older wail than the most antiquated plot itself. That there are no new situations is a feasible conclusion (and personally I think that is what many mean), but there are always new ways of constructing and combining them. I would tell any script writer in the country without blushing that there are new ideas hiding in every corner of the world and in every incident in life. When the writer absorbs the cheerful view that there are no new ideas, it's very easy to write old ideas; if he would convince himself that there are new ideas dying for neglect, it might not be so difficult to construct some. The trouble is, script writers are human, and therefore are lazy mentally. They follow the line of least resistance. The idea that there are no new ones is more comforting than the certainty that there are, and they become conservative. They should be progressive—organize a Bull Muse party. The company particularly wishes scripts of American domestic life, with some domestic or love problem, and its solution. It will probably be recognized as an old demand—it's the only type of story, in my estimation, that has consistent possibilities. I'm strong for the domestic story, and next to that, the kiddies, God bless 'em!

Mr. Schulberg is evidently a psychologist. However, the mental attitude he recommends is worthy of consideration by every picture playwright, for psychology has been known to help.

A Good Picture Play

Mr. Brewster, in the Motion Picture Story Magazine, gives his idea of a good picture play in a striking manner. Particularly does his opinion on the sub-titles appeal to us. Speed the day when technique will become so perfect that playlets need not be shot to pieces with illogical and oftentimes misspelled sub-titles! To quote Mr. Brewster:

> "After seeing a picture play I always remark to myself that it is good, very good, bad, very bad, fine, etc., as the case may be, and I have often wondered what constituted a good play. I have seen picture plays that lacked plot, action, complications, continuity of thought, and all the other elements, but still I pronounced them good. Perhaps it is the photography as much as anything. A good director and a good photographer can evidently make a good play out of a poor story. Fine acting also tends to pull a poor story out of the mire. According to the works on the technique of the drama, a play must have rising action, falling action, a turning-point, and a catastrophe. First should come the introduction; second, the rising action; third, the climax; fourth, the falling action, and fifth, the catastrophe. There must be a proposition, and there must be unity. Dramatic unity is the conformation of proposition, plot and action. The plot should carry out the proposition. Every good play should have a theme. A theme is the general subject, which holds throughout, but which reduced to a specific form, becomes the basis of the play. Characterization is an important, but not a necessary, element. Character is shown by what the characters do, not by what they say, or appear to say. Sub-titles show weakness of construction. The spectator comes to see, not to read. Sub-titles at the beginning of a play are seldom comprehended or remembered, and hence are wasted. The action should unfold naturally and logically, and sub-titles should only be used to show that which action cannot show, or to represent lapse of time. These are a few of the elements of a good picture play, as I understand it, but apparently all of the directors do not agree with me!

Answers to Correspondents

OGDEN, ILL.—Mr. Joe Roach is now editor for Comet, and the script department will be ably conducted. If you fail to land comedies with Solax or Reliance, try other manufacturers who advertise in the News. Good comedy finds a ready sale. You're welcome.

MILWAUKEE, WIS.—You might apply for the part of "The Blood-Hound" in an Uncle Tom's Cabin troupe. There's as much chance for you getting a position with a "picture company" as there is of Taft being re-elected.

JACKSON, MICH.—Glad you like the department. Kinemacolor is in market for superior comedy and drama. See their advertisement in recent issues of the News.

NEW YORK CITY.—The editor didn't steal your plot, forget such rot. In Reliance's "Votes for Women," the plot hinged on the person who contracted scarlet fever from clothing. We used the same idea in an industrial script previously. Reliance never saw the industrial picture and, supposing the editor had seen it? We were paid for our trouble.

INDIANAPOLIS, IND.—Send 'em a registered letter demanding return of your script. You are one of many complaining of that Indiana scenario contest. Stick to legitimate prize contests conducted by concerns who advertise in reputable trade journals.

NASHVILLE, TENN.—Alfred H. Saunders is editor of this publication. He is one of the world's authorities on the dark-room end of Cinematography. A sketch of his career was published in a back number of the News. Write to him personally.

Mr. Wood is no longer "Spectator" for the Mirror. He is with Kinemacolor. The Mirror will search long before that publication can replace "Spectator." Mr. Sargent edits the photopage department of a trade journal. He lives in New York City. Mr. Thomas is associate editor of a moving picture magazine. He does not live in Gotbam. We are personally acquainted with them, yes; but that is no reason why we should divulge the private affairs of others.

PHILADELPHIA, PA.—Giles R. Warren is editor and director for the Victor Company. You are correct. He is considered a leader in his profession. It was probably Warren, he was former editor at Lubinville.

We answer these correspondents through this department because they enclosed stamps, but the return addresses were not easily decipherable. Write or print your return address plainly on a stamped return envelope.

WM. LORD WRIGHT.

INNOVATIVE

Recent Inventions, Letters Patent, Trade-marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

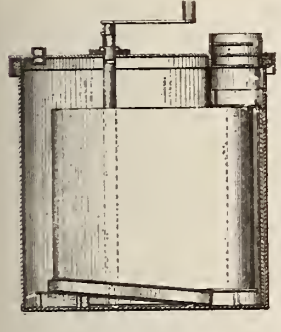
IN the Patent Office a successful application for patent passes through the hands of more than fifty persons before reaching the inventor or his attorney. While attorneys have to be registered in order to practice before the Patent Office, the latter does not vouch for any so registered, as will be seen by the following advice to inventors contained in the official rules of practice, to wit:

"The office cannot respond to inquiries as to the novelty of an alleged invention in advance of the filing of an application or a patent, nor to inquiries propounded with a view to ascertaining whether any alleged improvements have been patented, and, if so, to whom; nor can it act as an expounder of the patent law, nor as counsellor for individuals, except as to questions arising within the office."

"Of the propriety of making an application for a patent, the inventor must judge for himself. The office is open to him, and its records and models pertaining to all patents granted may be inspected either by himself or by any attorney or expert he may call to his aid, and its reports are widely distributed. Further than this the office can render him no assistance until his case comes regularly before it in the manner prescribed by law."

"An applicant or an assignee of the entire interest may prosecute his own case, but he is advised, unless familiar with such matters, to employ a competent attorney, as the value of patents depends largely upon the skillful preparation of the specification and claims. The office cannot aid in the selection of an attorney."

Which means that all responsibility for the technical scope and value of a patent rests upon the attorney.

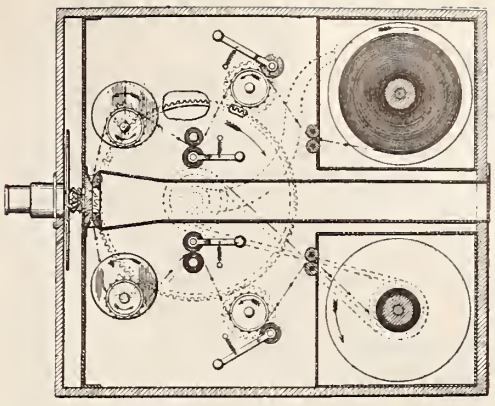


Patent No. 1,039,190, to S. Pratt, of Piedmont, Cal.

This invention relates to apparatus for developing and washing sensitized films in such a manner that they will at no time be exposed to the light. One object is to provide a device which will be simple in construction, inexpensive to manufacture, compact in form, strong, durable, easily manipulated, and quick and thorough in its operation. Another object is to supply the developing apparatus with adjustments whereby it may be adapted to accommodate films of different sizes. A further object is to provide a developing apparatus with means for permitting the supplying of solutions thereto, at the same time preventing the intrusion of rays of light therein. A still further object is to provide means for unreeling the roll of film and spacing apart the successive coils thereof, so as to permit a circulation of the developing fluids therebetween.

PATRONS of a German theatre are soon to be entertained with "novelties" not only on the stage but in the auditorium as well. In a theatre in course of construction for a Teutonic manager, a free tea buffet will be maintained. Furthermore, there will be between-act "fashion shows" by professional models on the stage, during which periods free refreshments will be served. Judging from the popularity of the fashion films displayed weekly in many of our moto-picture theatres, the innovation ought to be attractive, although it would seem to indicate decadence of interest in more legitimate entertainment when such expedients have to be resorted to in order to insure an audience. What next? The free administration of laughing gas might help an audience endure interjacent vau-de-villainous stunts perpetrated in many of our moto-picto shows.

ACCORDING to La Revue, Francesco de Bernoechi, a young Italian experimenter, has been successful in wireless iconography, having transmitted pictures by the Marconi system. Images, drawings and autographs have been duplicated with precision and fidelity. The inventor is only twenty-five years old, but has been practically interested in the subject since 1897, having been inspired by Prof. Rhigi's investigations of the Hertzian waves. The invention has been tested between Milan and Turin, a distance of 92 miles, with surprising results.

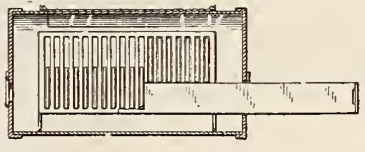


Patent No. 1,039,501, to V. L. Duhem, of Oakland, Cal., assignor to American Vimograph Co., a corporation of Arizona.

This invention relates to moving picture machines, and particularly pertains to mechanism for operating the ribbon film therein, both in a camera and in a projection machine. An object is to provide means for causing a ribbon of film to travel continuously from one reel onto another, which means includes simple mechanism for giving the film a reciprocating movement in conjunction with and during its constant travel, so as to cause it to intermittently assume a stationary relation to a fixed lens at a point adjacent to the inner end thereof, but at the same time continue its movement from one reel to the other. In other words, the purpose of this invention is to provide means by which the film will be stationary in relation to the lens when the shutter is open and yet be in constant motion, thereby doing away with the intermittent, or stop and start movements commonly employed, and which cause considerable wear and tear on the film ribbon and necessitate the use of a multiplicity of parts. This is accomplished by the use of eccentrically mounted idler sprockets over which the film travels.

SAFE at last! The Kleptograph is an electrical thief detector comprising photographic apparatus which may be likened to a spider having a web extending wherever a burglar or sneak is apt to fumble or intrude. Upon contact therewith the apparatus points its lens in the direction of disturbance, a magnesium flashlight illuminates the room, and the intruder's picture is caught on the negative plate. Signor Camosso is the author of this diabolical contrivance, and claims quadruple results: i.e., the protection of treasure, the flight of the intruder, his detection and capture by means of the developed negative, and a lighter sentence for the unsuccessful culprit.

Patent No. 1,039,191, to S. Pratt, of Piedmont, Cal., relates to a meter for determining the length of time of exposure which is necessary to obtain a photograph showing the proper detail of an object. If there is interposed between the eye and an illuminated object, light screens, such as pieces of transparent colored glass, so as to just obscure the light from the object, and the correct time of exposure of a photographic plate or film for such illuminated object, under such conditions, be ascertained, then a scale of exposure can be compiled for objects of various degrees of illumination; thus, if each screen obscures 50 per cent of the light from the object, then the light transmitted to a second screen will be 50 per cent of that coming to the first screen, and this second screen will transmit 50 per cent of this light to a third screen, and so on for any number of successive screens. The stronger the illumination of the object, the more screens it will be necessary to interpose between the eye and the object, in order to obscure the light, and the less will be the exposure in length of time. It is therefore an object of this invention to embody the above feature in a meter, whereby, by exposing successively any number of light screens between the object and the eye, until the proper degree of obscuring is obtained, the interposition of these screens being in synchronism with the movement of an indicator or pointer, running along a pre-calculated scale, the times of exposure can be readily read off on this scale for different degrees of illumination of the object to be photographed, and for different apertures.



We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

THE LION TAMER'S REVENGE

Kleine-Cines Feature Film in Two Reels Released October 21st, 1912

"The Lion Tamer's Revenge" is a dramatic and highly sensational story of love, jealousy and revenge, in which is seen the most thrilling battle for life ever filmed, between the hero, who is an army officer, and twenty ferocious lions.

The film shows to what depths a human being's fiendish nature can go, when the one nearest his heart is known to have looked with favor upon another; and it pictures vividly the ultimate end that must come to him who attempts to steal away from another the cherished love of a beautiful woman, and in this case the most awful punishment and the most cruel death are the penalty of the intruder.

The opening scene in the film is that of a circus which

THE PERFORMANCE

is giving nightly entertainments in a great amphitheatre in the historic city of Rome. The performers are striving to please the throngs of people who are in attendance at every performance. Herman and Cleo, his fiancee, are lion tamers with the circus. They manage twenty lions in a great iron cage, and their act is the most sensational on the bill. Lieutenant Alexander is a frequenter at the performances, and he falls madly in love with Cleo. She is also attracted to the lieutenant, as is indicated by the pleased expression upon her countenance as she accepts the flowers he presents to her through the iron grating. The lieutenant and Cleo find many opportunities of exchanging words, and numerous clandestine meetings take place between them before Herman's suspicions are aroused.

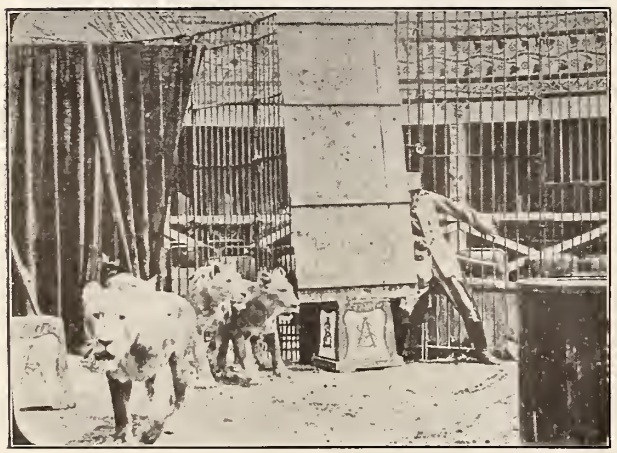
After one of the performances Lieutenant Alexander follows Cleo to her dressing room, and there tells of his burning love for her. Herman comes in at the critical moment, and the lieutenant retires; but following occurs a stormy scene between the lion tamer and his fiancee, during which Herman threatens Cleo with vengeance if she ever loves another man. She manages to flatter him until he departs, his suspicions somewhat allayed, but with a determination to keep a close watch over the pair.

Here we are introduced to a clown whose mirth-provoking antics are surpassed only by his treachery. For a mere pittance paid to him by the lion tamer, he takes up the role of spy, and follows Cleo day and night. One day

THE LION TAMER ACCUSES THEM

the lovers meet, and go for a motor ride, the clown hanging on to the back of the car. He sees them embrace each other, and overhears enough of their conversation to prove that they are lovers. That evening, while the performers are having dinner, Cleo is late coming to the table, having been detained through her afternoon's appointment with the lieutenant. Immediately following her is the clown, who tells Herman what he has seen and heard. The lion tamer is mad with fury and openly accuses Cleo of being false to him. A violent quarrel takes place between the two, but they are finally quieted by the other performers.

Upon the same night Cleo, while performing on horseback in the circus ring, throws a note to the lieutenant, telling him to keep away from the circus as their actions have been detected. The lieutenant is disconsolate and



TRAPPED IN THE LION'S CAGE

A TERRIBLE REVENGE

provoked, because he has permitted himself to fall in love with a woman whom he has no right to love, and whose love he should not expect, but he is determined that he will not give up the object of his affections.

The clown ingratiates himself with Cleo, until she looks upon him as a friend, and entrusts him with a letter to the lieutenant, which he conveys to Herman. The letter is opened by the lion tamer and the clown, and its contents fires Herman's anger so that he decides upon a deadly scheme of vengeance. He seals the letter again, and tells the clown to carry it to its destination. The lieutenant receives the note, in which Cleo asks him to meet her that night after the performance. He eagerly writes a reply and gives it to the clown to deliver. The clown, through his deceitful nature, is now in the good graces of both the lovers, and when the lieutenant comes to meet Cleo at the appointed time and place, he pretends to notify her that the lieutenant is waiting. Instead, however, he inveigles Cleo into the circus ring. Here she is confronted with the lion tamer who, assisted by the clown, binds her, mounts her on a pedestal, and ties her to the iron bars. The lieutenant, not having observed Cleo's plight, is induced to go into the ring also, the clown having told him Cleo would meet him there.

Not until the big iron gates have closed and locked behind him, does the lieutenant realize that he has been made a prisoner, but now the whole diabolical plot is revealed to him. He struggles wildly for his freedom, but his case is hopeless. Near him Cleo is fastened with ropes to the iron bars, awaiting the same fate as his own. It has been arranged that the two lovers shall die together.

The lieutenant manages to loose the ropes that bind Cleo, and she escapes just before the lion tamer drives twenty of the ferocious beasts into the arena to bound upon their human prey. Although Herman has whipped the lions into a state of fury, the lieutenant, by main strength, battles with the beasts for a time, but the odds are against him, and the roaring of the kings of the jungle marks the ending of a romance filled with intense situations drawn from real life, and suddenly terminated by the infamous plot of a jealous lover.

"The Lion Tamer's Revenge" is a wonderful production, full of action in every scene. The lions are savage, as is their well-known characteristic. The circus scenes are wonderfully realistic; two distinct performances are seen, the one with the lions showing that man can become master of the wildest and most ferocious beasts, and another where acrobats, tumblers and horseriders appear in true circus fashion.

A SUMPTUOUS EDITION OF "THE PROJECTION"

The direction of the technical, illustrated moving picture newspaper, "The Projection," which is known not only in Germany but also in foreign countries, has published a special number in three-color printing which surpasses all like editions for artistic execution.

The number which we have received contains 120 pages wth numerous supplements. This number contains also a very interesting article from the convention formed by manufacturers, which may conflict between the two syndicates.

Newspapers have permission to take information from all articles; the influence the German market exercises over the foreign market is important.

The present number also contains interesting articles and numerous articles from the manufacturers.

THE WEEKLIES

PATHE

Bayonne, N. J.—An exploding boiler in the steamship Dunholm, loaded with 90,000 barrels of gasoline, results in a long series of tremendous explosions which completely destroys the Dunholm, another steamship, a large bark and the piers of the Standard Oil Company.

New York, N. Y.—The Freshmen, for the first time in the history of the College of the City of New York, win the annual flag rush.

Chicago Junction, Ohio.—Two are dead and a score injured as a result of the rear end collision between a Baltimore and Ohio passenger train and a string of freight cars.

Spokane, Wash.—"Miss Spokane," representing the city, assisted by Mayor Cottrill, opens the Spokane Fair and Dog Show.

New York, N. Y.—Thousands of people swarm the piers looking at and visiting the great fleet in the Hudson.

St. Louis, Mo.—The Veiled Prophets' night parade is a gorgeous pageant of light and color.

New York, N. Y.—One feature of Fire Prevention Day is the sensational drill work of the Fire Department.

ANIMATED WEEKLY No. 33

Released October 23

"Red Sox vs. Giants." A glimpse of the second game of the World's Championship Baseball Series at Boston, Mass.

"King George and His Troops." King George attends the annual Autumn Manœuvres at East Anglia, England.

"Thrilling Aeroplane Flight." George Beatty, America's foremost aviator, thrills the crowds with his daring flight at Oakwood Heights, Staten Island.

"Theodore Roosevelt." The "Bull Moose" is welcomed by a large and enthusiastic crowd upon his arrival in Chicago.

"Sailors' Land Parade." Twenty thousand sailors march in Columbus Day Parade, at New York City.

"A Million Dollar Fire." A spectacular fire destroys the Standard Oil Company's tanks at Bayonne, N. J.

"Votes for Women." A large gathering attend the Suffragette Demonstration on Tower Hill, London, England.

"Departure of the Fleet." President Taft reviews the fleet from the deck of the "Mayflower."

"Bryan at Goshen." William Jennings Bryan attends a meeting of party leaders at Goshen, Ind.

"Who's Who in Stageland." Jefferson De Angelis, late star in "The Beauty Spot," at his summer home, Sunnyside Drive, Yonkers, New York.

GAUMONT No. 33

"The U. S. Battle Fleet Visits New York Harbor"; "A Week with the Warships."

"Lima's Gala Races"; South American Capital Celebrates Inauguration of Peru's New President, William E. Billinghurst.

"The Kaiser Reviews His Army." The German Troops Return from the Autumn Manœuvres.

"Wonderful Babies." California product competes for a prize at Los Angeles.

"Oh, Look, Ladies!" Aren't those just the sweetest hats you ever saw?

"International Football." The visiting Australians play California in first American game.

"Schrank." Scenes in Milwaukee connected with the attempt on Colonel Roosevelt's life, together with close views of the would-be assassin.

"A Cincinnati Playground." How the Queen City provides recreation for its children.

"Ohio Site Selected." Governor Harmon dedicates the home of State Exhibit at Panama Exposition, San Francisco, Cal.

"Canning Corn in Kansas." Millions of tins of Nature's most valuable product preserved in Sunflower State.

"Scottish Rite Council. High Masons meet in conclave in Washington.

Altoona, Pa.—Contract has been let for extensive alterations on the Pastime theatre on Eleventh avenue, near Fifteenth street.

Marshalltown, Ia.—A contract has been let for a new vaudeville theatre which is to be built between the Letts-Flat Mer. Co. Building and the Elks Building.

RAY SMALLWOOD
The Cowboy Camera Man on his horse "Hans"

ECLAIR STOCK COMPANY
Bidding their Chief Director, Mr. E. Arnaud, a bon voyage.

LIKE THE CAT, THEY CAME BACK

By VIRGINIA WEST

(Adapted from Biograph Release)

JOHN CARTER, Commissioner of Police, came down to his breakfast. He had been up very late the night before attending an important meeting, therefore he was very sleepy. He had overslept and breakfast had been waiting for an hour, therefore the eggs were leathery, the biscuits were much over-brown, and the coffee had boiled too long.

These things did not improve the Commissioner's temper but he ate in silence.

Mrs. Carter was wise—she also remained silent. She watched her husband as he arose from the table and walked to the window.

A fine drizzle was descending and it was impossible to see across the street. "Beastly day," he growled.

After thoroughly soaking himself full of rainy-day misery, he turned from the window with a sigh and went into the library, where he seated himself at his smoking table.

As he raised the lid of the jar where his cigars were kept, an inarticulate exclamation escaped his lips.

"What's the matter?" asked Mrs. Carter, who had followed him.

"The matter is, my dear, that we have a thief in the house."

"Oh, is that all?" sighed Mrs. Carter with relief. "I thought you'd seen a snake or a spider or something in the jar."

Her husband gave her a look which expressed more than he could say.

"There is a thief in the house," he repeated. "I have suspected it and now I am sure. I——"

"But, John," interrupted the wife, "you might be mistaken. You know sometimes you don't realize how much you smoke."

Commissioner Carter smiled a superior smile. "But wait, my dear wife," he said. "Just let me tell you what I have done in this matter. For some time I have thought my cigars disappeared very rapidly, but it has been only within the last few days that I really suspected that anyone was stealing them. But listen. I left this jar full and I haven't taken a single cigar out of it since Monday. This is Thursday, and look at it."

Mrs. Carter looked and agreed that there could be no doubt of a theft.

"What are you going to do about it?" she asked. "It must be one of the servants, although I can't imagine which one."

"Never you mind. Just leave it to me and I'll find out who is doing it. You need only to act as though you suspect nothing," were the instructions given.

That evening the Commissioner of Police smiled as he took the lid from his cigar jar. After unwrapping a package he carried, he emptied the jar of its meager supply and placed the contents of the package within it.

"There," he said, "we'll see how he likes those. They may pucker his mouth some, but it will do him good."

He replaced the lid and went in to dinner.

When Mr. and Mrs. Carter were well into the meal, the library door cautiously opened and a trim little maid entered silently. She went straight to the smoking table, lifted the lid of the jar, and took out four cigars. Having replaced the lid the girl hastened from the room as silently as she had come.

"Are you going out?" asked Mrs. Carter of her husband when they had finished dinner.

"Yes, my dear, I have to go to a meeting of the Police Board to-night. I wish to goodness sake I didn't, but it's absolutely necessary."

"Great Scott," he exclaimed as he looked at his watch, "I'll have to hurry into some other clothes. It's getting late."

Fifteen minutes later as Commissioner Carter came down the front steps to the street, a figure in white disappeared quickly into the basement entrance and a blue-coated policeman walked rapidly around the corner.

The Commissioner was in good humor now—thinking he had played a clever trick on some rogue, so he only smiled to himself as he thought, "Well, I don't blame Brady. Mary is a pretty little thing."

Soon after the Commissioner arrived at the station, matters began to move along. He was just about to take up an important piece of business when he remembered he had not had his after dinner smoke.

"We might as well light up, gentlemen—those of us who want to. I didn't have time for a smoke after dinner, so I'm going to have one now."

He put his hand into first one pocket and then another before he realized he had left his cigars in his other clothes.

Just then he caught sight of a young lieutenant just coming in the door. He beckoned to him and gave him a dollar. "Get me four cigars. Any good twenty-five-cent ones you can get nearby. Hurry back."

The Lieutenant left the room quickly, and as quickly stopped in the hall. "Four, he said," the Lieutenant whispered to himself. "Four, and I've got four in me own pocket that I paid nothing for at all. Why shouldn't a man make an honest dollar? Wouldn't Brady be mad! I wonder——!"

The Lieutenant stopped a moment and an expression of sudden discovery spread over his face.

"Sure, I know where Brady got them. A man don't have a nice little girl for nothin'. No wonder he didn't want to give 'em up—and me about to sell the Commissioner his own cigars. That's a good one."

The man paused a moment and then grinned broadly. "Why not?" he said. "If a man selects his own cigars he ought to like them. It's the safest way."

As the Lieutenant handed the cigars to Commissioner Carter the latter said, "Good, Grant; you're back in a hurry."

He put three cigars in his pocket and struck a match to the fourth.

Bang!

All the men sprang to their feet and those who had noticed that Grant went for the cigars, as soon as they saw that the Commissioner was unhurt, turned fiercely upon the Lieutenant.

"What is the meaning of this?" demanded Carter.

"Well, you see, Sir, I—I—I didn't know they were like that; you know, Sir, I had no idea or I should never in the world——" he stopped, confused.

"You swear that you did not know of the condition of these cigars?"

"Oh, yes, Sir, I swear it."

"Then," said the Commissioner in a loud voice, "Then, where did you buy them?"

The Lieutenant turned pale. "I—I can't tell you, Sir," he answered in a low voice.

A suppressed exclamation went 'round the room.

Commissioner Carter stood staring at Grant. He could scarcely believe that he heard aright.

"You mean to tell me that you dare to stand there and protect the scoundrel who sold you those things?" he asked in a voice that made the Lieutenant tremble. "How am I to know that you didn't know that they were loaded?"

Grant moved uneasily for a moment before he answered.

"Well, I guess I better tell you this much—I didn't buy them—that is, I had them—I mean I bought them from meself. They were given to me and by a fellow who didn't know they were loaded—that is, he didn't exactly give them to me, but I took them and he didn't make any fuss about it. But I won't tell who he was, I'll be discharged first."

Commissioner Carter stood for a while looking at Grant. The man seemed honest and straightforward in his nature, but it wouldn't do to let a thing like that pass.

As he was wondering what was the best thing to do, a thought flashed across his mind.

"Did you see Brady shortly before you came in here this evening?" he asked Grant quickly.

The Lieutenant flushed crimson.

Suddenly Carter realized that the room was filled with listening men, and if the questioning went on much farther and the whole truth was uncovered, the joke would be very much on him. So he said to Grant, very seriously, "Come into the other room with me, I want to have a talk with you alone."

When the door was closed the two men stood facing each other.

"Lieutenant," said the Commissioner with a foolish smile, "the joke is unquestionably on me. You may not see it now in its full beauty, for you're too busy thinking about yourself. But you will see and then you'll laugh very merrily. I'll make a bargain with you. You say nothing and I'll say nothing. What do you say?"

Grant looked a bit bewildered. "Why, yes," he said, "but do you mean to say——?"

"Never mind what I mean to say," said the Commissioner, and, he added under his breath as he left the room, "but I'll keep my cigars locked up after this."

TRAINED ANIMALS

Having wild animals in heavy villain, low comedy and light ingenue roles in their motion pictures is becoming a speciality with the Gaumont Company. To this, there is advantage, inasmuch as animals have little "temperament," have no stage jealousies and there is no child labor law to confront the producer. There have been a number of Gaumont animal films of late, "Attacked by a Lion," "In the Land of the Lions," "The Stolen Cub" and now "An Elephant Sleuth," which will be released Thursday, December 12.

In the latter film we have a real live Jumbo with the displacement of a Dreadnought, acting as a pachyderm Sherlock Holmes. Fully equipped is he with theories of induction and deduction, and as a finder of imprisoned fiancees, is quite in the class of Nick Carter, Allan Pinkerton and our cortemporary Burns. This big leading man simultaneously occupies both up and down stage when he is on the scene, which is most of the time. He is quite a reasonable elephant and thrifty and understands that unnecessary destruction he might commit on the course of his sleuthing would mean a deduction from his salary in the form of bundles of hay. Accordingly, he treads the straight and narrow path, rescues the girl, allows her to get upon his back and returns to his master in time to get the reward.

In the film "In the Land of the Lions," the producers had dangerous conditions. He was no well-tamed lion, house-broken and willing to eat out of or off your hand, but a real rip-snorting, eat 'em alive lion, who would just as leave have an actor served au gratin or a director en casserole as he would a springbok or a gazelle a la cannibal. Anybody who has seen "In the Land of the Lions" is somewhat startled by the realism of the lion's movements. It is not "play-acting" to him and he has no soul for art. He has, however, a well-developed appetite and does not care whether school keeps or not, if he can reach the humans so appetizingly near.

To train a lion, dulled by captivity to go through clumsy acrobatics is a matter of time, nerve and whip, but to penetrate the forests and capture him untamed, unterrified and savagely ferocious because of man's trespass requires colossal courage. Naturally there was much film wasted in getting his lionship to respond to his "cues" and roar his "lines," but it was a good story and the directors were going to get it if they had to shoot all the lions in South Africa. Readily understood it can be that directing actors of the blood-thirsty variety is a problem worthy of highest ability in stagecraft. Directing human actors with their greater proportion of common and preferred stock of human intelligence is ever a source of gray hairs and frayed patience to the stage manager.

Unfortunately for the cost of production, the lions, not owning stock in the Gaumont Company and not being particularly interested in the lofty uplift of motion pictures, refuse to die artificially when the scenario requires it, and accordingly it is necessary to shoot them to carry out the play and to keep the drama from becoming a tragedy. Lions cost money and inasmuch as we cannot artistically stand for two low comedy actors in lion garb running around, they needs be the real tawny jungle variety. The disbursements are heavy. Live lions are worth money, but there is a very bad market for dead ones.

In "The Stolen Cub" we had a mother bear whose cub was stolen from her to awaken maternal passions. A bear has a strong fifty per cent interest in its cub, and the actors in this piece took chances The skill with which the bear was led through the actions of her maternal solicitude was admirable. It was realism itself to see the big, burly, black form pawing the door, lifting its muzzle in the air to howl its sorrow. No bear, Sarah Bernhardt or Edwin Booth, ever died more consummately than did this lorn animal mother of the Canadian woods, and in its last convulsive movements, the contraction and relaxation of its limbs in death throes are master movements of reality.

For pictures less parlous with animals less omnivorous, the Gaumont Company indisputably have an excellent troupe. The animals are particularly happy in the so-called "chase" pictures, they taking delirious delight in the long runs in which the ubiquitous whitewasher on the ladder is upset, the apple-cart empties into the gutter, and the washwoman loses her clean clothes, etc. They, the unsalaried, gambol through these mirthful scenes with a zest inspiring to the human actors who get paid for it. The animals are remarkably amenable to dramatic instruction and seem to prefer taking action in the "something doing" pictures rather than the dull routine of jumping through a hoop or giving a paw.

New York, N. Y.—The International Feature Film Co., Manhattan, motion picture film; capital, $100,000. Incorporators H. Mills and W. Steiner.

PERSONALITIES OF THE PLAYERS

By M. I. MacDONALD

KING BAGGOT

If first impressions are true King Baggot belongs to that category of human curiosities called gentlemen. Curiosities because in New York City, where I live and have my being, they are few and far between. Judging from a ten-minute interview with this popular actor (in pictures and otherwise) he has the true instincts of a gentleman, he feels himself a gentleman, and therefore he is a gentleman and unconsciously impresses those he meets with that fact.

All that day on which the said interview occurred I had been from time to time consoling people who were in trouble, and so glad to do so. All that day people who were sick or hungry, or without means of support, seemed to gravitate toward me. Sometimes we haven't much to give but kind words, and our hearts bleed because we cannot do more. And then on that very day I went to the interview from talking to a man who was not a gentleman—one who was rude and had not one respectful thought for a woman. Therefore it was that King Baggot, with his wholesome personality and respectful manner impressed me just as a big burst of sunshine from a sky of dark clouds would have done.

He didn't say much for me to tell you. When I asked him if he hadn't something more to tell me of himself, he laughed and said, "Oh, just say that we had a nice little chat." But, however, I gleaned a few interesting details that leaked out through the channel of just a "nice little chat."

If you would like to know something of his life history I can tell you a few things that I happen to know. His home town is St. Louis. It was from there that he started out on his stage career. He played in stock for five years in St. Louis. He has had five years with Liebler and Co., and one year with the Schuberts; has played opposite Marguerite Clarke and other stars. Give him three years with the Imp Film Co., in which time he has played in some 160 different picture plays, and you have a brief outline of the last eleven years of the thirty-three which he says he has lived.

King Baggott has probably played a greater number of pictures in the three years which he has been leading man for Imp than any other picture actor. Having always placed him in my mind as a dramatic actor, it was rather startling to hear him declare himself for comedy. "Any fellow can play the lover—take a girl in his arms and kiss her—but you can count the ones that can turn out comedy that will get over." He swims, rides and does all the hundred and one things that a motion picture actor must do, and does them well. And one other thing more interesting than all these, to me, because it is perhaps the rarest accomplishment of all, he is able to turn the crank and grind out a picture of the other folks, if necessary.

This is all I am going to tell you this week, and next week we will haul somebody else over the coals.

KINEMACOLOR

"Jack and the Beanstalk," another number of the remarkable child series which Kinemacolor has been preparing, delighted the critics on Wednesday of this week. It is the old story that the children love, where the wonderful beanstalk shoots up ever so high by magic when little Jack climbs it and is met at the top by the fairy, who leads him to the house of the giant, from whence he brings treasures by proxy of the housekeeper. Every child is familiar with the words of the giant.

"Fee-fi-fo-fum! I smell the blood of an Englishman.
Be he alive or be he dead,
I'll grind his bones to bake my bread."

The part of little Jack is taken by a remarkable child actor named Thomas Carnaham. The part of the mother is prettily played by Mrs. Brown.

Other excellent offerings were scenes in "Picturesque North Wales" and the National Capital Horse Show at Washington, D. C.

Chicago, Ill.—Linderoth & Co., architects, have awarded the contracts for a theatre for Mrs. M. M. Peache, owner. Location 5844 Elizabeth street.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Office—133 Third Avenue.
Telephone—Stuyvesant 572.

An open meeting was held by the Moving Picture Operators' Union No. 1, of G. N. Y., last Monday night at Teutonia Hall, 66 Essex street, and it was beyond a doubt the largest attended since the birth of this organization. The hall was filled to capacity, and it was evident by the gleam upon the faces of the many visitors that they were heart and soul for the welfare of the new movement, and before the meeting was called to order, little groups were seen in different parts of the hall, and in the midst of them were members of No. 1 explaining to the visitors the great advantage they would have in joining this advanced operators' Union No. 1, over all others. At 12:30 a. m. the meeting was called to order by President Robert Goldblatt, and after an opening address was made by that worthy officer, every visiting operator who was not a member up to the present moment, formed a line on one side of the hall, and as fast as the secretary was able to write, every one was given a membership card under the former initiation fee; this applied only to former members of the old auxiliary, and those who were not former members paid the entrance fee upon applications.

Alfred H Saunders, editor of the Moving Picture News and an honorary member of No. 1, delivered an address to the boys in a most masterly manner, and received great applause.

The eminent speaker mentioned a few things regarding improvements in the motion picture industry, and advised the boys to be more careful in their projection, as it is in their power to make or mar the success of the picture. He also commented upon the increasing popularity of No. 1, and the great increase in membership, which, he believed,was due to the method of conducting the business of the organization.

Mr. Fred W. Hochstetter, president of the Hochstetter Utility Company, of 40 East Twelfth street, New York City, was the next speaker introduced to the body. Mr. Hochstetter holds a card of the I. A. T. S. E. though he is in the manufacturing business of educational films. He told the boys that it was his aim to assist them to a higher standard and has contracted with the M. P. Operators' Union No. 1, to supply men to project pictures at various educational meetings throughout the State of New York, and in this manner the funds of the organization will be greatly increased. The films produced and presented by the Hochstetter Utility Company are in five reels, depicting the life of John Bunyan and Bunyan's "Pilgrim's Progress."

Mr. Hochstetter has shown his generosity toward the organization to such an extent that he was made an honorary member by acclamation. Brother Al. Smith, of Stauch's, Coney Island, was the next speaker. His remarks were short but to the point. He informed us that he could not resist the call and is once again "in the fold."

Brother Ralph Knaster spoke of the progress which was being made at the business office, and encouraged the boys to live up to the motto of the organization.

Brother Sam Keplan tickled the boys somewhat and his bay window was very much in evidence. (May it ever increase.)

There were twenty-six new members obligated and as many more applications are yet on file.

The initiation fee now in force from October 21, 1912, is $5.00. Application can be made at the office of the Union, 133 Third avenue, near Fourteenth street. Ralph Knaster, business representative.

QUESTION

Why is it that 16 resignations forwarded to Local No. 35 branch have not been read before that body as per statement made by members of the Branch No. 35?

Perhaps some of the sticklers of parliamentary procedure may be able to answer.

SPECIAL ANNOUNCEMENT

Moving Picture Operators' Union No. 1, of New York, will hold their grand annual entertainment and ball Monday, February 10, 1913, at Palm Garden, Fifty-eighth street and Lexington avenue, New York.

Information regarding advertising for the journal of this affair can be obtained at any time at the office of the business representative, 133 Third avenue.

FOR THE BENEFIT OF SPORTING OPERATORS

Sam Citron, a light heavyweight from the East Side, stopped Tom McCloskey of Bangor, Me., in the fourth round of a scheduled ten-round bout which was the feature event of last night's show at the New Star A. C. A. A hard right to the jaw sent McCloskey to the floor about two minutes after the fourth round began, and he did not move a muscle until Referee Patsy Haley had finished the count of ten.

QUESTION BOX

By Mr. R. J. Kay

Mr. Kay.

Dear Sir:—Can you advise me what the trouble may be with my light and how to remedy same. I have a good, clear ,steady light, my throw is 80 feet. I have a 9 x 12 picture and 6½ x 7½ condensers, but have a discolored effect on one side. Respectfully,

M. D.

To Mr. M. D.

This same trouble is an everyday occurrence. Your carbons may be lined up properly, but the trouble may be that your burner is not centered, which causes the arc to be thrown to the side of your lamp house and not to the centre of your condensers.

Dear Mr. Kay, Editor of Question Box.

I would like to know if you are in favor of answering my question regarding operators' unions. I applied for membership in the I. M. P. Operators' Union No. 1, was called for examination, and was notified to call for re-examination in 60 days. I am now a member of the branch and passed the examination with ease. I also passed the city examination and how is it I could not pass the first organization's examination.

Yours truly, M. E.

Mr. M. E.

I don't make a practice of answering union troubles, but state if you were competent you would have passed the examination. I cannot answer for the branch.

I have been informed by the other that initiation fee and dues must be paid before examination. If you don't care to wait for re-examination your money will be refunded immediately. About the city part your card reads: (This is not a certificate of ability to show a good picture.) This is what Union No. 1 wants to guarantee to exhibitors, and that is the reason you must prove your ability to them.

Editor Trouble Box.

Dear Sir:—I am running in an out of town place far from any place which carries supplies. I have Powers No. 5 machine; have only one belt, which broke the other evening, and I was forced to work take-up with one hand while I turned crank with the other. Can you tell me what to do should this occur again. F. B. G.

Westminster Road, Vancouver, British Columbia.

F. B. G., Vancouver, B. C.

To the brother I will state I am proud and very glad at this time to hear from far off British Columbia, and advise you, should you ever be placed in the same position again, take your old belt, though it may be too small to put on in the regular fashion, take out the twist, put your belt on straight and your take-up will be reversed and you will have no further trouble.

NOTICE

Send in your Question to The Question Box, care M. P. News, 30 West Thirteenth street, New York City.

MANUFACTURERS' NOTES

According to the Philadelphia, Pa., North American, Lillian Russell and her husband, Alexander P. Moore, visited the Lubin studio recently, and the camera clicked off several hundred feet of Lillian while she went through an impromptu pantomime.

* * * *

E. Hesser, of Kinemacolor, left Wednesday for a week in Chicago.

* * * *

The Atlantic Transport liner Minnehaha, arriving Tuesday from London, brought back a portion of the Edison Stock Company, who have been sojourning in England for the purpose of producing English subjects with the genuine English atmosphere. According to one of the New York daily papers they brought back with them some 100,000 feet of English scenery.

* * * *

The Selig Polyscope Company acted as host at their mammoth plant on the northwest side of Chicago during the forenoon of Wednesday, October 16, to nearly seven hundred members who were attending the seventh annual convention of the American Meat Packers' Association in the city. The visiting body made their trip to the plant in some hundred and fifty automobiles with pennants flying and banners waving. At 11 o'clock, as the packers arrived at the Selig plant, a moving picture was made by the Selig cameras of their approach; two hours later this same picture was exhibited to the meat barons at their banquet at the Rienzi Cafe. The packers expressed themselves as delighted at the wonderful knowledge gained by the trip through the Selig institution, and each and everyone will undoubtedly be an enthusiastic follower of Selig pictures in the future.

* * * *

Thomas A. Edison returned to his home in West Orange, N. J., on Tuesday, after attending the funeral of Mrs. Lewis Miller, the mother of Mrs. Edison, in Akron, Ohio.

THE AMERICAN TOBACCO COMPANY

On another page of this issue will be found an advertisement relating to a colossal scheme by the American Tobacco Company giving to the moving picture theatres half a million dollars a year. Their scheme seems very feasible to all cigarette smokers. It is to introduce their Tokio Cigarettes, and in each package will be found a coupon, ten of which are redeemable for a five-cent admission, twenty for a ten-cent. Any moving picture house accepting these coupons can get them redeemed at the office of the American Tobacco Company when they total up the value for less than $5.00, or any tobacconist will also redeem these coupons for any value less than $5.00. Above $5.00 the Company gives an additional five per cent on the face value of the coupons. It certainly is an interesting form of advertising and one that will be watched with keen interest by other firms.

POWER'S CAMERAGRAPH LATEST INSTALLATION

Power's Cameragraph No 6A has been selected for use in the public schools at Anderson, Ind., and at the Laboratory of Hygiene at Burlington, Vt.

GAUMONT ENTERPRISE

J. Roy Hunt, a motion picture camera operator, employed by the Gaumont Company, left New York Saturday, October 19, on the Hamburg-American liner Cleveland, and before returning to the home office will have put a girdle around the world. This journey will occupy a period of several months. Most of the time will be spent in China and Japan although stops of considerable duration will be made in India, Ceylon and the Straits settlement.

This around-the-world film will be shown largely on the Gaumont Weekly and the Gaumont Company's new release, the Saturday "Great Events" film.

Another Gaumont operator will sail from Galveston on the 19th for Central America, where he will remain for several weeks, covering native life and industries of the Latin republics north of Panama and South of Mexico.

NOTES OF THE WEEK

It is announced that the University of Pennsylvania will send, some time during the month of October, an expedition to the upper Amazon River to obtain information concerning the life and industries of the inhabitants in the jungles near the source of the river. The expedition will be in charge of Algot Lange, who spent two years exploring the tributaries of the Amazon. Moving picture cameras will be carried to record the customs, arts and industries of the Indians who live in the almost unexplored country, and phonographs will be used to record their songs, speech and religious ceremonies.

Systematic studies will be made by members of the expedition of the native languages, religious and social systems and decorative arts. The collection will be placed in the museum at the University of Pennsylvania.

* * * *

The Japanese Commissioners to the Panama-Pacific International Exposition, Haruki Yamawaki, Goichi Takeda and Yoshikatsu Katayama, who left San Francisco, Cal., on Saturday, September 21st, en route for Japan, after selecting a site for their building at the Exposition, took with them moving pictures of the site selecting ceremonies to be shown to the Emperor and the people of Japan.

* * * *

The "movies" will assist the National Mouth Hygiene Association in an educational campaign in Toledo and other cities for better teeth, improved general health and increased efficiency of public school children.

With a view to establishing in this city a free dental clinic and free dental inspection in the schools, similar to the German system, the Toledo Dental Association will have exhibited in several of the local moving picture shows a film picturing the trouble that toothache made in an hour in the Jones family. Serio-comic situations shown are followed on the film by others showing in detail how it is proposed to carry on the school dental inspection, how defective teeth of children of parents in poor circumstances will be treated at the free clinic, and how a dental nurse will give instructions and see that the orders of the inspecting dentists are enforced.

* * * *

Motion picture men who advertise five pictures for five cents can no longer dupe the public, according to a resolution adopted by the Dayton, Ohio, Exhibitors' League. In the future the exhibitor will advertise the number of reels he has to show and not the number of pictures. There are certain showmen, according to League members, that demand there be honesty and fair dealing in the business, who have been taking in the people and injuring the business of those showmen who try to conduct a legitimate business by the use of legitimate methods. Often there are two or more pictures on a reel. The average exhibitor gives his patrons three reels to a show. But unscrupulous showmen, according to the Dayton League, have not advertised the number of reels they show, but the number of pictures. If they have two split reels for the day, they advertise a programme of four pictures. Vaudeville features are being eliminated not only in Ohio moving picture theatres, but in many other states in the Middle West.

* * * *

Frederick P. Fox is building a house at Shippan Point, near Stamford, Conn., for his own occupancy. He is going to have a theatre in the house in which he will show motion pictures. He proposes to change the pictures twice a week so the innovation may not lose its charm. The moving pictures as a solution of the country life problem in winter, came to him last year, shortly after he moved back to New York. He went to see the "movies" several times a week. They were both interesting and amusing, and since they were part of his winter amusement in the city he could not see why they should not be adapted to country life. So when he came to building his own house up at Shippan Point he decided to have a moving picture theatre in it.

The theatre takes in one end of the house and measures 700 square feet. It is 20 feet wide, about 35 feet long and two stories high, extending from the basement up to the second floor. At one end of the big room is a stage the width of the room and running back 10 feet. The stage may be entered from the outside through a glass door. This door, or rather a series of doors, reaches from the ground to the second story. When the movies are being shown the light from these doors is shut out by shades and folding shutters. The stage, which is a continuation of an inside porch, is also to serve as a conservatory. It is for this reason that the two stories of glass doors were installed. When used as a conservatory the stage may be shut off from the rest of the theatre by accordion doors of mission finished oak extending to the ceiling.

The dining room, which is on the first floor, is carried out a few feet over the theatre floor in the shape of a theatre box, so that the pictures may be enjoyed by guests while at dinner.

MR. THOMAS H. INCE

General Western Manager of the New York Motion Picture Company

Mr. Ince is also vice-president of the Broncho Film Company, producers of the Broncho brand of films, made by the same producer and associates as the formerly original Bison 101 Ranch pictures. Mr. Ince stated to our representative: "You yourself probably know by this time that the trouble with the Universal has been settled, and that the New York Motion Picture Company will not make any more Bison brand of pictures. I want this understood by the gentlemen of the trade, so that in future I will in no way be known or affiliated with the Universal Bison pictures—such original Bison 101 negatives as the company now have on hand, will, I understand, be released under either the trade-mark of Broncho, or the new trade-mark Kaybee, the latter of which is an abbreviated combination of Kessel, Baumann and Balshofer." In this connection Mr. Ince is still personally producing, and directing four other directors, who are assisting him in the work. In the future no single-reel Westerners are to be produced by this company. They are now making two and three-reel pictures exclusively. This naturally alters their story market. They are now in the market for two-reel Western and split reel dramatic comedies for the use of Mr. Mack Sennett's company. Other types of stories they will be unable to consider. Mr Ince called attention to the fact that they are paying a minimum of $50.00 for two-reel stories—single and split reel dramatic comedies accordingly. This statement of scenario prices is no press agent yarn, but is backed by the authority of the officers of the company and is advertised by them in their weekly notice of releases in your own estimable magazine and other publications devoted to the interests of the trade.

A WOMAN ALONE
Majestic release October 29.

Manufacturers' Synopses of Films

GAUMONT

ZOOLOGICAL SPECIMENS OF THE POND (Oct. 31).—This is a scientific exposition of how the under-water world lives, showing the family affairs of the denizens of the aquatic world. It shows how they have to fight their way through legions of hungry enemies, how they make and wear armor that will render them teeth-proof, how these watery deeps are even more lawless than the streets of New York. It is sugar-coated instruction that a person can take without making a wry face. It is a scientific film, lacking dryness and giving most interesting views of wet objects.

BRUGES, THE VENICE OF THE NORTH.—This film treats of the island city whose pretty canals and deep azure of its skies rival the queen of the Mediterranean.

Both of these films are hand-colored.

CUPID'S LOTTERY (Nov. 5).—A young department store clerk, successful in hooking winners, gains a prize of five thousand dollars from a lottery contest. He obtains a ten-day leave of absence from his employer in order to spend his honanza with a view of seeing, hearing and feeling high life in all its highness. In the course of his prodigality he meets, enamours and becomes enamoured with the daughter of a wealthy manufacturer. His natural graces of deportment enable him to carry on his masquerade successfully. When he discovers that his money is exhausted he writes to his new love and tells her that he cannot call upon her any more but that if she wishes to know the reason, he can be found in a certain store between the conventional hours. Accompanied by her father she goes to the store to unravel the mystery, where they find our hero handling the yardstick in the most approved style. They do not hold any grudge against him for his erstwhile disguise and later invite him to their home as though he were still a Prince of Pilsen. The girl's father has a liking for the young fellow and, wishing to indulge his daughter's weekness for him, accepts him as a son-in-law, and thereupon the business of weddjng bells, old shoes, rice and honeymoons.

LUBIN

A SUBSTITUTE HEIRESS (Nov. 5).—James Stillman, a young Western millionaire, calls upon his New York broker, Arnold Winchester, who invites nim to his country home over the week end. As they are about to leave the office Winchester receives a telegram which prevents carrying out the plan. However, he sends Stillman to his country home alone and sends a telegram to his daughter Emily to entertain him. Emily receives the telegram just as she is about to leave on a short automobile trip with her fiance, William Chase, and a couple of friends. They are all greatly disappointed until Chase suggests dressing Emily's pretty maid, Ruth, in Emily's clothes and letting her play hostess during Emily's absence. The plan is enthusiastically adopted and Ruth is left to entertain Stillman. Stillman arrives and Ruth acts as hostess. They are greatly impressed with each other and hefore Stillman leaves they fall in love. Ruth is left very unhappy, because she believes her love for Stillman is hopeless in view of her station, and Stillman is hrought to earth with a thud soon after when he receives an invitation to Emily Winchester's wedding. He goes to the church and is astonished to find a strange young lady being married as Emily Winchester. He follows the bridal party out of church in a daze, unahle to uderstand the situation. Emily's father sees him and, noticing that there is no recognition hetween him and Emily, asks her if she does not remember Mr. Stillman, whom she entertained at the country home. Emily comprehends and tearfully confesses the deception. Stillman hears that the girl he wants is at the country home and not out of reach, and he does not wait to hear any more. He enthusiastically pumps the hands of the astonished hridal party and rushes off to the Winchester country home. He finds Ruth and, carried away hy his spirits, grahs the astonished young lady in his arms and kisses her. She backs away frightened, but he regains his senses and explains the situation to her, how miserable he has been and how happy to learn that she was not Emily, and asks her to marry him. Ruth's dream comes true and hoth are happy.

THE SHERIFF'S MISTAKE (Nov. 7).—Nellie, the daughter of Thos. Bassett, a ranchman, is sent to the village post-office to get the mail. On her way she crosses a creek and comes face to face with a handsome stranger who has just finished watering his horse. He asks her to direct him to Village View. After receiving the desired information he thanks her and rides away. Nellie proceeds to the post-affice and learns that the stage coach has been held up by a lone bandit. The description tallies with that of the stranger. She gives the matter no further thought until arriving at home with a letter for her father which tells him the foreclosure proceedings are about to be instituted against the property for the sum of $850. Quickly her thoughts revert to the stranger. If a reward is offered she might be able to capture him, receive the reward, and the mortgage could be paid. She tells her father of her plan and both ride to the village in time to see the sheriff and posse start in search of the handit and to see the reward of $1000 posted. She persuades her father to go with her, and together they begin a search of the valley. They follow the trail taken by the supposed outlaw and finally come upon him as the sheriff's posse is passing on a nearhy trail. Two shots fired hy Nellie hring them to the scene and the supposed outlaw is locked up in the village jail. The stranger's protests of innocence struck the breast of Nellie. She determined to sacrifice the reward and help the stranger escape. She rides hack to the jail. He tells her of his lost credentials, a letter that will clear him in the eyes of all. She goes over the trail again in search of the missing document and finally finds it. She also finds the cave of the much-wanted handit. The letter proves to the sheriff that the stranger is a U. S. Secret Service agent. Nellie leads them all to the cave of the handit. He is captured and placed in the hands of the posse. Nellie is assured of the reward and the stranger puts his handcuffs on the pretty ranchman's daughter and makes her his prisoner for life.

AMERICAN

MAIDEN AND MEN (Nov. 4).—A heautifully told story, depicting the evil influence of cheap, trashy novels. Much has been said and written about the evil influence of unwholesome pictures; there is no gainsaying the fact that some literature is not fit to he read hy any one, hut that is no reason why all literature should be condemned, and it will be conclusive that it would be equally unjust to condemn all pictures.

The mind of a child comes to us a perfect hlank, and upon it may he engraved the outline of a nohle character, hut it is equally susceptihle to evil influences. The mind of the child possesses certain inherent qualities which can he developed hy careful training or which lie dormant indefinitely and, perhaps, can never be discovered. The minds of children vary ahout as much as does blank paper, which might he suitahle only for use as scratch paper or a grade well adapted for an autographed de luxe edition of a great parchment.

In the film "Maiden and Men," the principal character is Lola Roland, the only child and sole companion of her aged father in the fastnesses of the hills. Into her hands falls a novel, and the flowery language of the author paints for her hungry soul an ideal that makes her yearn to leave her home. She deserts her father, the nooks and lanes that have become distasteful to her, to seek her ideal of man in the world that has been painted beautiful to her unsophisticated mentality. She lacked the power of discrimination; to her everything new was good. It was a delight to her soul because it was different—until one day came the awakening, the cruel realization that "all is not gold that glitters," the hitter truth that the nooks and lanes of her father's home were Eden to her, the furrowed face of her aged father was the most heautiful to her, because it was true and kind and faithful. Sadder, but wiser, she returned to her aged parent and there finds comfort and joy, her misguided impressions set right by the value of her experience. A strong lesson in psychology.

ECLIPSE—George Kleine

A RACE FOR HONOR (Oct. 30).—Charles Burgess, the proprietor of a large garage, receives a letter from a patron claiming to have left a purse containing $8,000 in one of the cars the evening hefore.

The next day Mr. Gordon, the unfortunate customer, calls for his wallet, hut the money cannot he found. Finger prints and the testimony of the watchman throw suspicion upon Frank, an engineer employed in the establishment, and matters look very grave for the young man, much to the grief of Lucy Burgess, who is secretly in love with him.

Suddenly she remembers that she saw her father enter the garage the night hefore and search several of the cars. Her suspicions are immediately aroused, much as she dislikes to direct them against her parent. Later, seeing her father ride out of the yard in great haste, she feels certain that he is seeking to escape justice. Without hesitation, the courageous girl quickly explains the situation to her sweetheart, and together they start in pursuit in another and swifter car.

The two cars race along at a tremendous speed for many miles, until, finally, when the fugitive is obliged to stop for repairs, the pursuers easily overtake him.

Although furious at first, the older Burgess finally yields to his daughter's earnest pleading and agrees to return the money, therehy saving them all from disgrace.

EDISON

BRINGING HOME THE PUP (Oct. 29).—To bring home a pup against all kinds of odds is laughahle to everyhody except the man who undertakes the task. In this little comedy Mr. and Mrs. Pipp and their small son, Willie, are spending their vacation in the country. Willie Pipp acquires a cute little pup hy trading his watch for it, very much against the wishes of his disgruntled father, who dislikes dogs, but Mrs. Pipp, who runs things, declares her haby boy shall have the pup at any cost and trouble begins to brew. Then difficulties with the dog go from had to worse. The first real trouhle begins when they miss their train to the city on account of the dog. This starts a quarrel which the angry Mr. Pipp seeks to terminate by throwing the pup into the river, exclaiming, "To the dogs with the pup." Little Willie Pipp, not realizing the danger of deep water, jumps in to rescue his little pup. Old Pipp dives in to rescue his litle Pipp and Mrs. Pipp screams for help. They are finally dried out and ready to start again for home, none the worse for their unexpected hath. They succeed in bringing the dog to the city, where more trouble awaits them. No dogs are allowed on the street cars and consequently they have to walk home. In trudging through the park they get into an argument with a policeman on account of the pup, and finally, upon reaching home, the janitor refuses to allow them to enter with the dog, hut Mrs. Pipp soon overrules his ohjections by crossing his palm with silver.

At last the pup is safely installed in their home and all is peace and quiet. There is a final view of little Willie simultaneously saying his prayers and hugging the pup.

COPPER MINES AT BINGHAM, UTAH (Oct. 30).—Bingham, Utah. Ever been there? No? Well, well. Here is a surprise for you. You haven't seen the real West until you have visited this, the largest copper mine in the world, where one company alone has a weekly salary list of Four Hundred Thousand Dollars and a modest yearly income of Twenty-seven Million Dollars. Never been in the city of Bingham, which has the proud distinction of heing six miles long and sixty feet wide? Then just keep your eyes on the motion picture screen and see how they tear

down the mountain and also tear it up, digging and blasting it and carrying it away in cars.

Next to the Panama Canal this is the largest engineering operation in the world. Witness twenty-two railroad tracks, one above the other, view the aerial tram carrying hundreds of buckets of gold, silver and copper up over your heads. One might literally say:

Gold to the right of you,
Silver to the left of you,
Copper above you,
While all the valley thundered.

Blast after blast rock the mountain at high noon. Men hurry for shelter when the shrill whistles send forth their warning from mountain peak to rocky pit. Huge steam shovels grasp gold and copper hesprinkled Mother Earth within their iron jaws and lift her roughly into little cars which rush and rock around the mountainsides and then lay their precious hurden down at the smoke-dimmed roaring furnace mouth. Night and day this gigantic toil goes on.

On the same reel:

A SUFFRAGETTE IN SPITE OF HIMSELF.—This is a comedy huilt around a suhject which is at present the chief one of the day in England and hardly less important in this country. How a thoroughly respectahle British householder, hitterly opposed to woman's suffrage, hecomes apparently a violent advocate of the cause, the difficulties this gets him into, finally leading to his arrest, his forcihle rescue hy a band of suffragettes who helieve him their champion, his final arrival home in a torn and dilapidated condition hefore his astonished wife and, ahove all, how the fatal "votes for women" confronts him at the end—all these make the fun fast and furious. It can well he imagined that in such capahle hands the leading parts leave nothing to he desired.

The picture is entirely played in London and the appropriate street hackgrounds (including the famous Trafalgar Square) add greatly to its value.

RELIANCE

A BROTHER'S REQUITAL (Nov. 6).—Hector Gray promises his dying mother that he will always he good to her favorite son, Jim. Jim is inclined to he rather wild, hut despite this fact Hector takes him into husiness and they hecome partners. Jim is engaged to a heautiful girl, Edith. Hector meets her and immediately loses his heart to her. Knowing she is Jim's fiancee he loyally conceals his feelings. He gives Jim the company's funds, hidding him deposit them. On his way to the vaults Jim meets some of his old companions and loses the entire amount. Returning home he confesses this to Hector, who, instead of turning upon the penitent hoy, forgives him. He tells Jim that Edith must never know. She must think that he, Hector, was to hlame, and he will go to Australia and take up his life among strangers. But when Jim sees Edith he breaks down and tells her the whole story. He soon realizes that Edith loves Hector just as Hector loves her. Realizing his own unworthiness he brings them together and insists upon taking all the blame and goes to Australia in Hector's place.

BEDELIA AND THE NEWLYWEDS (Nov. 9).—Anna and Jim, a newly married couple, engage Bedelia to cook for them in their new home. She promises to arrive hright and early, and they get everything ready for her. But she does not put in an appearance until late. And when she does arrive she insists upon heing shown to her room and given time to change her gown. Returning to the kitchen she refuses to do any work except hossing, and she makes Anna and Jim wait upon her. She gives Anna a dish of onions to peel and this makes the pretty little hride cry. When they do not work quickly enough to suit her she covers them with flour and dough and chases them out of the kitchen. They change their clothes and sit down in the dining room, expecting a nice meal. But Bedelia's sweetheart, the policeman, has called, and she forgets all ahout her cooking while she entertains him lavishly to the best in the house, and the newlyweds are almost fainting with hunger in the next room. Finally she remembers them and, loading an immense tray with food she starts to the dining room. She is greeted with great joy, hut as she crosses the threshhold she catches her foot in the carpet and the whole dinner is flung at the feet of the hungry pair. Jim grahs his hat and, taking his wife by the arm, goes off to have their first dinner at Childs.

SPECIAL 3 AND 1 SHEET POSTERS

SPECIAL 3 AND 1 SHEET POSTERS

HERE IT IS
A STARTLING TWO REEL FEATURE
MEN WHO DARE
RELEASED WEDNESDAY, OCTOBER 30TH

RELIANCE

COMING COMING COMING
WEDNESDAY, OCTOBER 30TH, 1912
MEN WHO DARE

SPECIAL 3 AND 1 SHEET POSTERS

SPECIAL 3 AND 1 SHEET POSTERS

COMET

THE JEALOUS WIFE (Nov. 2).—Mrs. Mary Stone is a jealous woman. She is the wife of John Stone, a young and prosperous husiness man, and has every reason in the world to he happy and contented. She has a sweet hahy, a comfortahle home and her hushand just idolizes her. But her suspicion regarding her husband's faithfulness is the only cloud on their domestic horizon. With such a suspicion it is only natural that when a gossiping neighhor comes to her and tells her that her hushand has heen seen out driving with another woman Mrs. Stone helieves that her hushand is untrue. To cement the helief Mrs. Stone has received an anonymous letter to the effect that John is a had and wicked hushand and that he ought to be watched. So Mrs. Stone employs a private detective to shadow him and he reports that he was automohile driving with a strange woman and that the pair visited a jewelry store where Mr. Stone ordered an expensive diamond necklace which the woman tried on and which John eventually purchased for the sum of $2,000. This is the last straw, and the wife decides that it is hest to act. So she leaves her home and goes to her mother. Prior to her departure she has left a note in which she tells him all. When her mother sees her she is at first astonished. Mary reveals the reason of her visit and her mother hursts into laughter. "Why, my dear child," she says, "John is the truest and hest hushand in the world. I was the woman he was out with and the necklace he ordered was for you." At this crisis John enters and much-abashed Mrs. Stone asks to he forgiven, promising at the same time to curh her jealousy.

ECLAIR

FOILING A FORTUNE HUNTER (Nov. 7).—Charles Highby discovers that his daughter is ahout to elope with a strange young man who has heen meeting her in secret. Highby has planned for her to wed Jack Spencer, the junior partner in his husiness, hut instead of hecoming immediately angry, he takes things in his usual calm way and sets ahout an investigation of the new lover, Count Frizelli.

Finding him to he a criminal and a fortune hunter, Highby decides that the hest way to cure his daughter of the infatuation would he to show her his desperate plans, and give her a glimpse of his true character at the same time.

Taking Jack Spencer into his confidence, he arranges for him to take the chauffeur's place during the elopement. Spencer contrives to make DeForrest angry and he shows his true nature throughout most of the ride. The girl is to he hrought to the altar hy threatening her with a pistol.

At the church Highby confronts them, the frightened girl falls into his arms, seeking to he taken home. Frizelli tries to shoot, hut Spencer disarms him. The evidence against him is produced and the hogus count, thoroughly frightened, runs away.

On the same reel:

WHAT DAD DID.—Father, three heautiful daughters and a cook, also four young men, succeed in making this a very amusing comedy.

Father desires to smoke his pipe hut the daughters object, as they are expecting their sweethearts and don't wish to have the odor of the pipe in the room.

Father makes room for his daughters' young men, hut when the cook's sweetheart objects to his heing in the kitchen that is the last straw and father goes on the warpath, and at the end is comfortahly seated in the parlor, very contentedly smoking his pipe.

THE BUSY BEE (Nov. 8).—This film most entertainingly depicts the picturesque industry of apiculture or hee cultivation.

It shows men's ingenuity in furnishing and decoying the hee into a home of its own which is known as a hive or hive-house.

The perfection of these hives is as essential as would he the building of a mansion for a multimillionaire, for hees are workers, and like all real workers, they demand system and facility. So it is necessary to prepare the waxen foundation for the hee's home, or comh, to use the proper word, in a lahoratory. All of which is shown in its various evolutions.

Then are shown the hees at work in their hive, each striving in competition with the others in other separate cells. The Queen Bee is seen and described hy careful suh-titling.

The artifice of hee swarming is carefully portrayed and then is shown the clever manipulations hy which the honey is collected, still leaving the hee his house and structure, in which he will again faithfully perform the same labors in the season to come.

On the same reel:

FUNNICUS' HUNTING EXPLOITS.—Funnicus is hunting, while at his home many of his friends await his coming very impatiently. Suddenly he makes his appearance, his gamebag full—of newspapers. He tells his friends that he actually disdains small game, and to illustrate the story of his wondrous adventures, turns the house topsy-turvy. His wife, alarmed, advises him to go to hed and calm his excited brain.

Nightmares disturh his sleep. He finds himself in Africa, traveling on camel, accompanied by many guides. He arrives at an Arah's camp and jests with the Arahian maidens, who, for revenge, put out his fires in the forest the following night. The fires out, the wild heasts arrive, and he just has time to climh a tree, where he is out of reach of two hig lions, who wait for him at the foot of the tree.

Our great hunter courageously risks his life hy descending from the tree. He tries to strangle the lion hut suddenly awakens and finds himself clutching at his wife's throat.

GOLDEN HAIR (Nov. 10).—Ethel is a pretty milliner. Jack, who is employed in the neighhorhood, is quite in love with pretty Ethel. The two young people become hetrothed.

What gives a strange beauty to Ethel is her wonderful hair. One day while delivering a hat to a wealthy customer, the lady asks her to try the hat on and marvels at Ethel's golden tresses. She offers to buy it, hut, of course,

Ethel refuses, even though offered quite a sum.

Jack receives a letter from his father that he is coming to see him and that he brings good news. Jack is perplexed at the letter and tells Ethel that he will marry her if his father will allow or not.

The proposition the father had to make was to offer his son to the daughter of one of his neighbors, who had a big dowry. He even showed a photograph of the girl to Jack, but instead of answering his father, he went to fetch Ethel and then present her as being his betrothed.

The old peasant found the young girl all right, but his first question was, "How much dowry does she bring." The negative answer he received displeased him, and he refused to allow his son to marry a girl who does not bring a marriage settlement.

When Ethel reached home an idea crossed her mind. She might be able to get the dowry imposed by Jack's father. She knows the lady who offered to buy her hair and goes to her and tells her she consents to sell it. She has received the money and the hairdresser is on the point of cutting the hair when Jack comes in, just in time to prevent her from making the sacrifice. He explains all to the lady, who let Ethel have the money, and Jack and Ethel were married.

On the same reel:

CONSTANTINOPLE.—Showing many interesting and instructive bits of the life and industry of the Turkish capital.

MILANO

A TRAGIC WEDDING (Nov. 2).—Guy Firning, a clever and successful young fellow, is sent to South America to look after the interests of his uncle.

This uncle has a young and beautiful daughter, Renata, with whom the nephew is in love. There is an understanding between the uncle and his nephew, that if Guy is able to place his uncle's business on a satisfactory and profitable footing, he is to receive Renata's hand in marriage.

But Renata does not know this and has placed her affections in the keeping of Jules, a poor clerk.

Guy has been sending satisfactory reports to his uncle at regular intervals and is looking forward to his return home in a short time. At last he writes his uncle that his business affairs are satisfactorily arranged and that he is leaving for home to claim his bride.

It is at this unfortunate time that Renata tells her father of her love for Jules, and he informs her of the arrangement he has made with her cousin Guy, who is on his way to claim her as his bride. Her tears and pleading are of no avail, her father explaining that if if were not for the faithfulness and hard work of Guy they would now be penniless.

Renata, realizing that this is the only means her father has of ever repaying Guy's loyalty, as a dutiful daughter acquiesces to the marriage.

Upon Guy's arrival, the wedding day is announced and Renata manages to arrange an interview with her sweetheart, to explain everything and to say good-bye forever.

The wedding day dawns and Renata is married to the man who loves her, but whose love she cannot return. After the ceremony the guests offer their congratulations to the young couple and, during the confusion, Jules manages to speak to Renata and hand her a note, in which he tells her that he understands the sacrifice she is making and requesting her to destroy his letters, so as not to compromise her future happiness. Upon seeing her husband approaching, Renata hastily hides the note in her corsage, laughs and tries to appear happy.

Guy has arranged to make the honeymoon trip touring through Europe in an automobile, and as the time arrives for their departure, approaches his bride to announce the fact. Leaving the reception hall to prepare for her journey she unconsciously drops the note Jules has passed to her, and her husband, noticing it, picks it up.

His anguish at realizing that he has been accepted as a husband through filial duty and not for love, as he supposed, is pitiful to observe, and anxious to convince himself that he is not mistaken, searches his bride's writing desk and finds the letters Jules had cautioned his sweetheart to destroy.

These letters were innocent epistles in themselves, but conclusively established the fact that Renata loved Jules sincerely.

Insane with jealousy and unrequited love, Guy has difficulty in hiding his condition when approached by his new father-in-law, who urges him to hasten and prepare for his departure with his young bride.

The young couple finally depart in their automobile amid the laughter and congratulations of the guests, who little realize the anguish of these two weary souls.

After driving a few miles, the young husband on a pretext dismisses the chauffeur and drives the car himself. Suddenly resolved to be revenged, Guy drives the machine at the highest possible speed, and when his young wife tries to restrain him, he turns on her with the fury of a maniac and shouts at her that he knows all.

"I can never have you in life, I will have you in death," he cries, and divulges his intention of driving the auto over the high cliffs they are approaching. A desperate struggle by the young bride to prevent her now insane husband from accomplishing his purpose is of no avail.

The madman, in his frenzied strength, subdues the weak woman by his side and speeds the auto over the brink to destruction and death.

The bodies of the two unfortunates are found and all but one attribute the result to an accident.

Jules alone knows that these young lives have been sacrificed to the old French maxim: "Obey thy parents."

NESTOR

MAKING A MAN OF HER (Nov. 1).—The Bar B Ranch is up against it good and hard. Three cooks in succession have left and each cook has taken a susceptible cowboy home with her. The volunteer cooks are a dismal failure and dyspepsia is freely mixed with nasty looks. The ranchman puts down his foot, a number twelve at that: no more women cooks for the Bar B.

The employment agency at the nearest town offers sixty dollars and found for a cook. Emily is young and sweet and awfully hard up. She applies, but is informed that her sex is against her. Passing a second-hand store she resolves that a little thing like that shall not interfere with sixty a month and "found," so she buys a perfectly charming cowboy outfit, dons it, tucks her hair under a cap, returns to the agency and gets the job.

They promise well and Emily's biscuits are dreams in flour and butter. The boss is so pleased with a sample taste that he insists upon Emily joining him with one of his best and blackest cigars. She does so, and experiences the worst symptoms of seasickness.

The rancher's daughter and her chum come to the ranch and all the boys straightway fall in love with them. The girls fall in love with that "pretty boy cook," and when they insist upon visiting the kitchen with the untruthful assertion that they want to make candy the boys look black, and when one of their number takes a peep through the kitchen door and sees the upstart cook in the soothing arms of the two girls their wrath breaks loose and there are rocks ahead for Emily. They do not know, of course, that she has cut her finger and that the sight of blood has caused her to faint or that the girls have sought to give her air and that it has been necessary for Emily to confess. Instead, she begs the girls to keep her secret, and they do.

Emily runs the gauntlet and is finally forced to don the boxing gloves. The boys are astonished when the cook weeps on the daughter's shoulder when she receives a tap on the nose, and they look at their boots and melt away when she takes her cap off and her hair falls down and she gives them a brief but sufficient idea of how she regards them. Jim, with a horror for boy-baiting, has held aloof, and he and Emily keep up the old ranch traditions and get married.

This time the rancher secures the services of a tall lady weighing some 290 pounds. She is as black as the ace of spades and not at all desirable, therefore the epidemic of too many cooks is stayed and the broth is good.

THE COWBOY GUARDIANS (Oct. 29).—A pioneer caravan is attacked by Indians, who greatly outnumber the palefaces. The whole party is massacred, with the exception of a year and one-half-old baby, who, being hidden by its mother, escapes detection.

Whitey is a big, bashfuly cowpuncher, who secretly worships at the shrine of the only eligible woman in camp, a buxom widow, fair, fat and forty. She, in her turn, has made up her mind to overcome Whitey's bashfulness and make him an adoring No. 2.

Whitey is among the cowboys who find the baby. They take it back to camp and resolve to adopt it. The experiment is not altogether successful, for all the boys want to monopolize the babe's attention. They draw lots as to who shall be the child's father, and Whitey wins.

So far so good, but the other boys come to the conclusion that the baby should have a mother, and they bring the widow and Whitey together and congratulate themselves upon a marvelous stroke of diplomacy. The marriage takes place and all is merry as a marriage bell when the smiling baby is placed in Mrs. Whitey's arms. She is interested and asks whose baby it is. The cowboys tactfully tell her it is Whitey's and therefore hers.

Three hundred and thirty pounds of grief-stricken and horrified avoirdupois fall in a faint, which turns to joy when the situation is properly explained.

GEM

THE OLD DOLL MAKER (Oct. 29).—Claude Petreaux is an old doll maker of Nantes, who loves his calling only next to his daughter Lucille, who is the apple of his eye. He has an apprentice, Villon by name, a worthless man, who also loves Lucille. The young folks wish to marry, but Claude denies his permission, believing that the match would bring nothing but unhappiness to them both. Villon persuades Lucille to elope. The old man is broken down with grief and swears that she will never darken his door again; he therefore gives himself up to his beloved calling with even more assiduity than ever in order to forget.

Five years pass. In a distant city the young

MAJESTIC

THE GREATEST PHOTOPLAY TRIUMPH OF THE YEAR

"A WOMAN ALONE"

TUESDAY————A MASTERFUL DRAMATIC PRODUCTION————OCT. 29TH

—LATER OFFERINGS—

Nov. 3—"Weary's Revenge"

Nov. 5—"Cupid on the Job" and "A Day On the Battleship Florida"

Nov. 10—"The Deacon's Shoes" and "His Cook Lady"

Nov. 12—"Dick and Daisy"

The Majestic Motion Picture Co., 540 West 21st Street, New York City

HELLO TOLEDO!

3700 SEATS and S. R. O.

IF YOU HAVE ANY DOUBT ABOUT THE DRAWING POWER OF FILM SUPPLY CO. FILMS

READ THIS LETTER

NEW COLISEUM THEATRE
ASHLAND AVE.

Toledo, O.

Dear Sirs:—

I wish to compliment you on the service you are furnishing the Coliseum, which is the largest Picture Theatre in the U. S., seating 3700. There are thirty to sixty autos in front of the house each night. **We show moving pictures only.**

Can assure you the Film Supply Co.'s program is the strongest aggregation of manufacturers ever offered an exhibitor.

Signed, W. FOSTER, Mgr.,
New Coliseum Theatre.

LET US HOOK *YOU* UP TO A LIVE OFFICE

WE HAVE AGENTS IN EVERY LOCALITY

10 REPUTED COMPANIES | **21** REELS WEEKLY | **35** RENTING AGENTS

Film Supply Co. of America

133-135 West 44th St. NEW YORK

people are struggling to make a living. As a doll maker Villon has not achieved success, and he has already begun to descend the steep roads of dissipation.

A little girl, now four years old, has been born to them and is something of an invalid.

In the meantime the old doll maker is beginning to feel that age is getting the better of his efforts and, notwithstanding his fixed determination not to see Lucille again, he begins to long for her presence.

Things have reached an acute stage with the young family. The little girl, while out playing, has befriended a homeless dog and brings him home to the already half-starved household. Villon, in drunken anger at having another mouth to feed, kicks the dog brutally and would put him out of doors, but the little girl takes the dog in her arms and pleads that it may be kept. In this she receives the support of her mother, who has long since grown tired of her recreant husband. In rage he vows that he will never feed them and leaves them to shift for themselves.

The old man, in the meantime, feels that death is near, which increases his longing for a sight of Lucille.

By laborious efforts she paints a miniature of the baby and sends it to her father. He receives this miniature. Sitting in his lonely room he gazes at the childlike face shown in the miniature, which he places on the wall, until his dim old eyes seem to see in it the lineaments af Lucille. He starts up to take it in his arms when the vision disappears.

A sudden resolve takes possession of him. He calls in a notary, disposes of his stock and, using the miniature as a model, he fashions with all his old-time skill a doll and dispatches it to them.

The wolf of starvation has made its appearance to Lucille and her child. She is anxiously awaiting a return to her letter. The packet with the doll arrives which she opens feverishly. The little girl is delighted with it, but the mother is keenly disappointed that no tangible help has been vouchsafed, and gives up in despair. At this time Villon returns, deeply repentant, with promises of reformation, which, womanlike, she accepts. She then tells him of her plea to her father and, to her, the unsatisfactory result. In anger he takes the doll away from the child and throws it out of the window. The little dog runs after it and the little girl sobs piteously for her new toy. The father scolds her and the mother tries in vain to give her comfort.

In the meantime the dog has found the doll in the yard and proceeds to tear it apart, the child seeing this sobs even more piteously than ever at the destruction of her plaything. The mother's heart relents and she bids Villon go and rescue it. He brings it in, in a mangled condition, when to their surprise and delight, they find the concealed money.

They return home to Claude, the old doll-maker, where all is forgiven and great happiness reigns.

THE COLLABORATORS (Oct. 30).—Dick Lemon, an enthusiastic but needy poet, is writing his masterpiece, an epic poem, which he reads to Molly Dripping, the poor servant of the house, and both are delighted with it, when Mrs. Beans, the landlady, comes in and indignantly orders Molly out, and asks the poet for the rent. He regretfully turns out his empty pockets, but points hopefully to the poem. Mrs. Beans not being of an altruistic nature, tells him as he hasn't any money he has to clear out

He proceeds to pack up. Molly is in the kitchen sobbing over the poet's misfortune. Then she remembers he has had nothing to eat. She takes some food from the cupboard, wraps it into paper, takes it to him. He is overcome with gratitude and makes her a present of his poem. An affecting parting takes place. She returns to the kitchen feeling utterly dispirited, when she comes across the rest of the paper she had wrapped the poet's food in. Her eyes happen to glance on an advertisement offering "$1,000 for four lines of poetry advertising Killem's Potted Meat." She reads it again, then takes out the poem given to her. She looks at it, gets an idea, cuts off the first verse, alters it, then hurriedly posts it.

In the meanwhile the poet is seen wandering on the railroad ties. Molly gets a letter from "The Killem Potted Meat Co.," sending her $1,000 for her poem, and offering a position as head of their advertising staff. She instantly throws up her situation, in a funny scene with Mrs. Beans, and is installed in the offices of "The Potted Meat Co.," but alas she cannot write poetry, so she cuts off another verse of the poem and alters it, much to the delight of the manager. The poet is now seen near the city reading a newspaper when he is astounded to see his poem advertising "Potted Meat" and vowing vengeance, he proceeds straight to their offices. Here he finds Molly now in deep disgrace, because the manager wants more poetry and she can't think of any. The poet enters and indignantly asks for the manager. To his utter astonishment he meets Molly there, who explains things and to help her he gets behind the screen and when the manager returns again the poetry is raining upon him, thus making a very happy ending to a very funny story.

REX

AN OLD-FASHIONED MOTHER (Nov. 3).—Silas and Aunt Chloe reside in a fishing hamlet. They receive a letter from their son inviting them to come and reside with them, announcing that he has been married several years. They are in a quandary as to the acceptance of the invitation, but finally decide to go. They make preparations for the journey and Aunt Chloe goes to the garret and takes from the rafters herbs that are hanging there, which she uses for medical purposes, and packs them in her grip. Silas takes an affecting leave of his old fishing cronies, returns home and the old couple go to the city. They are met by the son, who gives them a royal welcome, but their country airs and homespun clothes cannot be tolerated by his aristocratic wife. Arriving at the home of Charles the old couple unpack their grips and among other things Aunt Chloe produces the roots and herbs and explains they are for medical purposes, much to the anger of Louise. The young wife makes it unpleasant for the parents of her husband, much to their sorrow and the humiliation of Charles. Dorothy becomes seriously ill and Aunt Chloe wishes to administer her home remedies but Louise is disgusted and forbids it. The child grows worse and Aunt Chloe takes her roots and herbs to the

EXHIBITORS
WE THANK YOU

For Your Overwhelming Response to Our Film Service Announcements

SO MANY CONTRACTS HAVE BEEN CLOSED

That We Are Unable to Install Service in Any More Houses at the Present Time

APPLICATIONS WILL BE CONSIDERED
IN THE ORDER OF THEIR ARRIVAL

To Insure Service in the Near Future Applications Should Be Made Without Delay to

KINEMACOLOR
FILM SERVICE
1600 BROADWAY, NEW YORK

kitchen, and in a clandestine manner, steeps them, preparing the medicine. She goes to the sick room and finds the nurse sleeping. Aunt Chloe has her medicine in a fruit jar and keeps vigil with the child and administers the medicine during the night, while the nurse sleeps. This is repeated the following night when the nurse is pleased to be relieved, and the next morning the child is much better and is discovered with her grandmother asleep. Charles comes in and notices the jar of medicine, awakens his mother and she tells him she has cured his child by her humble medicine. They leave and the mother enters and discovers the jar and the child tells her she has taken medicine out of the jar and is almost cured. In their room Silas and Aunt Chloe have decided they are not wanted by Louise and they are packing their grips to return home. Louise enters grateful that the life of her child has been saved by Aunt Chloe, and places her arms around the neck of her mother-in-law and bids them to stay on forever with her.

BIOGRAPH

THE PAINTED LADY (Oct. 24).—The elder daughter has always been her father's favorite because of her strict adherence to his rigid precepts. The younger daughter is rather gay and frivolous, though innocently so, and horrifies her elder sister when the latter catches her in the act of powdering and painting her face. To the mild reprimand of the elder daughter the younger exclaims, "Well, you have to do it if you want to be attractive." The strength of the assertion is proven at the church lawn festival, the younger sister being surrounded by a host of friends while the elder passes the time in almost absolute ostracism. However, a stranger appears at the festival who pretends to be attracted by the elder daughter, she, in turn, being surprised and flattered. This is for a sinister purpose, however, for the stranger is a crook. Under the pretense of affection for the girl he gains her confidence regarding her father's business affairs, and with the knowledge he has acquired, he attempts to rob the house. This attempt works disaster for himself and the girl.

KEYSTONE

MABEL'S LOVERS (Nov. 4).—Mabel has many admirers, and when she arrives at the summer resort she receives a number of proposals of marriage. Unable to decide, she determines to put the men to a test, so before going bathing she fills her stockings with unsightly bumps. When she discards her coat her unsightly limbs cause the men to beat a hasty retreat, with the exception of Black, who peeped when she made herself up. The next day when Mabel appears minus her ugly protruberances Black is the envied of all, while the men who deserted her try to get into her good graces again, but without success.

On the same reel:

AT IT AGAIN.—This film again presents Mack Sennett and Fred Mace in their famous travesty on Sherlock Holmes. Mrs. Smith (Mabel Normand) receives an anonymous letter stating that her husband is untrue to her, and she calls upon the detectives to shadow him. Smith comes home and, finding his wife away, goes out to look for her, in his shirt sleeves. Mrs. Smith points him out to the detectives, and they start on his trail.

In the meantime Larkins, a police captain, is at home with his wife, and goes out to buy some ice cream, also in his shirt sleeves. As Smith enters a house Larkin comes out, just as the detectives turn the corner, and they, thinking Larkin is Smith, follow him. When Larkin returns home his fond wife makes much of him, all of which is noted by the detectives at the window. They finally decide to arrest them, and a furious scene is raised by the indignant Larkin and his wife, but to no avail, for Larkin is dragged off. In the meantime they have notified Mrs. Smith and she is on the way to meet them with three policemen, and Smith himself comes up at the same time. When Larkin and Smith get through with the detectives they have learned the painful lesson that it does not pay for a detective to make a mistake.

BRONCHO

THE MAN THEY SCORNED (Two Reels) (Nov. 6).—This is a big military production, showing the heroism of a man and his sublime self-sacrifice after much oppression. He was a Jew, and his name was Stein, who enlisted in the army. As a raw recruit he was made the victim of rude pranks, and later on he became the butt of ridicule and derision. Hazed and insulted, scorned and derided, his life was made unbearable by the thoughtless soldiers at the post. The only ray of sunshine in his life was the sympathy of little Dolly, the Colonel's daughter, whose childish heart was touched by the abuse of the man, and whose tender little hands brushed away many a bruise from poor Stein's heart. One day, at the corral, he turned upon his tormentors and surprised all by the fury of his attack. Though fighting a score of men he held his own until the Colonel, hearing the fracas, rushed onto the scene. Everybody accused Stein of being the aggressor, and he was sent to the guardhouse. Little Dolly, with tear-stained eyes, brought Stein a bouquet of wild flowers which she had picked, and which she handed to him through the bars.

His imprisonment was ended by an outbreak of Indians, who, in tremendous numbers, were attacking the emigrants and settlers, leaving a trail of death and desolation in their wake. The soldiers, not knowing the strength of the redskins, went gallantly to the fray, but were overwhelmed by the Indians, who suddenly appeared as if by magic and sent volley after volley from behind trees, shrubbery and rocks into the ranks of the soldiers. The troop, with decimated ranks, was compelled to retreat in confusion, every man fleeing for his life. The Colonel's horse was shot down and he was pinned underneath the animal when Stein came thundering by. With a jerk of the reins that threw his horse back on its haunches he wheeled around and came to the Colonel, whom he pulled up and mounted on his horse and, leaping behind him, tried to escape. But the load was too heavy for the animal, and the Indians drew closer and closer. Only one man could escape on the horse, and Stein begged his Colonel to go on alone. The Colonel refused to accept the sacrifice and Stein pleaded with him, telling him he had no one in the world who cared for him while the Colonel had his wife and Dolly. Coming to a rocky hill Stein leaped off the horse and crawled to the top, while the Colonel, giving Stein his pistols, galloped on.

Entrenched behind the rocks Stein fought like a lion. The narrow pass made it impossible for the Indians to rush him and he held his own, picking off the leaders. The bullets are seen striking about him, and finally he is struck. Again and again the bullets hit him, and he is in a dying condition when the soldiers, reinforced by additional troops, charge the redskins and defeat them.

Unconscious, Stein is carried back to the fort and to the Colonel's quarters. Doctors and nurses fight with death for his life, and finally turn the tide in their favor, and Stein is slowly brought out of danger. The soldiers, recognizing the worth of the man, and ashamed of their conduct toward him, gathering underneath his window and at a signal gave three cheers for Stein. Pleased beyond measure, Stein was lifted to the window, where he feebly waved his thanks to the cheering soldiers.

But his cup of happiness was not yet full. The Colonel had recommended his promotion for bravery, and the official commission as sergeant is received. Little Dolly hands this to him with childish glee, and as his eyes swim with tears of happiness he fails to see the Colonel's outstretched hand for a few moments, but finally the men join hands in a clasp that forever wipes out racial prejudice and makes them brothers and soldiers under the same flag

CINES—GEORGE KLEINE

A HEAD FOR A HEAD (Nov. 2) (A Romance laid in the days of the "Reign of Terror").—Beatrice, the beautiful daughter of the rich Marquis Besler, is loved by Vigot, a humble gardener. She proudly repulses his attentions and later even advises her father to discharge the insolent fellow from the estate.

Filled with indignation, Vigot departs for Paris vowing vengeance against these aristocrats who despise him. Is he, a Democrat, not their equal? During the reign of terror Vigot becomes a close follower of Robespierre and the two are known as the Tiger and the Hyena.

The prosecution of the aristocrats is Vigot's opportunity. Informed of the Marquis' whereabouts he orders his arrest and condemnation. On the way to the guillotine in the fatal cart, the Marquis is recognized by Beatrice, his daughter. Her screams attract the notice of

the crowd who demand that she, an aristocrat, die also, and she is thrown into prison.

After pleading in vain in her behalf, Vigot finally determines to rescue Beatrice at any cost. By bribery he achieves his purpose, but Beatrice, although filled with gratitude, cannot love him, and the two part, never to meet again.

Her escape soon becomes known and Vigot, after a short trial, is condemned to die at the guillotine. Alas! he has sacrificed his life on the altar of love

KAY-BEE

ON SECRET SERVICE (Two reels) (Nov. 1).—Messrs. Kessel and Baumann make the first release of the New York Motion Picture Co. under the trade-mark of Kay-Bee with a sensational war story, in which everything possible in military sensationalism and dramatic situations, conceivable in a military production, has been included. It is a wonderful story of the Civil War, with amazing battle scenes, booming cannon, bursting shells, terrific explosions and realistic battle scenes. There are scenes of melting tenderness and self-sacrifice; scenes of carnage and death, with hundreds of men engaged in conflict, and scenes of sensationalism, with madly galloping horses in lightning charges. Anna Little, playing the part of the Southern girl whose brother is a spy, makes a wild ride to save her brother; a cannon is blown up with dynamite; Ray Meyers, as the Southern soldier, is making a sensational escape when his horse is shot and turns a complete somersault backwards, and there are many other scenes of startling interest.

Fred Martin is a Southern spy, working between the lines, and daring death every moment. His changes of clothing and uniforms are kept in his negro mammy's shack. A Northern despatch bearer is captured, and the signature to his messages is forged and Martin sent in the dangerous mission of luring the Northern troops into an ambush. He accomplishes this, and a terrible battle results in which the Federals are driven back. The work of Martin is so damaging to the North that plans are laid for his capture, and John Bruce, a secret service man, is assigned to the task. He goes to Martin's home town and presents a forged letter of introduction to the Martins, purporting to be signed by Fred Martin. He is welcomed into the home and, to further his ends, makes love to Anna Martin, winning her heart and her confidence.

While in the Martin home the Northern troops surround the house and Bruce, fearing that his plans to capture Martin will fail if the field is not left clear for him to return, is compelled to make himself known to the Northern officer Fred Martin is expected on a visit that night, so Bruce shows his credentials as a secret service man and instructs the soldiers to secrete themselves about the house. In bidding good-bye to Anna he drops the passport, and she learns the awful truth.

Anna has been expecting her brother, and has given the signal—a candle in the window—that the coast was clear. Gun in hand, Bruce awaits Fred, and the anguished girl sees the spy in the moonlight, crouching behind a bush.

Galloping towards home, Fred is surprised on a bridge by two Northern sentries. Dismounting, he nonchalantly hands them a pass, hoping they will be deceived by the Northern uniform he is wearing. They scan it closely, however, and he realizes that the situation is critical. In swift succession he delivers crushing blows upon the faces of the sentries, and they tumble off the bridge into the water and, leaping on his horse, he gallops away. With swift strokes one of the sentries gets to shore and, leveling his rifle, takes a quick shot at Fred as he goes around a bend in the road, little thinking it will hit the mark. Fred's horse is struck, and leaping into the air it turns a complete somersault backwards and falls on Fred. (This scene is actually shown in the film.) Crushed and hurt, Fred extricates himself from the dying animal and painfully crawls away. The delay has saved him, for the Northern soldiers awaiting him give him up in the early hours of the morning, and when Fred drags himself to the door he is unobserved.

Anna and her mother put Fred to bed. In his wounded condition he is helpless, and Anna realizes that he must be captured unless she saves him. Attempting to leave the house, her way is barred by a Northern sentry. Returning to the house, in her anguished fear for her brother's life, Miss Little does some remarkable acting. Donning her brother's clothes she manages to effect her escape and, leaping on a horse, gallops away.

Bruce has determined upon a bold stroke and, impersonating Fred, he goes to the Union colonel and tells him a detachment of Southern soldiers is nearby, and attempts to lead the Northern soldiers into an ambush. In the meantime Anna is making a wild ride, sparing neither the horse nor herself, and she arrives in time to bare Bruce's plot, and accuse him. On her part, Anna has fallen desperately in love with Bruce, and he has lost his heart to the brave girl, but each buries personal feeling for the sake of their respective countries.

Bruce is arrested and quickly tried and convicted of being a spy. He is led out in the field, and a dozen soldiers face him with leveled rifles. Anna sees the impending execution and with an agonized scream dart across the field, but the rifles thunder a volley and the man she loves falls dead. The picture ends with Anna sobbing over the dead secret service man—a most pathetic scene.

SOLAX

THE OLD LOVE AND THE NEW (Nov. 6).—The boy is a bachelor of thirty who, by diligence and perseverance, is on the road to success. He comes of a poor but hardworking family, his mother being a plain, old-fashioned home-loving body. She has devoted her life to her son.

The boy's success gains him introduction into fashionable and aristocratic circles. He meets the girl and falls in love with her. She is selfish, proud, snobbish, and has a great contempt for her social inferiors. The boy presents her with an engagement ring, and tells her that he wants her to meet his old love, his mother. After many excuses, she finally consents and accompanies him to his mother's cottage. There she views with haughty disdain the humble surroundings and the plain and simple mother, who does everything in her power to win her future daughter-in-law's affection. The girl treats the mother like a servant, and rebukes her severely when she accidentally spills some sugar on her dress. The old mother bursts into tears. The boy resents his fiancee's treatment of his mother. She is furious that he should take sides against her, and in a rage demands that he choose between them. He hesitates a moment between the old love and the new, and then folds his old mother in his arms.

The girl tries to make amends but the boy has discovered her true nature and points to the door. With a haughty toss of her head she passes out of his life forever. Like a little boy, the boy sinks to the floor and lays his head in his mother's lap. She bends and kisses him on the brow.

JUST HATS (Nov. 8).—Billy is a boy who is long in imagination and short in sense. His parents give him up as a good-for-nothing idiot. Billy, on a certain evening, incurs the displeasure of the household by ruining the hat of his sister's beau. The next evening idiotic Billy puts the family in a turmoil. He comes rushing in from the yard, upsets two buckets of water, and sends things flying around the room just because he happens to see a strange-looking hat on the scarecrow. His parents are disgusted with Billy and turn him out of doors—believing that a little hardship will make a man of him.

Billy goes to the city and has a series of ludicrous adventures, and each of his misfortunes are brought about by troublesome hats. Finally, Billy gets a job in the store of a long-lost cousin. His cousin is a retail hatter, and Billy's importance depends on his ability to deliver hats to customers. Billy sets out, carrying about ten boxes. He has quite a time trying to make connections with cars, ferry-boats and omnibuses. Then Billy gets an idea! Having seen his cousin fold up some opera hats, Billy decides that all hats could be telescoped. He immediately proceeds to dispense with the boxes, and crushes derbys and silk hats into pancake shape and puts them all in one box. Billy then finds fault with himself because he hadn't thought of the idea before. Later, Billy is at a loss to understand why folks don't take their hats and why they kick him down stairs.

LUX

OH! MY PIPE (Nov. 1).—These four comical scenes only go to prove how dearly every smoker cherishes his beloved pipe. Smithson is taking home a new clay pipe and, even after being flattened out by a massive steam roller, his first thoughts are for the safety of his pipe. On the same reel

HENPECKED'S BID FOR FREEDOM.—Henpecked decides to escape from the tyranny of woman's rule. At first he contemplates suicide, but after casting off his hat and coat he comes to the conclusion that it would be unwise to ruin a life so precious. He therefore decides to go and make a night of it with the B'hoys, who are delighted to see him.

MAJESTIC

WEARY'S REVENGE (Nov. 3).—Farmer Davis desires Amos Keaton, a neighboring land-owner, for a son-in-law, but Lindy wants Frank Reed, a poor but worthy lad, whom her father refuses to permit in his house, with the consequence of secret meetings. One morning, Amos, a man of mean and evil nature, being tormented by Lindy, vents his temper by brutally whipping a farm boy. A passing tramp interferes, gets the worst of it, and departs with vengeful feelings. That same afternoon, Amos, dressed in his best, starts for Davis' farm to pay Davis a mortgage, that day due. With satchel in hand Davis is about to depart for town, but stays to write Amos a receipt. He thrusts the money into a desk drawer, locking it with a key from his key ring, which he returns to his pocket. Slapping Amos on the back, he bids him remain to find and woo Lindy, after which he hurriedly departs, dropping his keys unnoticed. Amos, picking them up, deliberately opens the desk drawer, taking out the money just paid and receipted, making a stealthy exit. On his homeward way he stumbles and falls, seriously spraining his ankle. There the tramp finds him, a helpless victim. After venting his hatred, the tramp pulls from Amos his hat and long black coat, replacing them for his rags. When Amos sees the coat containing the mortgage money depart with the tramp, he groans in anguish, but Mr. Tramp, unconscious of his newly-acquired prize, might have been a richer man had he not been tempted by the pies placed to cool outside Farmer Davis' pantry window. Cook discovers him in the act and her shriek sends tramp racing through the fields, followed by two farm hands. He sees no way of escape until, turning a bend, runs into a scarecrow. An idea. He strips off its long storm-worn coat and hat, replacing them by the ones just taken from Amos. When his pursuers turn they see no one but a peacefully sleeping hobo, whom they kick off the farm, unable to find the black-coated culprit.

Meanwhile, Davis discovers the loss of his keyring. He turns homeward, where Lindy and Frank, taking advantage of his absence, are occupying the sitting-room. Hearing her father's step, Lindy pushes the forbidden guest behind some draperies. Davis, searching impatiently, brushes aside the curtain, causing Frank to make a dash out and through the door. Davis is a mad man, but when discovering the open drawer and missing money he at once accuses Frank. It looks rather hard for the boy, as Amos, delighted at his rival's predicament, remains silent regarding his stolen coat, and the scarecrow is dumb. A few days later Lindy, walking through the fields with her dog, passes the scarecrow. Rover pulls off its coat, shaking it in play. Lindy, pulling it away, discovers the mistake. Searching the pockets she finds the lost keyring and the stolen money. The receipted bill proves it to be Amos'. When she confronts her father with these proofs of Frank's innocence, the puzzled man makes for Amos' farm, where he succeeds in extracting a confession. So, in disgust at Amos and contrition toward Frank, he withdraws his opposition.

CUPID ON THE JOB (Nov. 5).—"The Woman Haters' Club" is composed of seven dashing young fellows who have been disappointed in love. "The Man Haters' Club," composed of seven beautiful ladies, hire a house next to the men's club. Universal hatred of the opposite sex is cultivated until sweet little Cupid wakes up one fine morning and goes forth from his leafy bed in the woods, bent upon mischief.

Ethel starts from a nearby city to visit the women's club but misses her train and arrives late at night. Cupid arranges things so that she gets into the cellar of the men's club by mistake.

She is discovered by the butler and escorted by the horrid men to the women's club. Cupid sees his chance and works like a beaver. He succeeds in arranging the couples to his liking and, after four days of hard work, drives them all off to church in a body.

Cupid finds the minister working in his garden and whispers a message in his ear which causes him to get very busy and finish up the mischief which Cupid began.

GAUMONT SPECIAL OF ATTEMPTED ASSASSINATION OF ROOSEVELT

The Gaumont Company have obtained the only motion pictures treating of the scenes of the assassination of Colonel Roosevelt, with pictures of his assailant being taken to and from the jail to the courtroom. There will be no other pictures available of the man Schrank until the month of December, when his trial will be held, as until that date he will not be again taken out of his cell. Thus, as far as a motion picture of the assassination is concerned, the Gaumont Weekly current event film is distinct and triumphantly exclusive. The scenes shown on the 150 feet of film are as follows: 1. The Gilpatrick Hotel, in front of which Roosevelt was shot. 2. Main entrance to auditorium where Roosevelt made his speech immediately after shooting. 3. The emergency hospital where Roosevelt's wound was examined and treated. 4. Argyle Hotel, where John Schrank roomed from the time he arrived in Milwaukee on Sunday, October 13, until the shooting. 5. Mr. Clinton Urbugees, who claims the distinction of being the first man to tackle Schrank after the shooting. 6. The county jail where Scrank will be held until his trial in December. 7. Schrank being taken back to jail after preliminary trial. Two scenes of this part. 8. Leaving the jail for the court house with Schrank.

The hundred million-dollar baby, Vinson Walsh McLean, has blossomed out as a motion picture actor. He has posed in a picture entitled "How a Boy of Three Can Be Happy." It was posed for at Bar Harbor while the little fellow played on the beach with his dogs and other pets, and was shown for the first time at the McLean home in Washington, D. C., on Sunday night last.

COMING FROM KLEINE

For Tuesday, "Mosques and Turkish Palaces in Northern Africa," which is a gorgeous display of Oriental architecture in beautiful edifices of the church and palatial homes of the nobility in the cities of Northern Africa. This film also shows the entire process of making straw hats in Florence, Italy.

Completing the reel is another industrial entitled "Venetian Lace Workers." Very interesting.

For Wednesday, the Eclipse offering, "A Race for Honor," describes in a highly dramatic manner how a courageous girl saves the reputation of her father and sweetheart, which the former so thoughtlessly risked, from a terrible disgrace.

"A Head for a Head" is the Saturday Cines. Laid in the days of the French Revolution, the film certainly reflects the horrors and terrors of that awful period in history. The story deals with the experiences of Vigot, a poor gardener's son, who becomes an ardent follower of the great leader of the revolutionary party, Robespierre.

CAMERAPHONE TALKING PICTURE
FILMS, RECORDS AND MACHINES
FOR SALE
G. E. EMERSON
537 CENTRAL AVENUE, NEWARK, N. J.

KINEMACOLOR

At the offices of the Kinemacolor Company of America it was said that the tremendous response to their film service announcement had not only immediatcly contracted for all their present ability to supply service, but that applications have been received in great number calling for installations two and three months away. Wherever the Kinemacolor film service has been instituted its triumph has proven instantaneous, and as each one subscribing has the exclusive right for his town, it has meant a big increase in business for the houses fortunate enough to secure it.

From David Miles, at the Hollywood Kinemacolor Studios, at Los Angeles, Cal., comes word that the company of fifty has arrived there in safety, and that work has already been started. Mr. Miles also remarks in his letter that he can use any number of good light comedy scenarios, and the 1600 Broadway, New York, offices are advertising that they pay the highest prices in the country and only "headliners" wanted.

AMBROSIO PRODUCES "SIEGFRIED"

"Siegfried," one of the famous ring (Der Ring des Nibelungen) from the pen of Richard Wagner, was produced for the first time at Baireuth, on the 16th of August, 1876. Essentially a musical production, it is rather difficult to imagine its lending itself with grace to the moving picture. Surrounded with the grandeur, the etherialism, the unexcelled harmonies of the wonderful Wagner chord combinations, Siegfried delights and creates anew the enthusiasm of Wagnerites, bringing added worshippers to the shrine of the great composer. And yet we find in the three-reel Ambrosia production of the theme something so artistic, so satisfying that we marvel at ourselves as we sit in silent admiration of a difficult production so splendidly staged.

What could be more beautiful in photographic effect than the disappearance of the Rhine Maidens into the river as they scamper from the greensward down its banks. One moment you see the light limbed nymphs clad in floating, gauzy draperies, flitting gracefully about; the next moment they scamper toward the river and are gone, with not even a tell-tale ripple on the water to denote their whereabouts.

The adaptability to the role of the actor who plays the part of "Siegfried" was a question of discussion among the critics who witnessed the first exhibition of the production. This, however, is more or less a matter of opinion.

This production will be reviewed in full in our next issue, with illustrations.

OUR LECTURES STIMULATES BUSINESS

CHAMPIONSHIP BASE BALL GAMES
21 Slides Plain $5.00
Colored 10.00
35 Slides Plain 8.75
Colored 17.50
With lecture or self-explaining, specify which desired.
Handsome one-sheets free with each set.

ATTEMPTED ASSASSINATION OF ROOSEVELT
21 Slides Plain $5.00
With lecture or self-explaining. Colored 10.00

NEW YORK POLICE SCANDAL AND BECKER TRIAL
21 Slides Plain $5.00
Colored 10.00
40 Slides Plain 10.00
Colored 20.00
With lecture or self-explaining. Advance slide and handsome one-sheet posters free with each set.

BALKAN STATES WAR AGAINST TURKEY
21 Slides Plain $5.00
With lecture or self-explaining. Colored 10.00

SPECIAL OFFER
Political Slides. Three slides: Taft, Wilson and Roosevelt.
Plain for 50c., Colored 75c.
All our slides are produced from genuine photographs copyrighted by the National Press Syndicate from whom we hold exclusive rigbts. Compare the quality of our slides with others. Our modern chemical processes with skilled experts produce perfect results.

SEND FOR OUR NEW CATALOGUE. IT'S FREE.
Many new subjects that will interest you.

Panama Canal	Our Navy
The Pope and the Vatican	Our Army
Trip to Holy Land	Life of Roosevelt
Pilgrim's Progress	Sing Sing Prison
	Great Naval Review

A. J. CLAPHAM, 130 W. 37th St., New York

PICTURE MUSIC

ERNST J. LUZ

The following is a facsimile of a clipping taken from the want column of a metropolitan daily:

Pianist wanted—An A-1 pianist wanted for moving pictures. Price no object. Call between 10 and 12 o'clock.

Such an ad would tend to show the exhibitor's desires in improving the music to the picture and the "Price no object" does show the musician's benefit in improved music for the picture, and should be an inducement to every musician to modernize his playing and put forth his best efforts in the uplifting of the work and preparing himself and acquainting himself with the possibilities which will ultimately bring him into the "Price no object" class. By doing this the musician will not only materially benefit himself financially but he will have the pleasure of being flattered in his work, not degraded, and he will find the work less laborious and more interesting.

With a view of helping the exhibitor and musician to bring about these better results, I shall write a few articles on "Toning the picture" and effect playing for picture action, giving you simple methods, hoping to hear from all that may not thoroughly understand their meaning or those having any difficulty in producing the proper results.

By toning a picture is meant the colorateur or shading and to accomplish this it requires first that you create the habit of playing a neutral volume of tone, from which you can get a fortissimo or pianissimo with proper effect at any time necessary. By making a close study you will find the greater portion of most pictures consists of introductory and descriptive action, for which this neutral playing is very essential, allowing you a wide latitude in accentuating any unusual action that may arise without requiring you to break into a number for creating effect. As a rule any action of note running through these introductory or descriptive scenes have no direct bearing on the plot and are portrayed in the picture only to accentuate the demeanor or moral weight of the character in the ensuing plot. By using any other than the "Toning Method" to accentuate such action, you are simply cheapening your effect music unnecessarily, and have nothing new or unusual for the accentuating of the real climaxes or such action as is positively necessary to plot and picture realism.

This "Toning Method" is also applicable to your tempos used for neutral playing. Always using a tempo in your numbers from which you can diminish or hurry as required, always remembering that the action you are accentuating must have some bearing on the picture plot or story, and is common only in introductory and descriptive action. For climax numbers and dramatic situations positively necessary to plot you should have in your repertoire numbers suited for such effect, of which there are thousands at present published.

By a slight study of this toning method you will find that it creates an opportunity for properly rendering at least three or four good numbers to all pictures without losing any effects, giving the picture a melodious surrounding and keeping your auditors in a neutral temperament from which you can create the big dramatic or pathetic effects required, creating a decided realism for the picture action as well as having a telling effect upon the audience.

The "Toning Method" will therefore make possible three important factors necessary for good and entertaining "Picture Music," viz.: the rendition of pleasing numbers in their entirety, the creating of minor action effects without marring a composition and the means of retaining a strictly neutral temperament from which alone it is possible to create the proper heavy dramatic and other picture effects necessary for the elevating of "Picture Music."

It would be utterly impossible for me to describe all action to which toning is effective, for a certain amount of originality will be necessary until the producers see fit to give us temperamental plots, which will give a means of knowing what tempo or numbers will allow for the toning required in its rendition, at the same time giving suggestions as to effective toning possible, not suggestions as to musical titles with which to burlesque the picture. I will, however, give you a few illustrations of simple effects which will have weight with your auditors, place you in the "Price no object" class and effects that you will find opportunity to use without the aid of temperamental plots while rendering memorized numbers.

In this issue you will find a plot laid for a Pathe Release of October 16th, "Lass of Gloucester," in which No. 2 allows for much toning. The character Betty has fallen in love with a city stranger and the very touch of her country betrothed is repulsive to her. This action is very realistic and pronounced in this picture and can be made musically effective by either of two extremes, viz.: by an abrupt pause of two or three seconds or by a heavy accentuated ritard in your playing. You will find that a waltz movemenr is being played which will allow for either effect. Should you be playing a sustained movement when action occurs, divide your notes into quarters should you desire the ritard effect.

In "Gentleman Joe," a Lubin release of October 15th, while rendering No. 3 Tom is hit by a piece of silver and a lengthy pause is advised before going into No. 4. Upon this action the possibilities of the whole picture rests. From the time that Tom is hit while at the telephone until he staggers back to the table the picture creates a doubt as to what will happen next, and your pause accentuates that doubt at the same time giving you a neutral opportunity of making effective a new line of action which opens at this very point in the picture.

When you note in a march number the suggestion, hurried or hurried effect, it means that action accrues during its rendition in which the hurrying of the number creates the necessary toning. In Westerns you will find a very effective toning for your galop used in chase numbers as follows: If cue given shows a scene of the one to be pursued open P. playing ff at all times when the pursuers are on the screen, dropping to a P when the one chased is on. Lubin's release of October 5th, "His Life," offers an excellent opportunity for this kind of toning. At the leader cue "The Masked Ball," a hilarious two-step for dancing is played, as the flash-in of the sentimental ecenes of mother appear it is only necessary to drop to PP. to create the required effect, going back to the ff as the ballroom scene is on. The greater your contrast the greater your effect. In playing sentimental or pathetic numbers you will have no trouble in toning, for when they are well rendered we usually say they are played with feeling or expression, and there is no necessity for deviating from this rule, only to state that you should allow the picture to suggest that expression. Don't try to imitate horsehoofs, chicken crows, etc., etc., on the piano, for you can't do it and no one else ever could, and by so trying you simply make a joke of yourself and the picture in the eyes of the thinking classes. There are many more instances of effective toning I could give, but if you bear in mind the following facts, many opportunities will naturally suggest themselves. Don't cheapen your effects by shading irrelevant action, and tone only such action as has a direct bearing on the character or plot. All toning necessary can be done by a marked ritard or forscendo pause, an extreme PP or FF for contrast effects, and a diminishing or hurrying of tempos. Don't confuse toning to action with dramatic effects, for they are in no way similar. Dramatic effects stand alone in all pictures and require certain numbers Toning of other numbers is the means by which you save your dramatic numbers for those scenes which need be made more effective or realistic. By following the temperamental plots set up each week you will easily create the toning habit, for where toning is very essential in a number it will be so stated and suggestive help given. In any and all methods which could be suggested for universally better "Picture Music" it will still be a fact that the method's perfection will only be realized with the adoption of musical plots of a temperamental nature.

MUSICAL PLOTS

By Ernest Luz.

A few rules governing their use.

The cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick seque should be made unless otherwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you both a prompt and direct cue. You are safe in making seque as soon as you are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to the demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to right of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with the cues. Studio projection would allow for material improvement in set-ups. We are always ready to hear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

UNDER FALSE COLORS

Edison Drama. Released Oct. 8.

Set-up

1. Waltz (Descriptive dancing)
2. Caprice.
3. Waltz. (Dreamy)
4. March 6/8. (Lively)

Cues.

Play 1 until agreement written by Brookfield on screen.
Play 2 until Brookfield throws money on Johann's table.
Play 3 until leader "There's many a slip twixt cup and lip."
Play 4 until end. I

PASSING GYPSIES

Pathe Drama. Released Oct. 9.

Set-Up.

1. Gypsy Characteristic Numbers. (Light)
2. Dramatic Agitato.
3. Waltz.
4. Gypsy number. Mazurka. La Zsigana. Bohm.

Cues.

Play 1 until Mariola gives doped drink to farmer.
Play 2 until Mariola and farmer off screen after struggle.
Play 3 until Mariola exits after reuniting farmer and wife.
Play 4 until end. (Very light and gay.)

Note:—No. 1 is very long. Open with 2/4 number once through then 3/4 Mazurka once through, then play 2/4 characteristic until cue.

THE COMBINATION OF THE SAFE

Kalem Drama. Released Oct. 14.

Set-Up.

1. March.
2. Waltz. (Legato)
3. Dramatic Pizzicato. (Sneaky)
4. March 2/4. (Hurried)
5. Waltz. (Sentimental)
6. Dramatic Pizzicato. (Sneaky)
7. March 2/4. One that can be played very fast.
8. Sentimental number.

Cues.

Play 1 until leader "A guilty conscience."
Play 2 until leader "That night."
Play 3 until leader "The next day Weston finds," etc.
Play 4 until detective exits from office. (Open P. f as clerks on. P. when detective questions.)
Play 5 until detective exits from room. Weston's home. (Faster as Weston hears parrot.)

Play 6 until leader "Weston prepares to leave country."
Play 7 until detective and Weston capture Harrison on steamer's deck. (Very fast as detective and Weston in auto.)
Play 8 until end.

GENTLEMAN JOE

Lubin Drama. Released Oct. 15.

Set-Up.

1. Waltz. (Descriptive)
2. Dramatic Pizzicato. (Sneaky music)
3. Dramatic Agitato. (Light)
4. Dramatic Hurry. (Struggle)
5. Caprice. (Slow)
6. Waltz.
7. Dramatic. (Agitato) (Light)
8. Waltz. (Sentimental Legato)

Cues.

Play 1 until Gentleman Joe entering Tom's room, subdued light.
Play 2 until Tom gets revolver after hearing burglar.
Play 3 until Gentleman Joe throws silver, hits Tom. (Abrupt pause as Tom is hit. Pause until Tom staggers to table.)
Play 4 until struggle over.
Play 5 until leader "At home of her friend." (Quick seque)
Play 6 until Gentleman Joe enters his own room.
Play 7 until detective handcuffs Gentleman Joe.
Play 8 until end.

THE OPIUM SMUGGLERS

Selig Drama. Released Oct. 15.

Set-Up.

1. Waltz. (Descriptive)
2. March. (4/4 cut time)
3. Dramatic Agitato. (Light)
4. March 2/4. (Hurried)
5. Waltz.
6. Dramatic Agitato. (Light, Long)
7. Dramatic Hurry. (Struggle)
8. Waltz.

Cues.

Play 1 until Captain Bob rides top of hill, dismounts, looks through glasses.
Play 2 until driver of smugglers' team holds up hands.
Play 3 until Captain Bob drives team off screen.
Play 4 until line riders headquarters. Exterior.
Play 5 until Captain Bob enters Kitty's room.
Play 6 until smuggler lays watch on table, Kitty's room.
Play 7 until smuggler is handcuffed by Bob, Kitty's room.
Play 8 until end.

MRS. LIPPERER'S LODGERS

Vitagraph Release. Oct. 15.

Set-Up.

1. Novelette. (Melodious)
2. Waltz. English. (Descriptive)
3. Sentimental. Tosti's Good-Bye)
4. Waltz. (Legato)
5. Mysterioso. (8 Bars Heavy)
6. Pathetic. (Long. Theme in minor key)

Cues.

Play 1 until major in front of Mrs. Lipperer's home.
Play 2 until Edson gets note calling him away.
Play 3 until leader "Still no word."
Play 4 until Edson's letter on screen. (Quick seque)
Play 5 eight bars only, slow.
Play 6 until end. (Very plaintive)
Note:—Quick seque not necessary from 3 to 4.

THE LASS OF GLOUCESTER

Pathe Drama. Released Oct. 16.

Set-Up.

1. Idyll. (Gavotte tempo, Paul Lincke style)
2. Waltz. (Descriptive)
3. Caprice (Slow legato)
4. Dramatic. (Agitato)
5. Dramatic. (Hurry. Struggle. Short)
6. March 2/4. (Hurried)
7. Dramatic. (Hurry. Heavy)
8. Waltz

Cues.

Play 1 until Betty puts fishing nets on her shoulder.
Play 2 until Betty and father enter home after leaving John. (Tone action)
Play 3 until Betty climbs through window to elope.
Play 4 until stranger puts hand violently on John's shoulder.
Play 5 until Betty and stranger at rowboat.
Play 6 until oilstove in sailing boat upsets. (Very P. as scene of Betty's room flashed.)
Play 7 until John rescues Betty from sailboat.
Play 8 until end. (Open bright. Slow and sentimental at interior scene.)
Note:—In No 2 tone Betty's action as she repulses John.

REMOVING SUNKEN VESSELS
and
LIKE KNIGHTS OF OLD

Edison. Released Oct. 16.

Set-Up.

1. March songs or descriptive number. (About 6 min.)
2. Waltz. (Descriptive)
3. Processional or Roman Grand March.
4. Minuet. (Dancing)
5. Dramatic Agitato. (Heavy)
6. Dramatic Agitato (Light. Duel music)
7. Waltz. Slow)

Cues.

Play 1 until leader title "Like Knights of Old."
Play 2 until girl falls asleep in chair.
Play 3 until leader "Headsman is her friend." (P. and f as to action.)
Play 4 until Fitzherbert enters among dancers.
Play 5 until Fitzherbert draws sword.
Play 6 until Fitzherbert wounded.
Play 7 until end.
Note:—During No. 3 two bugle calls or fanfares are effective at leader "Fitzherbert gets bad news" and after messenger off screen at tent scene. With orch, calls can be made by cornet without stopping number. Orch. playing very P.

TAMING A BACHELOR

Comet. Released Oct. 14.

Set-Up.

1. Intermezzo. (Polka movement)
2. Waltz. (Descriptive)
3. Two-Step. (Lively)

Second Half Reel. SCENIC

4. Waltz. (Medley or operatic)

Cues.

Play 1 until leader "Father, I bet I can tame," etc.
Play 2 until leader "Entirely recovered"
Play 3 until end. First half reel.
Play 4 until end. Second half reel.
Note:—Quick seques not necessary.

THE PROMISE

American Film Co. Released Oct. 14.

Set-Up.

1. March 6/8.
2. March 2/4.
3. Waltz. (Descriptive)
4. Dramatic Agitato
5. March 2/4. (Hurried)
6. Sentimental number.
7. Waltz.
8. Pathetic.

Cues.

Play 1 until girl and cowboys mount horses.
Play 2 until cowgirl on rock scene with fisher maiden and lover.
Play 3 until cowboy embraces fisher girl. Cabin exterior (Quick seque)
Play 4 until shot fired. (Make abrupt pause 10 seconds.)
Play 5 until cowboys off screen fisher girl cabin.
Play 6 until leader "Love calls her back."
Play 7 until leader "I love you but I promised," etc. (Open lively. Slow and legato as girl on horseback alone on screen.)
Play 8 until end. (Slow)

ON ACCOUNT OF A HANDKERCHIEF
and
THE BUG AND THE COUNT

Reliance. Released Oct. 16.

Set-Up.

1. Waltz. (Lively)
2. Intermezzo Two-Step (Lively)
3. Dramatic Agitato. (Light)
4. March 6/8.

Second Half Reel

5. Popular Song Rags. (Medley) (Very long)
6. Oh! What a beautiful dream.

Cues.

Play 1 until Kitty finds handkerchief in her room.
Play 2 until Kitty and Jack enter Miss Inwood's room.
Play 3 until police enter Miss Inwood's room
Play 4 until end of 1st half reel.
Play 5 until leader "Gee! That was some dream."
Play 6 until end.

THE SHERIFF'S ADOPTED CHILD

Broncho Drama. Released Oct. 16.

Set-Up.

1. Pathetic.
2. Waltz. (Slow)
3. March 2/4. (Lively, hurried)
4. Galop.
5. Waltz. (Lively)
6. Caprice. (Slow)
7. Waltz.

Cues.

Play 1 until bandit walks through underbrush with money bag.
Play 2 until leader "On the trail."
Play 3 until second shot fired.
Play 4 until bandit captured.
Play 5 until leader "The bandit consents to the adoption," etc.
Play 6 until boy brings mail to sheriff and wife.
Play 7 until end.
Note:—Effect toning possible in all numbers

SLIDES

¶ Announcement - Advertising, something that pleases the eye. Slides like you can't buy without you follow the crowd to

Niagara Slide Company
Lockport, N. Y.
Catalog Free Box N

The Art of Scenario Writing
By WILLIAM LORD WRIGHT
And 1 Year's Subscription to *Moving Picture News* for $2.00

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—Benares, the Sacred City.....
July 17—The Airman .....
July 17—The Legend of the Chrysanthemum
Sept. 25—Arabian Infamy (Dr.) .....
Oct. 2—The Bowstring (Dr.).....
Nov. 6—The Ship of Lions.....

AMERICAN

Oct. 23—The Way of the Transgressor (Dr).1000
Oct. 24—The Wooers of Mountain Kate (Dr.) 1000
Oct. 28—One-Two-Three, or the Story of a Wager (Com.) 1000
Oct. 30—Chiquita, the Dancer (Dr.).....1000
Oct. 31—The Wanderer (Dr.).....1000
Nov. 4—Maiden and Men (Dr.).....1000
Nov. 7—God's Unfortunate (Dr.) 1000
Nov. 9—The Starhucks (two reels) (Dr.)..1000
Nov. 11—Man's Calling (Dr.).....1000
Nov. 14—The Intrusion at Lompoc (Dr.)..1000
Nov. 16—Jim Bentley's Adventure (Dr.)....1000
Nov. 18—The Thief's Wife (Dr.).....1000
Nov. 21—The Would-Be Heir (Dr.).....1000
Nov. 23—The Idyll of Hawaii (Dr.).....1000

AMMEX

Oct. 2—Ashes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Dr.)....
Oct. 30—Brand of Cain (Dr.).....

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 24—The Hidden Trail .....
Sept. 27—On the Firing Line .....
Oct. 4—Custer's Last Fight (3 reels) (Hist.)
Oct. 11—The Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—The Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Oct. 15—Star-Eyes Strategy (Dr.).....
Oct. 19—Early Days in the West (2 reel Dr.)
Oct. 22—Hunted Down (Dr.).....
Oct. 26—A Daughter of the Redskins (2 reels) .....
Oct. 29—The Cowboy Guardians (Dr.).....
Nov. 2—Trapper Bill, King of Scouts (2 reels .....
Nov. 5—A Red Man's Love (Dr.).....
Nov. 9—An Indian Ishmael (Dr.).....

BRONCHO

Oct. 2—For the Honor of the 7th (Mil.)..
Oct. 9—An Indian Legend.....
Oct. 16—The Sheriff's Adopted Child (Dr.).
Oct. 23—The Story of the Savage Modock Mine .....
Oct. 30—How Shorty Kept His Word.....
Nov. 6—The Man They Scored (2 reels)....

CHAMPION

Sept. 30—Her Whole Story (Dr.).....
Oct. 7—To Err is Human (Dr.).....
Oct. 14—The Girl in the Gingham Gown (Dr.) .....
Oct. 21—Thy Will Be Done.....
Oct. 26—Sue (Dr.) .....
Nov. 4—A Tramp's Strategy (Dr. Com.)...

COMET

Oct. 7—"'Ostler Joe" (Dr.).....1000
Oct. 12—The Double Debt (Dr.).....1000
Oct. 14—Taming a Bachelor (Com.).....1000
Oct. 19—A Romance of the Rockies (Dr.)..1000
Oct. 21—She Married a Hero (Com.).....1000
Oct. 26—The Mule Ranch Mystery (W. Dr.).1000
Oct. 28—Dooley's Triumph (Dr.).....1000
Nov. 2—A Tempest in a Teapot (Dr.).....1000
Nov. 4—A Four-Cornered Wedding (Com.).1000

CRYSTAL

Oct. 20—Bella's Beaux (Com.).....
Oct. 20—The Only Woman in Town (Com.)
Oct. 27—A Pair of Fools.....
Oct. 27—The Blonde Lady .....
Nov. 3—O, Such a Night (Com.)..... 525
Nov. 3—Marriage a la Carte (Com.)..... 475
Nov. 10—The Gypsy Flirt.....
Nov. 10—Man Wanted.....

ECLAIR

Oct. 8—Surprising Eliza (Com.) .....
Oct. 10—A Choice by Accident (Com. Dr.)..
Oct. 13—The White Bonnet (Dr.) .....
Oct. 15—The Hoodoo Letter (Com.) .....

Feet

Oct. 15—One on Jones (Com.).....
Oct. 17—Caprices of Fortune (2 reels) (Dr.)
Oct. 20—The Old Professor (Com. Dr.)....
Oct. 20—Sulphur Industry in Sicily (Edu.)..
Oct. 22—The Home Coming .....
Oct. 24—Making Uncle Jealous (Com. Dr.)..
Oct. 27—Gontran's Love Stratagem (Com.)..
Oct. 27—Brusia (Travel) .....
Oct. 29—Rosie (Com.) .....
Oct. 31—The Transgression of Deacon Jones (Com.) .....
Nov. 3—Aunt Bridget (Com.) .....
Nov. 5—Silent Jim .....
Nov. 7—Foiling a Fortune Hunter.....
Nov. 7—What Father Did.....
Nov. 10—Golden Hair.....
Nov. 10—Constantinople .....

GREAT NORTHERN

Sept. 28—A Sly Servant (Com.)..... 314
Oct. 5—I Am Going Out for a Shave (Com.) 726
Oct. 5—The Tramp's Revenge (Com.)..... 253
Oct. 7—The Black Chancellor (3 reels) (Dr.)
Oct. 26—The Angling Widow (Com.)..... 976
Nov. 2—The Lottery Prize (Com.)..... 534
Nov. 2—An Unsuccessful Flirtation (Com.) 466

GAUMONT

Oct. 3—Zigoto to the Rescue.....
Oct. 5—Zigoto Drives a Locomotive.....
Oct. 8—Love's Test .....
Oct. 10—The Tie Eeternal .....
Oct. 12—The Cotton Industry .....
Oct. 15—Beethoven .....
Oct. 17—The Legend of Cagliostro.....
Oct. 19—A Modern Cinderella.....
Oct. 22—A Country Scandal.....
Oct. 24—Love and Calino Marries a Suffragette .....
Oct. 26—Zigoto Has a Good Heart.....
Oct. 29—A Domestic Treasure .....
Oct. 29—The Gorges of Alhuquerque.....
Nov. 1—Zoological Specimens of the Pond..
Nov. 1—Bruges, the Venice of the North....

GEM

Sept. 24—The Legend of Montmarte (Dr.)..
Oct. 1—The Convict's Return .....
Oct. 8—Orphans (Dr.) .....
Oct. 15—What the Bell Told (Dr.).....
Oct. 22—The Woman in White (2 reel Dr.)
Oct. 29—The Old Dollmaker (Dr.).....
Nov. 5—The Better Part (Dr.).....

IMP

Oct. 17—The Fugitives (Dr.).....
Oct. 19—The Postman .....
Oct. 19—Eventful Bargain Day.....
Oct. 21—The Pickaninnies and the Watermelon (Com.) .....
Oct. 24—King the Detective and the Smugglers .....
Oct. 26—Joe the Pirate.....
Oct. 26—Early in the Morning.....
Oct. 28—Yvonne, the Foreign Spy (Dr.).....
Oct. 31—John Sterling, Alderman (2 reel Dr.) .....
Nov. 2—Ferdie Be Brave .....
Nov. 2—Pres. Taft at the County Fair.....
Nov. 4—A Strange Case (Dr.).....
Nov. 7—Leah the Forsaken (3 reels Dr.)..
Nov. 9—Half Shot.....
Nov. 9—How Ned Got the Raise.....

ITALA

Sept. 22—A Naughty Boy (Com.).....
Sept. 29—His First Lawsuit (Com.).....
Sept. 29—A Nail in the Shoe (Com.).....
Oct. 6—Too Many Children (Com. Dr.)...
Nov. 1—Souls in Torture (Dr.).....2000

KAY-BEE

Nov. 1—On Secret Service (2 reels).....

KEYSTONE

Oct. 14—Stolen Glory (Com.).....
Oct. 21—The Ambitious Butler.....
Nov. 1—The Grocery Clerk's Romance.....
Oct. 28—At Coney Island .....
Nov. 4—Mabel's Lovers.....
Nov. 4—At It Again.....

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific).....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX
By Prieur.

Oct. 18—His Nurse (Dr.)..... 918
Oct. 25—Stick It John (Com.)..... 445
Oct. 25—All Through a Bank Note (Com.).. 524

Feet

Nov. 1—Oh! My Pipe (Com.) 331
Nov. 1—Henpecked's Bid for Freedom (Com.) 652
Nov. 8—Spiffkins East Frogs (Com.)..... 475
Nov. 8—A Magnetic Personality (Com.).... 455

MAJESTIC

Oct. 27—The Tree Imp (Com. Dr.).....1000
Oct. 29—A Woman Alone (Dr.).....1000
Nov. 3—Weary's Revenge .....
Nov. 5—Cupid on the Job (Com.)..... 500
His Dress Suit (Com.)..... 500
Nov. 10—The Deacon's Shoes (Com.)..... 500
His Cook Lady (Com.)..... 500
Nov. 12—Dick and Daisy (Com.).....1000

MILANO

Oct. 12—The Gypsy Spy (2 reels) (Dr.)....
Oct. 19—The Blind Man's Dog (Dr.).....
Oct. 26—Kelly Goes to War.....
Oct. 26—A Three-Cornered Wedding Journey
Nov. 2—A Tragic Wedding (Dr.).....
Nov. 9—Her Masterpiece (2 reel Dr.).....

NESTOR FILM COMPANY

Oct. 14—I Owe You $10.00 (Com.).....
Oct. 16—Patsy's Mistake (Com.).....
Oct. 18—Her Friend, The Doctor (Com.)..
Oct. 21—Betty's Bandit (W. Dr.).....
Oct. 23—The Border Parson (Dr.).....
Oct. 25—The Lady Barber of Roaring Gulch
Oct. 28—The Call of the Desert (W. Dr.).
Oct. 30—Fatty's Big Mix-up (Com.).....
Nov. 1—Making a Man of Her (Com.)....
Nov. 4—United We Stand (Dr.).....
Nov. 6—His Little Partner (Dr.).....
Nov. 8—Sharps and Chaps (Com.).....

POWERS' PICTURE PLAYS

Oct. 11—On the Danger Line (Dr.).....
Oct. 16—The Golden Rod.....
Oct. 16—Does It Pay.....
Oct. 18—The Sealed Envelope (Dr.).....
Oct. 23—The Skeleton (Dr.).....
Oct. 25—Just a Woman (Dr.).....
Oct. 30—The Collaborators (Com.).....
Nov. 1—A Dreamland Tragedy .....
Nov. 6—The Railroad and the Widow (Dr.)
Nov. 8—The First Glass (Dr.).....

RELIANCE

Oct. 16—The Bug and the Count (Com.)... 500
Oct. 19—The Organ Grinder's Ward (Dr.)..1000
Oct. 23—Johnny on the Spot (Com.)..... 500
Oct. 23—How Jack Won Out (Com.)..... 500
Oct. 26—A Wireless Miracle (Dr.).....1000
Oct. 30—Men Who Dare (2 reels).....
Nov. 2—Trials of Faith .....
Nov. 6—A Brother's Requital (Dr.).....1000
Nov. 9—Bedelia and the Newlyweds (Com.).1000
Nov. 13—The Faith Healers (Dr.).....1000
Nov. 16—Virgin of the Fire (Dr.).....1000

REX

Oct. 13—When Twenty Is in Love.....
Oct. 17—The Wedding March (Dr.).....
Oct. 20—Leaves in the Storm (Dr.).....
Oct. 24—A Kentucky Feud (Dr.).....
Oct. 27—Through a Higher Power (Dr.)...
Oct. 31—Careful Nursing (Com.).....
Nov. 3—An Old-Fashioned Mother (Dr.)...
Nov. 7—Honor of the Family (Dr.).....
Nov. 10—A Galley Slave's Romance (Dr.)...

SOLAX

Oct. 18—The Maverick (Dr.).....
Oct. 23—The High Cost of Living.....
Oct. 25—The Idol Worshipper.....
Oct. 30—The Clue on This Hearth (Dr.)....
Nov. 1—Making an American Citizen (Dr.).
Oct. 30—Making an American Citizen (Dr.)
Nov. 1—At the 'Phone.....
Nov. 6—The New Love and the Old.....
Nov. 8—Just Hats.....

THANHOUSER COMPANY.

Oct. 22—Through the Flames.....
Oct. 25—In a Garden.....
Oct. 27—Taking Care of Baby.....
Oct. 27—Mary's Goat .....
Oct. 29—Put Yourself in His Place (2 reels)
Nov. 1—The Little Girl Next Door.....
Nov. 3—Petticoat Camp.....
Nov. 5—The Ladder of Life.....
Nov. 8—Through the Flames .....
Nov. 10—A Noise Like a Fortune.....
Nov. 12—The Country's Prize Baby.....
Nov. 15—In Time of Peril.....

VICTOR

Oct. 4—Tangled Relations .....
Oct. 11—Betty's Nightmare (Com.) .....
Oct. 18—The Cross-roads (Dr.).....
Oct. 25—The Angel of the Studio (Dr.)....
Nov. 1—The Redemption of Riverton (Dr.).
Nov. 8—Sisters (Dr.).....

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Sept. 30—So Near Yet So Far (Dr.).....
Oct. 3—A Feud in the Kentucky Hills (Dr.)
Oct. 7—The Line at Hogan's (Com.).....
Oct. 7—A Ten-Karat Hero (Com.).....
Oct. 10—The Chief's Blanket (Dr.).....
Oct. 14—In the Aisles of the Wild (Dr.)...1000
Oct. 17—A Limited Divorce (Com.).....
Oct. 17—Like the Cat, They Came Back (Com.) .....
Oct. 21—The One She Loved (Dr.).....
Oct. 24—The Painted Lady (Dr.).....
Oct. 28—At the Basket Picnic (Com.).....
Oct. 28—A Real Estate Deal (Com.).....
Oct. 31—The Musketeers of Pig Alley (Dr.)

CINES

C. Kleine

Oct. 12—Trailing the Counterfeiters (Dr.)..1000
Oct. 15—The Adventure of the Scarecrow (Dr.) 1000
Oct. 19—Among the Mountains of Calahria (Scenic) 400
Oct. 19—An Ahhreviated Honeymoon (Com.) 600
Oct. 22—Ascoli Piceno, Southern Italy (Sc.) 250
Oct. 22—The Invited Guest (Com.)..... 750
Oct. 26—A Turn of Fortune (Dr.).....1005
Oct. 29—Straw Hats—Made in Florence, Italy (Edu.) 400
Oct. 29—Mosques and Turkish Palaces (Sc.). 450
Oct. 29—Venetian Lace Workers (Edu.).... 150
Nov. 2—A Head for a Head (Hist. Dr.)....1100
Nov. 5—The Golden Shell of Palermo, (Sc.) 300 and Love versus Gratitude (Dr.)... 700
Nov. 9—No Fool Like an Old Fool (Com. Dr.) 1000
Nov. 12—On the Firing Line (War Dr.)....1050
Nov. 16—Life and Industries in Aden Campo (Educ.) 400
Nov. 16—The Old Actor's Vision (Dr.)..... 600
Nov. 19—The Magic Elixir (Com.)..... 650
Nov. 19—Caught With the Goods (Com.).... 350
Nov. 23—Mafredonia, So. Italy (Sc.).....
Nov. 23—Two Afflicted Hearts (Com.)..... 700

EDISON

Sept. 28—'Ostler Joe (Dr.).....1000
Sept. 30—Calumet "K" (Dr.).....1000
Oct. 1—The Girl From the Country (Dr.)..1000
Oct. 2—Olympic Games, Pittsburgh, Y. M. C. A. (Des.) 300
Oct. 2—The Green-Eyed Monster (Com.).. 700
Oct. 4—Cashmere (Sc.) 1000
Oct. 5—The Usurer's Grip (Dr.).....1000
Oct. 7—A Curahle Disease (Dr.).....1000
Oct. 8—Under False Colors (Dr.).....1000
Oct. 9—Uncle Mun and the Minister (Com.) 1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1025
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)..1000
Oct. 15—Glimpses of Bermuda (Sc.)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650
Oct. 16—Removing Sunken Vessels (Top.). 350
Oct. 16—Like Knights of Old (Com.)..... 650
Oct. 18—The Foundling (Dr.).....1000
Oct. 19—A Soldier's Duty (Dr.).....1000
Oct. 16—Removing Sunken Vessels (Top.).. 350
Oct. 16—Like Knights of Old (Com.)..... 650
Oct. 18—The Foundling (Dr.).....1000
Oct. 19—A Soldier's Duty (Dr.).....1000
Oct. 21—Kitty at Boarding School (Com.).. 650
Oct. 21—Mother Goose in a Sixteenth Century Theatre (Com.)..... 350
Oct. 22—At the Masquerade Ball (Dr.).....1000
Oct. 23—At Home in the Water (Top.)..... 400
Oct. 23—The Boy Rangers (Com.)..... 600
Oct. 25—The Affair at Raynor's (Dr.).....1000
Oct. 26—Young Mrs. Eaton (Dr.).....1000
Oct. 28—The Land Beyond the Sunset (Dr.).1000
Oct. 29—Burma, Rangoon, India (Sc.)..... 350
Oct. 29—Bringing Home the Pup (Com.).... 650
Oct. 30—Copper Mines at Bingham, Utah (Sc.) 400
Oct. 30—A Suffragette in Spite of Himself (Com.) 600
Nov. 1—A Bahy's Shoe (Dr.).....1000
Nov. 2—Bobhy's Dream (Com.)..... 375
Nov. 2—For Professional Services (Com.).. 625

ESSANAY FILM CO.

Sept. 25—The Adventure of the Button (Com. Dr.) .....
Sept. 26—A Little Louder, Please (Com.)....
Sept. 27—The Voice of Conscience (Dr.)....
Sept. 28—An Indian Sunheam (Dr.).....
Oct. 1—Ghosts (Dr.) .....
Oct. 2—Well Matched (Com.).....
Oct. 3—The Redemption of Slivers (Dr.)..
Oct. 4—Terrihle Teddy (Com.).....1000
Oct. 5—Love on Tough Luck Ranch (Com.).1000
Oct. 8—Alkali Ike Stung (Com.) 1000
Oct. 9—The Rehellion of Mandy (Com.)...1000
Oct. 10—The End of the Feud (Dr.).....1000
Oct. 11—Not on the Circus Program (Dr.)..1000
Oct. 12—The Shotgun Ranchman (Dr.)....1000

Feet

Oct. 15—A Mistaken Calling (Com.).....
Oct. 16—The Grassville Girls (Com.) 1000
Oct. 17—The Snare (Dr.) 1000
Oct. 18—The Warning Hand (Dr.).....1000
Oct. 19—The Outlaw's Sarcifice (Dr.).....1000
Oct. 22—The Tomhoy of "Bar Z" (Dr.)....1000
Oct. 23—Bringing Father Around (Com.)....1000
Oct. 24—The Thrifty Parson (Com.).....1000
Oct. 25—Sunshine (Dr.) 1000
Oct. 26—The Ranch Girl's Trial (Dr.).....1000
Oct. 29—Miss Simkin's Summer Boarder (Com.) 1000
Oct. 30—The Letter (Dr.).....1000
Oct. 31—The Fisherman's Luck (Com.).....1000
Nov. 1—The Moving Finger (Dr.).....1000
Nov. 2—The Mother of the Ranch (Dr.)....1000

LUBIN

Oct. 8—The Moonshiner's Daughter .....
Oct. 10—The Players .....
Oct. 11—Mr. Fixit (Com.) .....
Oct. 11—The German Singers (Com.).....
Oct. 12—The Cringer .....
Oct. 14—The Uprising .....
Oct. 15—Gentleman Joe .....
Oct. 17—Red Saunder's Sacrifice.....
Oct. 18—Rube's Mistake .....
Oct. 18—Meeting Mamie's Mother.....
Oct. 19—Caught Bluffing .....
Oct. 19—The Sporting Editor .....
Oct. 21—Just Maine Folks .....
Oct. 22—In the Service of the State.....
Oct. 24—The Old Chess Players.....
Oct. 25—The Noodle Industry (Ind.).....
Oct. 25—Down With the Men (Com.).....
Oct. 28—An Irish Girl's Love (Com.).....
Oct. 29—Parson James (Dr.) .....
Oct. 31—The Heavenly Voice (Dr.).....
Nov. 1—Fixing a Flirt (Com.) .....
Nov. 2—The Family Next Door (Dr.).....
Nov. 4—Juan and Juanita (Dr.).....
Nov. 5—The Substitute Heiress (Dr.).....
Nov. 7—The Sheriff's Mistake (Dr.).....
Nov. 8—Felix at the Ball (Com.).....
Nov. 8—An Accidental Millionaire (Com.)..
Nov. 9—The Water Rats (Dr.).....
Nov. 11—The Way of the Mountains (Dr.)..
Nov. 12—At the Rainhow's End (Dr.).....

G. MELIES

Sept. 26—The Beach Combers (Dr.).....1000
Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the West .....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000
Nov. 7—The Smuggler's Prisoner (Dr.)....1000
Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000

PATHE FRERES

Oct. 1—A Well-Washed House .....
Oct. 1—Evolution and Life of a Silk Worm (Edu.) .....
Oct. 2—At the Burglar's Command (Com.)
Oct. 3—Theodore Roosevelt .....
Oct. 3—Experiments with Liquid Air.....
Oct. 4—A Ship Boy's Grip (Dr.).....
Oct. 5—A Redman's Loyalty (Dr.).....
Oct. 7—Pathe's Weekly No. 41.....
Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons, Versailles (Travel)..
Oct. 9—Passing Gypsies (Dr. Com.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 11—His Country Before All (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly, No. 42.....
Oct. 15—Max Fights a Duel (Com.).....
Oct. 15—The Valley of Chevreuse, France (Tr.) .....
Oct. 16—The Lass of Clauster (Dr.).....
Oct. 17—The Striped Bathing Suit (Com.)...
Oct. 17—Sub-marine Fauna (Oceanic) .....
Oct. 18—The Rubber Industry in Malaysia (Ind.) .....
Oct. 18—The Convertihle Auto (Trick).....
Oct. 19—Misleading Evidence (Dr.) .....
Oct. 21—Pathe's Weekly No. 43.....
Oct. 22—The End of Louis XI (Dr.).....
Oct. 22—Old Toledo (Travel).....
Oct. 23—The Simple Life (Com.).....
Oct. 24—Little Raven's Sweetheart (Dr.)...
Oct. 25—Tom Thumh (Trick).....
Oct. 25—The Hermit Crah.....
Oct. 26—The Light That Failed (Dr.).....
Oct. 24—Olympic Games, Stockholm, Sweden, 1912 .....
Oct. 28—Pathe's Weekly, No. 44.....
Oct. 28—Frenzied Finance (Dr.).....
Oct. 29—Whiffles, Cubic Artist (Com.).....
Oct. 29—In the Tyrol—The Arlberg Valley (Travel) .....
Oct. 30—A Mamma Wanted (Com.).....
Oct. 31—Jim's Partner (W. Dr.).....
Nov. 1—Tragedy at the Court of Milan (Dr.)
Nov. 2—Wifey's Investment (Com.).....

KALEM CO.

Feet

Oct. 11—His Mother's Picture (Dr.).....1000
Oct. 12—The Redskin Raiders (Dr.).....1000
Oct. 14—The Combination of the Safe (Dr.).1000
Oct. 16—Paying the Board Bill (Com.).....
Oct. 16—Central Park, New York (Sc.).....
Oct. 18—The Plot that Failed (Dr.).....1000
Oct. 19—The Rival Engineers (Dr.).....1000
Oct. 21—The County Fair (Dr.).....1000
Oct. 23—The Peril of the Cliffs (Dr.).....1000
Oct. 25—The Girl in the Cahoose (Dr.).....
Oct. 25—New York Puhlic School Drills and Dances (Edu.) .....
Oct. 26—Death Valley Scotty's Mine (Dr.).1000
Oct. 28—The Power of a Hymn (Dr.).....1000
Oct. 30—The Strange Story of Elsie Mason (Dr.) 1000
Nov. 1—Pat the Soothsayer (Com.).....
Nov. 1—The American Rhine (Sc.).....
Nov. 2—The Skinflint (Dr.).....1000

SELIG

Oct. 24—The Awakening (Dr.).....1000
Oct. 25—The Biwa Canal, and Shooting the Rapids of the Katsuragawa, Japan (Edu.) .....
Oct. 25—Getting Atmosphere (Com.).....1000
Oct. 28—A Fisherhoy's Faith (Dr.).....1000
Oct. 29—Jim's Vindication (Dr.).....1000
Oct. 30—A Heart in Rags (Dr.) 1000
Oct. 31—Her Bitter Lesson (Dr.) 1000
Nov. 1—His Wedding Eve (Com.).....1000
Nov. 4—The Voice of Warning (Dr.).....1000
Nov. 5—The Dynamiters (W. Dr.).....1000
Nov. 6—Her Education (Com.) 1000
Nov. 7—Carmen of the Isles (Dr.).....1000
Nov. 8—The Legend of the Lost Arrow (Dr.) 1000
Nov. 8—Enchanting Japan (Edu.) 1000
Nov. 11 Saved hy Fire.....1000
Nov. 12—Between Love and the Law.....1000
Nov. 13—The Lost Inheritance.....1000
Nov. 14—Old Songs and Memories.....1000
Nov. 15—Shanghaied 1000
Nov. 18—A Man Among Men.....1000
Nov. 19—The Saint and the Siwash.....1000
Nov. 20—Atala. Adapted from the French Classic of Chateauhriand.....1000
Nov. 21—The Fire-Fighter's Love.....1000
Nov. 22—Mike's Brainstorm.....1000

URBAN ECLIPSE

G. Kleine

Oct. 2—A Trip Through Belgium (Travel) 500
Oct. 2—A Foe to Race Suicide (Com.).... 500
Oct. 9—Through Derbyshire Dales (Sc.)... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Dr.)..... 995
Oct. 16—In the Ossau Valley (Pyrennes, France) (Scenic) 300
Oct. 23—Making Briar Pipes (Edu.)..... 400
Oct. 23—A Persistent Fly-Swatter (Com.)... 300
Oct. 30—A Race of Honor (Dr.)..... 975
Nov. 6—The Queen of Spades (Dr.).....1007
Nov. 13—Specimens of Lizards and Frogs (Edu.) 300
Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Edu.).... 400
Nov. 13—Reviewing French Troops hy Airship (Topical) 300
Nov. 20—The Masqueraders (Dr.) 1000

VITAGRAPH

Oct. 8—Scenes Along River Lee (Dr.)..... 300
Oct. 8—The Godmother (Com.) 700
Oct. 9—When Persistency and Obstinacy meet (Com.) 1000
Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Mammoth Life Savers (Com.).....1000
Oct. 11—Her Father's Hat (Com.) 1000
Oct. 12—When California Was Young (Dr.).1000
Oct. 14—Every Inch a Man (Dr.).....1000
Oct. 15—Mrs. Lirriper's Lodger (Dr.).....1000
Oct. 16—An Elephant on His Hands (Com.).1000
Oct. 17—Parade and Gun Drill, Ft. Hamilton (Topical) 300
Oct. 17—Father's Hot Toddy (Com.)..... 700
Oct. 18—A Mistake in Spelling (Com. Dr.).1000
Oct. 19—Bunny All at Sea (Com.).....1000
Oct. 21—Four Days a Widow (Com.).....1000
Oct. 22—The Spirit of the Range 1000
Oct. 23—An Expensive Shine and Scenes of Irish Life in Dublin 1000
Oct. 24—The Toymaker 1000
Oct. 25—Faithful Unto Death 1000
Oct. 26—Into the Furnace Fire.....1000
Oct. 28—None But the Brave Deserve the Fair 1000
Oct. 29—Bunny at the Derhy and Just Luck.1000
Oct. 30—Poet and Peasant 1000
Oct. 31—On the Line of Peril (Mil.).....1000
Nov. 1—Lessons in Courtship (Com.).....1000
Nov. 2—Bettina's Substitute (Com.).....1000
Nov. 2—In the Garden Fair (Com. Dr.)....1000
Nov. 4—His Official Appointment (Dr.).....1000
Nov. 5—The Face or the Voice (Dr.) 1000
Nov. 6—Michael McShane, Matchmaker (Com.)..... 1000
Nov. 7—Out of the Shadow (Dr.).....1000
Nov. 8—A Modern Atlanta (Dr.).....1000
Nov. 9—The Hand Bag (Com.).....1000
Nov. 9—Arahian Sports (Top.).....

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

NOTICE

Studio Managers. For sale, at an attractive figure, fifteen Aristo Lamps, five Kliegel Lamps, very similar to Aristos. All are in guaranteed working order. Very slightly used. Inspection solicited. Apply ECLAIR FILM CO., 225 W. 42nd St., New York City.

MAKE YOUR OWN MOVING PICTURE CAMERA
LET US FURNISH THE PARTS
BIGGEST SPORT IN ALL THE WORLD
100 POINTERS on big money-making stunts, repairing, operating and care of the Moving Picture Camera. Price $2.50
Let us develop your films.
Improved M. P. Machine parts Catalogue, Testimonials, etc.
LAVEZZI MACHINE WORKS, 2940 Herndon St., CHICAGO

Highest Prices Paid for
SCENARIOS
WE WANT
HEADLINERS
COMEDIES Receive Special Attention
KINEMACOLOR COMPANY
1604 Broadway New York

MAKE YOUR OWN SLIDES
WITHOUT AID OF PHOTOGRAPHY
From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.
MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

BE UP-TO-DATE
Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.
G. CHASE, 118 East 28th St., New York.

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL
A 3000-Foot Drama. Six styles lithographs, photos and heralds.
Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST
The Cleveland Leader
Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

DO YOU WANT A FILM PRODUCED?
Let us show you how.
Local Pictures made or taken.
Camera and Camera man Rented.
Motion pictures Cameras for Sale.
SPECIAL EVENT FILM MFG'S CO., Inc.
248 West 35th St., New York City.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1813 CHELSEA

NEW MACHINES FOR OLD
YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at 101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

Have You An Idea?

Are You a Writer of Scenarios?

So many letters with crude scripts have come to us for our editor to advise upon that it takes up too much time; some of the writers enclose a dollar for advice. We have always returned script, letters and money, asking the sender to forward writings to the various manufacturers. Some have written to us complaining about their treatment at the hand of some schools of scenario writing, and requesting us to open a page for this work. This is also too much for our capacity. We have therefore made arrangements with our Miss Virginia West, whose stories appear each week, and who from her training in scenario writing and dramatic school, is fully qualified to criticise and advise, and Wm. Lord Wright, who as author of "The Art of Scenario Writing," and of the column "For those who worry o'er plots and plays," is capable of handling this branch.

The fee is One Dollar per Script.

The Moving Picture News stands pre-eminently America's leading cinematograph weekly, is read by every man in the industry, circulates in all the leading universities and colleges and is the "Vade Mecum" of the wide awake advertiser.

New subscribers to the Moving Picture News enclosing $2.00 for one year's subscription and script, with return postage, can have full criticism on one script free.

Cinematograph Publishing Co.

30 West 13th Street =:= =:= **NEW YORK**

PATHE CAMERA

Four Magazines, Carrying Case, Zeiss-Tessar Lens, Brand New, For Sale. Price $285.00. Will ship privilege of examination 25% down. Address A. A., 31 W. 46th St., New York City.

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

FREE

Christmas Dinners

FOR

300,000 POOR PEOPLE

Will be supplied by The Salvation Army

Throughout the United States

Will you help by sending a donation, no matter how small

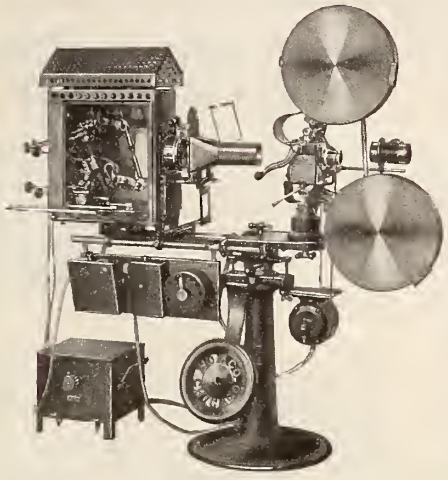
TO COMMANDER MISS BOOTH

118 W. 14th St., New York City

Western States, Comm. Estill, 669 S. State St., Chicago

The Only True Test The Test of Service

RUN TWELVE HOURS PER DAY FOR ONE YEAR WITHOUT ONE REPAIR



FALLS CITIES AMUSEMENT CO.
NOVELTY THEATRE

Louisville, Ky., Oct. 9th, 1912.

The Enterprise Optical Mfg. Co.,
Chicago, Ill.

Dear Sirs:—

One year ago today I made a statement that I could run the MOTIOGRAPH machine in the Novelty Theatre a year, without any repairs, which I think is a good record.

This I did, and they were run on an average of 12 hours every day in the year.

Yours very truly,
Ernest Carpenter.

DON'T STRAIN YOUR IMAGINATION and buy a machine only on the Advertising Value.

VALUE THAT CAN'T BE SHOWN and proven, value which is imagined, is a delusion.

YOU NEED NOT STRETCH your imagination to realize that solid steel "Gig Made" Gears will outwear a cheap "type" metal gear with a highly polished nickel-plated face.

THE GUARANTEE ON THE 1913 MODEL THE MOST LIBERAL OF ALL

YOU CAN BUY DIRECT FROM THE FACTORY OR FROM RELIABLE DEALERS EVERYWHERE

THE ENTERPRISE OPTICAL MANUFACTURING CO.

568 W. RANDOLPH STREET :: :: CHICAGO, ILL.

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co., Universal Film Mfg. Co., Solax Co., Kalem Co.

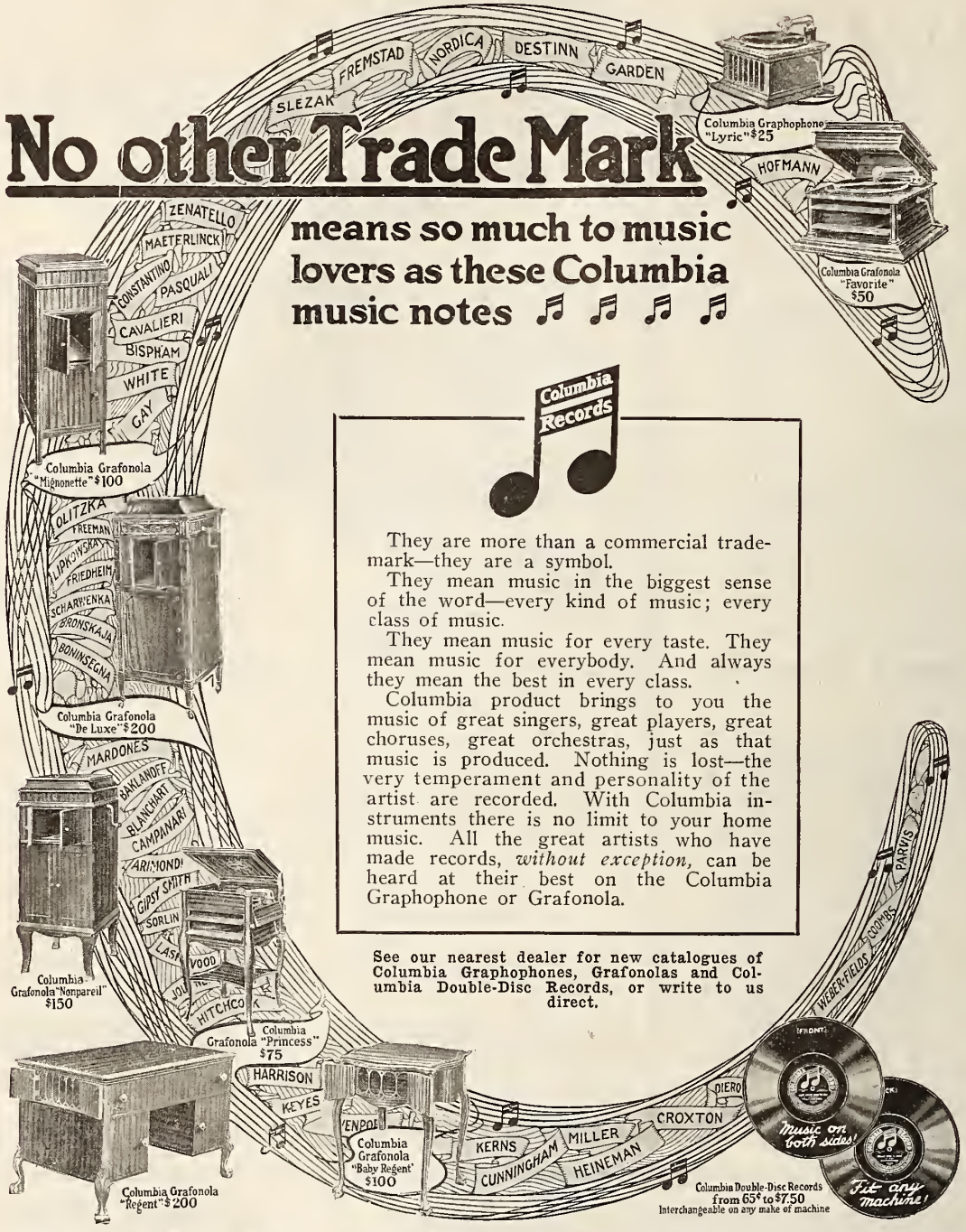
Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses have installed the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.
No. 9½ JOHN ST., NEW YORK CITY

No other Trade Mark

means so much to music lovers as these Columbia music notes

They are more than a commercial trade-mark—they are a symbol.

They mean music in the biggest sense of the word—every kind of music; every class of music.

They mean music for every taste. They mean music for everybody. And always they mean the best in every class.

Columbia product brings to you the music of great singers, great players, great choruses, great orchestras, just as that music is produced. Nothing is lost—the very temperament and personality of the artist are recorded. With Columbia instruments there is no limit to your home music. All the great artists who have made records, *without exception,* can be heard at their best on the Columbia Graphophone or Grafonola.

See our nearest dealer for new catalogues of Columbia Graphophones, Grafonolas and Columbia Double-Disc Records, or write to us direct.

COLUMBIA Phonograph Co., General

Manufacturers of the Dictaphone.

Box 221, Tribune Building, New York

Toronto: McKinnon Building. London: Earlsfield, S. W.

Wherever we are not actively represented, we are prepared to consider the granting of exclusive selling rights.

EXHIBITORS

$500,000.00 A YEAR FOR MOVING PICTURE THEATRES

GIVEN BY

THE AMERICAN TOBACCO CO.

WITH

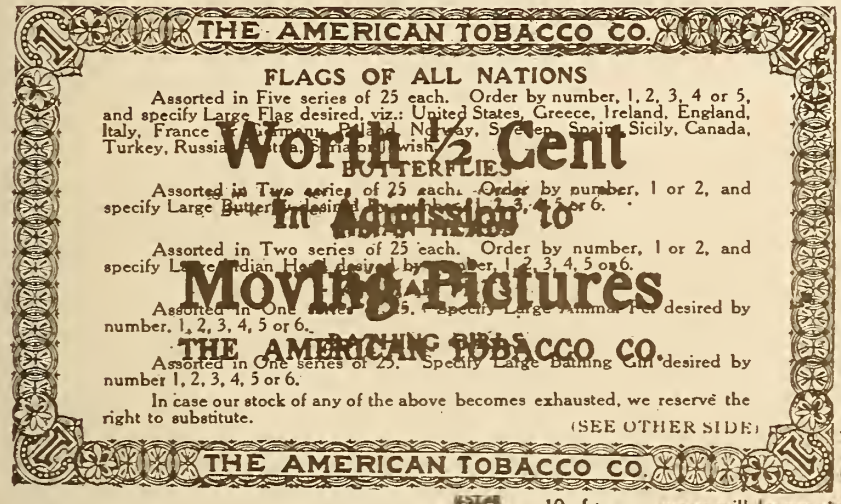
TOKIO

CIGARETTES

THIS MEANS MONEY TO YOU

WILL BRING YOU TRADE YOU HAVE NEVER HAD

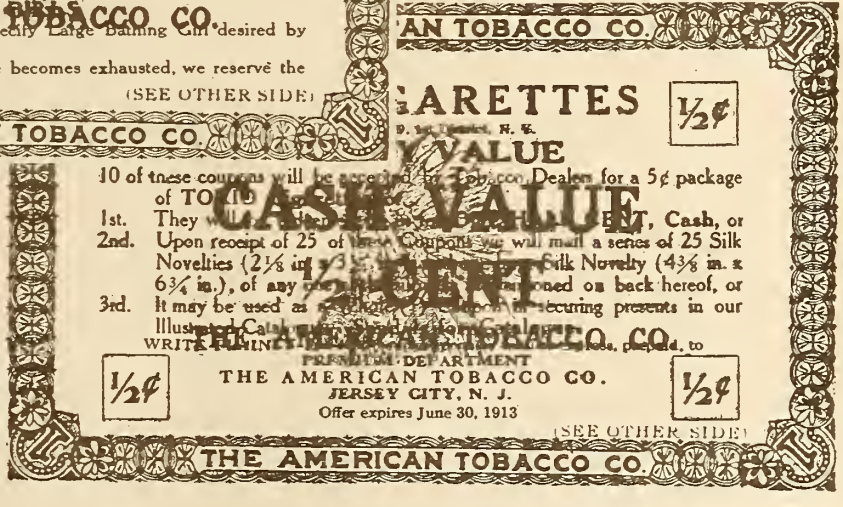
Back


THE AMERICAN TOBACCO CO.
FLAGS OF ALL NATIONS
Assorted in Five series of 25 each. Order by number, 1, 2, 3, 4 or 5, and specify Large Flag desired, viz.: United States, Greece, Ireland, England, Italy, France, Germany, Poland, Norway, Sweden, Spain, Sicily, Canada, Turkey, Russia, Austria, Servia or Jewish.
BUTTERFLIES
Assorted in Two series of 25 each. Order by number, 1 or 2, and specify Large Butterfly desired by number, 1, 2, 3, 4, 5 or 6.
INDIAN HEADS
Assorted in Two series of 25 each. Order by number, 1 or 2, and specify Large Indian Head desired by number, 1, 2, 3, 4, 5 or 6.
ANIMALS
Assorted in One series of 25. Specify Large Animal Pet desired by number, 1, 2, 3, 4, 5 or 6.
BATHING BELLES
Assorted in One series of 25. Specify Large Bathing Girl desired by number 1, 2, 3, 4, 5 or 6.
In case our stock of any of the above becomes exhausted, we reserve the right to substitute.
(SEE OTHER SIDE)
THE AMERICAN TOBACCO CO.
Worth ½ Cent
In Admission to
Moving Pictures

FAC-SIMILE OF THE COUPON ISSUED IN EACH PACKAGE OF TOKIO CIGARETTES.

10 ARE EQUAL TO 5 CENTS

Front


AN TOBACCO CO.
ARETTES
½¢
VALUE
10 of these coupons will be accepted by Tobacco Dealers for a 5¢ package of TOKIO
1st. They will be redeemed at Face Value in Premiums, Cash, or
2nd. Upon receipt of 25 of these Coupons we will mail a series of 25 Silk Novelties (2⅛ in. x 3⅛ in.) Silk Novelty (4⅜ in. x 6¾ in.), of any kind mentioned on back hereof, or
3rd. It may be used as a credit in securing presents in our Illustrated Catalogue.
WRITE PLAINLY. Coupons, Catalogues, etc., prepaid, to
PREMIUM DEPARTMENT
THE AMERICAN TOBACCO CO.
JERSEY CITY, N. J.
Offer expires June 30, 1913
CASH VALUE
½¢
½¢
(SEE OTHER SIDE)
THE AMERICAN TOBACCO CO.

THE AMERICAN TOBACCO CO. WILL REDEEM ANY QUANTITY OF TOKIO COUPONS AT FACE VALUE.

If you have not already heard of this, send for a circular explaining the proposition in full. Fill out the corner of this page, cut it off and forward it to

THE AMERICAN TOBACCO CO.

111 FIFTH AVENUE
NEW YORK CITY

I am the manager of the under mentioned theatre and desire to hear of your proposition in full.

Name.....
Theatre.....
Address .....
Town ....
State.....
M. P. News

A Striking AMBROSIO Production in 3 Reels

SIEGFRIED

THE GREATEST TRIUMPH OF THE PRODUCER
OF THE WORLD'S BIGGEST PRODUCTIONS

10c PER FOOT

NO RESTRICTIONS

RELEASED DEC. 15

10c PER FOOT

NO RESTRICTIONS

RELEASED DEC. 15

SPECIAL—8 SHEET, 3 SHEET, 1 SHEET POSTERS
ALSO SPECIALLY ARRANGED MUSIC
SEND FOR ILLUSTRATED BOOKLET

AMBROSIO AMERICAN CO.

15 East 26th Street 'Phone 7876 Mad. Sq. **New York City**

NOV 7 1912

MOVING PICTURE NEWS

LIBRARY OF CONGRESS
NOV 7 1912
PERIODICAL DIVISION

VOLUME VI
No. 18

NOVEMBER 2
1912

PRICE
TEN
CENTS

"THE MIRACLE"
Feature Film of the
New York Film Co.

MAJESTIC

A STUPENDOUS TWO-REEL PRODUCTION OF

2 REEL FEATURE

"HAZEL KIRKE"

FROM THE FAMOUS BOOK BY STEELE MACKAYE

REGULAR RELEASE — SUNDAY, NOV. 17th

2 REEL FEATURE

GET THIS!

COMMENCING THURSDAY, NOVEMBER 21st

A New Split-Reel Comedy Release

NOTE—THIS THIRD **MAJESTIC** RELEASE WILL FILL THE POPULAR DEMAND FOR **MAJESTIC** SHORT COMEDIES WHICH ARE BOX-OFFICE WINNERS ALL OVER THE WORLD—THEY ARE FULL OF **LAUGHS** AND **LAUGHS** GET MONEY BECAUSE EVERYBODY LOVES TO **LAUGH.**

LOOK!

SUNDAY **"WEARY'S REVENGE"** NOV. 3d

REPLETE WITH INTENSELY DRAMATIC ACTION, CLEVER COMEDY AND EXQUISITE SCENERY

The Majestic Motion Picture Co.

540 WEST 21st STREET, NEW YORK

RELIANCE
PHOTO PLAYS
UPLIFT, EDUCATE
AND AMUSE
ALL CLASSES

RELIANCE.

RELIANCE
PHOTO PLAYS
DEPICT HUMAN
NATURE IN
PANTOMIME

The Trials of Faith

A MASTERPIECE IN 1000 FEET

RELEASE SATURDAY, NOVEMBER 2

A STIRRING STORY OF EARLY NEW ENGLAND
LOVE, INTRIGUE AND WITCHCRAFT
HOW FRIENDSHIP TO A REDSKIN IS REPAID AT A PSYCHOLOGICAL MOMENT

DRAMA

A Brother's Requital

BROTHERLY TENDERNESS AND SELF-SACRIFICE SUPERBLY ACTED.

Release Wed., Nov. 6

A TWO REEL FEATURE EVERY OTHER WEDNESDAY

COMEDY

Bedelia and the Newly Weds

CORKING CONVULSIVE COMEDY. EVERY FOOT A LAUGH.

Release Sat., Nov. 9

DON'T MISS THIS { **Don Caesar de Bazan IN TWO REELS**

The Faith Healer

A DRAMA THAT WILL APPEAL TO EVERY SERIOUS MINDED PERSON.

Release Wed., Nov. 13

SPECIAL 3 AND 1 SHEET POSTERS FOR ALL OUR TWO REEL FEATURES

The Virgin of the Fire

THRILLING AND ARTISTICALLY SENSATIONAL.

WILL CREATE A NEW ERA IN CINEMATOGRAPHY.

Release Sat., Nov. 16

RELIANCE STUDIOS 540 West 21st Street NEW YORK

A Striking AMBROSIO Production in 3 Reels

SIEGFRIED

THE GREATEST TRIUMPH OF THE PRODUCER
OF THE WORLD'S BIGGEST PRODUCTIONS

10c PER FOOT

NO RESTRICTIONS

RELEASED DEC. 15

10c PER FOOT

NO RESTRICTIONS

RELEASED DEC. 15

SPECIAL—8 SHEET, 3 SHEET, 1 SHEET POSTERS
ALSO SPECIALLY ARRANGED MUSIC
SEND FOR ILLUSTRATED BOOKLET

AMBROSIO AMERICAN CO.

15 East 26th Street 'Phone 7876 Mad. Sq. **New York City**

KAY-BEE FILMS

"When Lee Surrenders"

Two Reels. RELEASED FRIDAY, NOVEMBER 8

Thrilling story of the Civil War. Wonderful Battles. $2000 worth of powder burned on this film.

Coming! **"The Invaders"** Coming!

Three Reels. RELEASED FRIDAY, NOVEMBER 29

Produced by the same Company, horses, actors, soldiers, Indians, paraphernalia and equipment, and directed by the same man—Thos. H. Ince—as

"Custer's Last Fight"

but on a bigger, grander and more colossal scale. A marvelous film.

NEW YORK MOTION PICTURE CO., 150 East 14th Street, New York City

Mutual Film Corporation, 60 Wall St., New York, Sole Agent for U. S. and Canada

KEYSTONE FILMS

MACK SENNETT
MABEL NORMAND

Supported by a Strong Company

FORD STERLING
FRED MACE

"The Deacon's Troubles" *and* **"A Temperamental Husband"**

A Split Reel. RELEASED MONDAY, NOVEMBER 11

KEYSTONE FILM COMPANY

150 EAST 14th STREET, NEW YORK CITY

MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

BRONCHO FILMS

"Mary of the Mines"

One Reel. RELEASED WEDNESDAY, NOVEMBER 13

BRONCHO MOTION PICTURE COMPANY

150 EAST 14th STREET, NEW YORK CITY

MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

In writing to advertisers please mention "MOVING PICTURE NEWS"

LETTERS OF SELF-MADE MOTION PICTURE EXHIBITORS

United States,
Nov. 2, 1912.

Film Supply Co. of America,
133 W. 44th St., New York City.

Gentlemen:—Pleasing one's audience is profitable and costs no more. It is merely a matter of recognizing and ordering pictures of quality. But I should worry if my competitors lose business by neglecting to get Gaumont Films? Enter my order for The Gaumont Weekly, and the following:

Saturday, November 9th—THE LAND O' COTTON and Topical
Tuesday, November 12th—AN ADVENTUROUS ADOPTION
Thursday, November 14th—THE PRICE OF PARADISE
Saturday, November 16th—ZOOLOGICAL GARDENS AT CINCINNATI and TOPICAL
Tuesday, November 19th—A BROKEN IDOL and BATTLE PRACTICE ON A CRUISER
Thursday, November 21st—OLGA THE ADVENTURESS

Knowingly yours,
THE DISCERNING EXHIBITOR

EXTRAORDINARY SENSATIONAL FEATURE FILM

Dr. GAR-EL-HAMA

3 REELS **THE DAREDEVIL CRIMINAL** 3 REELS

SEQUEL TO "THE DEAD MAN'S CHILD"

A FEATURE FILM IN EVERY SENSE OF THE WORD. A concentration of successful, sensational and startling events never before attempted. EVERY INCH A THRILL. The intensely interesting plot, the faultless photography which characterizes all our productions, and the perfect and realistic acting of the participants in this drama, all combine to insure for it an enthusiastic reception unprecedented in the annals of the Great Northern Film Company.

ELABORATE 6-SHEET, 3-SHEET AND 1-SHEET LITHOGRAPHS, HIGH-CLASS LOBBY DISPLAY PHOTOGRAPHS, DESCRIPTIVE BOOKLETS, ETC.

Territorial Rights now selling at attractive prices. Be quick to seize this opportunity of securing a real feature that will be the talk of the trade. First come first served. Our films are copyrighted. Infringements will be vigorously prosecuted.

Great Northern Film Co., 7 EAST 14th STREET NEW YORK CITY

In writing to advertisers please mention "MOVING PICTURE NEWS"

CLB260075

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **November 2, 1912** **Number 18**

SCHOOLS?

In the issue of October 12th I wrote on "Schools." In that article I meant every word I said, and after carefully perusing it, there is not a single word I will take back; but just to show I am not at all prejudiced or biased, I am publishing herewith a letter in answer to that editorial:

"The first article my eyes fell on was that of Alfred H. Saunders, in which he writes so scathingly of 'Schools.' Why generalize, and class the good with the bad, making them suffer alike?

"I want to tell you, and any one else who has such distorted notions, that all of the scenario schools are not what you picture them. I count the school whose course of instruction in picture play writing I took up as one of my best friends, and instead of feeling that I was 'held up' for the $10 I paid as a fee, I would not wish it back if I had paid twice the amount. On the other hand, I do not consider myself one of the 'easy marks,' not being as a rule very easily separated from my money. Without bragging about myself, I feel that I have been comparatively successful in the business world, and have a sufficient idea of the value of money not to part with it unless I have some reason to think that I will get full value.

"I had written several picture plays, submitted them, and they always came back, with a curt rejection slip, giving no definite idea as to what was wrong with them. I had good reason to believe that they were a great deal better than many plays which had been produced, and so I would not give up. I read the advertisement of the school in question, sent for their literature, and became a student of their course. It must have been very beneficial to me, for since completing it, every one of the rejected scenarios has found a sale, and some by the very companies who had refused them previously.

"In no instance did this school make any promise that they did not live up to, which lets them out on your 'false pretences' statement. Moreover, they constantly encouraged and assisted me, even going so far as to suggest changes in my plots that would enable me to work them out so that they would stand a better chance for acceptance. They certainly taught me the form, and gave me a keener insight into what to write, and what to avoid, and what success I have had, I feel that I owe to their teaching entirely, for though my ideas were good, they did not bring me checks.

"One of your contemporaries openly, frankly and honestly states that the Scenario School is bound to be of benefit to the amateur, because it teaches him the construction of the picture play, although he does criticise some schools who turn out unfinished pupils, yet tell them their work will be salable. His first statement is at least fair to the honest schools, and his criticism may be ungrounded, for who knows whether any school sets its stamp of approval on the work of a student or not?

"As to the 'gullible public'—well there will always be the gullible ones,—whether they are buying a correspondence course or a gold mine, and if they did not send their money to the scenario schools, they would be sending it somewhere else, trying to get something for nothing—and then crying about it. The schools must advertise, like any other business enterprise, if they would prosper; they can not pick and choose their students, any more than any other school or college. Did it ever occur to your Mr. Saunders, that the so-called legitimate schools and colleges will enroll any student who makes application. Does he think they take into consideration whether the would-be student has any special talent for stenography, bookkeeping, or any other branch? When I was studying shorthand there were in my class pupils whom I knew would never make stenographers; without the first idea of correct English, grammar or spelling. Yet a very highly reputed college would turn them out as graduates who would never be able to hold a position as stenographer, and would finally revert to the 'Typist' class—where they could have gone in the first place without taking any course.

"Naturally I am interested in the moving picture play, and all that pertains to it, and so I read everything on the subject that comes to hand; but I fail to see where a magazine which comes out and gives the first page to such a biased opinion (whether because of ignorance of the subject or otherwise) as your October 12th issue contains. Give advice to the layman if advice you must give, but 'be sure you are right—then go ahead.'"

After reading the above, my readers will please take particular note of my correspondent's remarks, especially that portion where he says I have given "a biased opinion (whether because of ignorance or otherwise) as your October 12th issue contains. Give advice to the layman if advice you must give, but 'be sure you are right—then go

ahead." I think I can follow this as the crux of the argument. I am not biased, nor am I ignorant, otherwise I would not have written as I did, and will say this, that in all my experience of the Cinematograph industry I have never met with such a lot of bold-faced easy money-getters as appear at the present day; and the dupes are many. It is these dupes I am trying to save. It is a great pity my correspondent did not give the names of the schools he considers honest, and if he will give me the list I will gladly publish them, so that none of my readers may be deceived; it was only because "I was right,—and knew I was right,—that I went ahead," but taking at random from the list of my correspondence I will revert to another letter in which my correspondent says:

> "I wish I were a philanthropic millionaire; I would endow a film concern who should consult with the Board of Education, and build according to their needs; then we should indeed have the moving picture machine installed in every schoolroom. However, I am taking too much of your time. Let me, however, thank you for your editorial on 'Schools.' I know several who have been trapped. I was not myself because I read the synopsis, and saw a sample scenario published in your paper. I saw that after all there is only a certain scheme, and important as it is, nothing more. And as you say, an illiterate person could not catch that scheme, however long he might strive. I am sending your editorial to a splendidly honest West Indian in Brooklyn, who was about to take an operator's course by mail. Thank you for saving his hard-earned money.

I would very much sooner take the opinion of my latter correspondent than I would of the former, and yet both bear the honest stamp.

The subject of "schools" is one that I would like to see aired, all the good brought to the front, and the bad eliminated, especially such actors, schools and agencies as I referred to in the editorial. I believe this, that by careful reading of the synopses published in our columns every week, and watching the pictures, any one with intelligence will be able to write a scenario round his or her own ideas. It is not every one who can make a scenario writer, as witness the number of rejections that take place every day. I was in a studio this past week and saw come in by the mail between 150 and 200 scenarios, and the previous week's rejections amounted to something like 400 unsuitable subjects; a general consensus of opinion seems to show that only about 5 per cent or at the outside 6 per cent of the submitted scripts are accepted. It is only the most intelligent of the writers who have any chance in the field.

While on this point let me particularly point out that only those scenarios which are typewritten are read, and the numberless hand-written ones go back without comment.

Alfred H. Saunders.

A NEW MOVE BY A WESTERN HUSTLER

We take pleasure in announcing the opening of a general Eastern sales, distributing and repairs branch for the Motiograph machines in New York City. The Enterprise Optical Manufacturing Company have leased a loft at 30 East Twenty-third street, and will commence business November 1, 1912.

The establishing of this Eastern branch, including a fully equipped repair shop is in line with the hustling policy of the Motiograph makers in extending repair facilities in the Eastern and New England States.

It is the purpose of the Motiograph makers to carry a full and complete line of machines, mechanisms and all repair parts in New York stock, and as soon as the demand justifies, a competent repair man will be sent from the factory in Chicago.

The appointment of Fred A. Clark to the position of manager of the Eastern office is in recognition of his services in the territory to be cared for by his office.

We are asked to extend a cordial invitation to all to pay a visit to the Eastern office of this well-known machine, where their latest product, the 1913 Model Motiograph, will be demonstrated, beginning with their opening on Nov. 1, 1912.

Mr. Woodward, vice-president and general manager of the factory, is spending two or three weeks in the East, with headquarters at the Imperial Hotel, New York City.

SCREEN CLUB

Meetings of the board of governors of the Screen Club were called recently by President King Baggot. Reports from several committees were heard.

President Baggot appointed the following standing committees:

Membership—King Baggot, chairman; John Bunny, Calder Johnstone, Harry R. Raver, C. A. Willat, Herbert Brenon and C. Jay Williams.

House—John Bunny, chairman; Harry R. Raver, C. A. Willat, J. H. Gerhardt, James Kirkwood and Hopp Hadley.

Auditing—J. H. Gerhardt, chairman; Joe Miles and Charles M. Seay.

Ways and Means—John Bunny, chairman; Calder Johnstone, Harry R. Raver, C. A. Willat, Herbert Brenon, Oscar Apfel.

Relief—Tefft Johnson, chairman; Henry Walthall, William Steiner, Charles Handworth and Hal Wilson.

Entertainment—Victor Smith, chairman; George Terwilliger, Harry R. Raver, Pierce Kingsley, J. H. Gerhardt, Darwin Karr, Maurice Costello, Calder Johnstone, C. Jay Williams, William Robert Daly, Arthur Johnson, G. F. Blaisdell, Bert Adler, P. Thad Volkmann, T. Hays Hunter, William Garwood, Charles Abrams, Alfred H. Saunders, C. A. Willat, Hopp Hadley and William Quirk.

Press—Calder Johnstone, chairman; G. F. Blaisdell, S. Spedon.

Educational—C. Jay Williams, Carl A. Laemmle and Herbert Blache.

Arts, Literature and Records—Eustis H. Ball, chairman; John Bunny, S. M. Spedon, Calder Johnstone, C. A. Willat and Harry R. Raver.

Saturday, October 26, a meeting of the club was held at Bryant Hall, where reports of officers were received. The treasurer reported most favorably regarding the finances of the club, which now show four figures. The report was made by J. H. Gerhardt, acting as treasurer in the absence of C. A. Willat, who is now at Los Angeles on business.

The corresponding secretary, Calder Johnstone, read many letters from all over the country, in which were expression of the highest approval of what the officers and the board of governors have accomplished. Mr. Johnstone also reported a membership of more than 200 in good standing, and stated that reports from the coast were most favorable for the establishing of a branch of the Screen Club in that vicinity. He stated that many letters had been received from players, directors and others in California, all of whom either made application to join or sent their entrance fee and first six months' dues as proof of their intentions.

Harry R. Raver read the minutes of the last meeting, which were duly accepted and gave a pleasing report of the club's progress as viewed by the recording secretary.

The most interesting report of all was that made by President Baggot regarding the club's first home. Mr. Baggot stated that the home was almost ready for occupany, the decorations being finished and the carpets laid. The furniture will be moved in and members may enter the home October 31. He said no one could appreciate the amount of work that had been done by those who have accomplished this.

Fewer than eight weeks have passed since the club was started. More than two hundred have been enrolled. The club has been duly incorporated and chartered. It has selected and furnished its home, and has raised enough funds to pay its current and outlaying expenses with enough left to keep it going for nearly a year and without a dollar's indebtedness, which is not covered by funds in bank.

GAUMONT BALKAN WAR PICTURES

The Gaumont Company, appreciating the possibilities of the conflict raging in the Balkans between Turkey and the Allies becoming strife involving all Europe, have camera men with both the Ottoman forces and the attacking armies. With all expedition this film will be hurried to America, and will be given prominence in the Gaumont Weekly current event film and the Saturday "Great Events" film. The courage of the Gaumont operators is almost proverbial, and it is assured that the pictures taken of these sanguinary scenes will be vivid and stirring.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

The Cincinnati municipal pictures that were taken by the Animated Weekly and the Gaumont Weekly, are being shown to packed houses at the Olympic Theatre every afternoon and night. Over four thousand feet of film of the scenes of activity of Cincinnati and the Zoological Garden will be shown at the Olympic Theatre for two weeks. The Olympic Theatre is located on Seventh street between Walnut and Main; seats 1,400. Mr. Neff has rented the Olympic Theatre for two weeks to show the Cincinnati pictures.

The municipal pictures are pronounced to be the finest and most perfect municipal pictures ever taken, and the municipality of Cincinnati is greatly pleased with them. The pictures were taken under the direction of Mr. M. A. Neff by Mr. C. M. Peters, camera man representing the Gaumont Weekly, and Mr. Freeman Owens, camera man representing the Animated Weekly.

President Neff has issued an official call for a state meeting of the exhibitors of Massachusetts to be held in the City of Boston on the 18th of November, 1912. The exhibitors of Massachusetts are enthusiastic and realize the importance of effecting a state organization at an early date. The benefits to be derived from a state organization are apparent to all motion picture exhibitors who have given the matter consideration. The Massachusetts convention will be a grand success as the exhibitors are thoroughly aroused, and feel that they must organize to protect their interests. An invitation is extended to every exhibitor in the state of Massachusetts, and other New England states will be welcome. The Motion Picture Exhibitors' League is growing rapidly, new states are coming in, and arrangements are being made to organize every state in the Union in the near future. A national vice-president, a state president, a state vice-president, second vice-president, secretary and treasurer will be elected at the Boston convention.

Greetings to the Exhibitors of the State of Massachusetts

A state convention of the motion picture exhibitors of the State of Massachusetts is called to meet in Boston on the 18th day of November. Every exhibitor in the state is not only invited, but urged to attend the convention. The convention is called for the purpose of organizing a state league, which will be affiliated with the Motion Picture Exhibitors' League of America.

Greetings to the Exhibitors of the State of Iowa

The officers of the Motion Picture Exhibitors' League of the State of Iowa have called a meeting to meet in Des Moines on the 3d and 4th of December. 1912. The call has the endorsement of the national president of the Motion Picture Exhibitors' League. The motion picture exhibitors of Iowa are not only invited to attend the Des Moines convention but are urged to attend it. The convention is held for the purpose of completing a thorough organization, and every exhibitor in the state is invited. A program will be published later.

Greetings to the Exhibitors of the State of Nebraska

A state convention of the motion picture exhibitors of the State of Nebraska is called to meet in Omaha on the 5th and 6th of December. Every exhibitor in the state is not only invited, but urged to attend the convention. The convention is called for the purpose of organizing a state league which will be affiliated with the Motion Picture Exhibitors' League of America.

A meeting of the motion picture exhibitors of the State of West Virginia will be held on the 17th and 18th of December at Huntington, W. Va. There will be big doings and much important business transacted Many prominent exhibitors throughout the country will attend this gathering. The meeting is called by M. M. Wear, state president, and L. R. Thomas, state secretary. There will probably be a new treasurer and first vice-president elected at this convention. President Neff will attend the convention.

J. PARKER READ RETURNS FROM WEST

J. Parker Read, Jr., has returned from a successful trip to the West, where he closed several more contracts for "The Garden of Allah." Mr. Read also brought with his some interesting Western films, and is at present in Washington, D. C., arranging for another big production.

SPLENDID EXHIBITION OF GREAT NORTHERN FEATURES

An exhibition of Great Northern feature films which astounded press representatives and other interested ones, was given at the projection rooms of the Film Supply Co. on Wednesday afternoon. Four different subjects, each two thousand feet in length, were shown of exceptional commercial value—subjects that money has been expended upon in order to produce the finest results. These will be reviewed individually in later issues as their release dates come due.

BIG BUSINESS AHEAD FOR "LIFE OF JOHN BUNYAN" AND "PILGRIM'S PROGRESS"

It was our intention to reproduce in this issue for the benefit of our readers several scenes from the film production of "The Life of John Bunyan" and "Pilgrim's Progress," as produced by the Hochstetter Utility Company, 40 East Twelfth street, and which would serve to convey some idea of the remarkable artistic touch given to every inch of the film by the director, Francis Powers, and his able support in a company of competent players. Owing to lack of space, however, we were obliged to delay the appearance until our next issue.

Among those who took part in the production there was not one who was not a tried artist, from Oland Warner, the talented Swedish artist, who played the lead in both portions of the productions, down.

Although thus far the film has been exhibited only for the press, contracts for it have already been closed. The Hochstetter Utility Company have been especially fortunate in securing the services of William Calhoun, formerly of Kinemacolor, as their contracting agent. Mr. Calhoun is a man of large experience in the show business, both as manager and actor. Being thoroughly conversant with the dramatic end of the business, and also possessing adequate knowledge of the chemical and mechanical portion of the film business, he is in a position to know whereof he speaks, therefore his commendation of the Bunyan film should carry with it the truth of his convictions.

It is a remarkable thing in connection with the Hochstetter camera that pictures taken in the twilight or even in the rain are quite as satisfactory as those taken in the sunlight or high lights of the studio. It is a fact that one of the most remarkable scenes in the "Pilgrim's Progress," depicting the Man of Despair, was taken on a rainy day. Other scenes of the picture play have been taken at twilight.

"The Life of John Bunyan" and "Pilgrim's Progress" in its fine interesting reels is of such a remarkable combination of dramatic action and religious atmosphere that it adapts itself to church and theatre alike. Therefore there can be no question of its success as a film production.

EXHIBITORS SUE TO RECOVER LICENSE FEES

M. A. Neff, president of the Motion Picture Exhibitors' League of America, announces that Attorney General Hogan will file at Columbus a suit to recover from two film concerns all the money paid by Independent moving picture show proprietors within the last four years.

There are 600 members of the Motion Picture Exhibitors' League in Ohio. A suit has been filed against the alleged moving picture trust in Texas and a receiver appointed at Austin, Tex. The moving picture owners want back the $2 a week license fee each of them has paid during the four years to manufacturers of films.

Neff asserts that similar suits will be filed in many States in the next few days in a national war on the larger motion picture interests who have, in the past, levied a weekly license fee of $2 on the Independents.

Marriage Bells

"Ring a ding, ding, ding." Is this the way they go? I sincerely hope that the best of chimes rang out, when my good friend Bernard Michael Corbett, of the Kinetograph Sales Department, Thomas A. Edison, Inc, was united in the bonds of holy matrimony to Miss Emma Violet Chapman, of Boston, Mass, on Wednesday, October 30, 1912. I send the happy pair my heartiest good wishes.

Bloomington, Ill.—C. B Burkhardt will convert the old Opera House at Homer into a modern playhouse.

THE STRENGH OF THE INDUSTRY

By Lindsay Bancroft

The moving picture industry has outlived the longest term allotted to it by the pessimistic prophets of ten years ago.

As has been remarked by the editor of the News, even among the film manufacturers there has been great surprise at the continual growth of the popularity of the picture play.

Just why cinematography is here to stay would be answered in a dozen ways by a dozen people: but there is one phase of the present condition of the industry that is often overlooked. It is the number of industries

Affected or Created

by the motion picture.

The fact that nearly all the raw film is supplied by two or three firms in this country does not alter the significant fact that over ten million feet of film per week used in the United States alone is a considerable item in the business of celluloid making. So far-reaching is the insistent, important and regular demand that even the production of gun cotton itself has felt the wave of prosperity.

In a lesser degree, but still distinctly traceable, the chemical industry has had to increase the production of the silver base, the gelatin, and the coal tar products used in various departments of the modern wonder business.

There is not a branch of the printer's art that does not receive its quota from the success of cinematography.

At least two big firms devote almost their entire plant to the production of lithographic posters that describe (however vaguely or extravagantly) the moving picture play.

Half tones by thousands are used and cast aside: the "chalk-man" of the daily paper has found a fillip to his waning importance, and weird and wonderful are the linear adornments of the whole page film notices when he is through with them.

An Eastern novelty firm of national repute has placed two men on the road to visit only moving picture theatres, to sell premiums, souvenirs etc., for the delection of

His Majesty the American Citizen

The express companies certainly "get theirs"—more's the pity. I once started to figure out the amount paid in express-age for films alone in one week, but gave up the task and defeated myself at a game of chess as a more profitable recreation (to me).

The wages paid to employes of a theatre are a mysteriously varying quantity, yet in the aggregate they are so important that a certain mail-order firm is now compiling a list of theatre employes, and preparing a "money-getting" circular with which to separate them from some of their earnings.

The building trades have directly benefited by the erection of several thousand new structures. When a capitalist or property owner decides on erecting a new theatre, he now puts up a modern, class A structure of attractive appearance, and the adjacent property must perforce be improved to keep pace with it.

Realty men who have business property to sell or lease, now use the allurement, where possible,

"Close to Moving Picture Theatre"

I call to mind a case in a Pacific Coast city where in the last three and one-half years the erection of two picture houses has helped boost the property between them from

$110 to $275 a Front Foot

This is different from the days when nearness to the nickelodeon was a detriment to a store.

One of the strangest—and yet perhaps most natural—effects of the motion picture is its

Influence on Architecture

I do not refer in any way to the decorative schemes of theatre fronts and the like, but to the building of modern American homes.

Out here in California, where the rigors of winter are a joke, it is possible to build an all-the-year-round bungalow of a few boards and shingles, then call in Nature to do the outside embellishment and run a riot of color over the whole.

Here may be seen some of the most wonderful, and some of the craziest ideas of the budding architect carried into effect. But as surely as repeated impressions will form a clear and definite concept in the mind, the showing of

Foreign Films

has had its effect on architectural design. In the authentic views of some of the Old World cities, the permanent picture records of the massive building of other days, the angles and escarpments of castle, chalet or cathedral; the black oak beams and white plaster of the English home of the Elizabethan period, the perspective value of winding pathway and rock built terrace; in all these things, presented to him again and again with the added interest of living motion, the student of architecture has before him lessons it would take him years to acquire by travel.

The consequence is that one sees less of that wanton vandalism that attempts to blend the severity of a Tudor design with the cheap and tawdry mill work of the "clar bo'd" variety.

The electrical trades have benefitted greatly, both directly and indirectly, from the motion picture. Not only are the theatres good customers of the power companies, but in the more important branch of electrical fittings the moving picture theatre is an important item to the local firm.

The evolution of that fearful device, the hand organ, and its final metamorphosis into the

Electric Orchestra

is the direct result of the modern American demand for a glorified sort of noise maker.

The improvement in these instruments in the last few years is little short of marvelous.

A few days ago I visited the factory of the

American Photoplayer Co.

at Berkeley, Cal.

The prejudice of a real music lover against all forms of mechanically produced music, added to a deep-rooted and permanent abhorrence of rag time was mine in great degree and I entered the place ready to kick at anything and everything.

But how little we know of the other fellow's game! Instead of the blatant bellowing of brass bugles, there was absolute silence, save for the distant whirring sound of a band saw: The erection floor held some of the most exquisite pieces of woodwork in the form of cabinets and cases for the various instruments I had ever seen, and in one corner the workmen were engaged putting in place the last pieces of a $10,000 creation.

It was this instrument, representing the last word in electro-mechano-musical achievement, that I was to hear at its first trial.

The operator seated himself on the organ stool, and started the roll. No sound came from the motor, and so perfectly did the interior mechanism work, that when the opening strains of a Tannhauser overture were played on the open diapasons and flutes somewhere in the inside of the cabinet the mechanism was forgotten.

Through all the varying "tempo" and expression the ear revelled in the classic music that has never been surpassed. A Spanish bolero followed, and never did Castilian maiden wield so cleverly the castanets as this all but thinking instrument accentuated the rhythm. Much more there was, but this is not the place to dwell on it.

The point I wish to make is—everything is possible, even mechanical music better than the hand variety—when cinematography so decrees.

And what has placed this power at the bidding of this, the world's newest industry?

Simply the one important fact that the success of the moving picture industry and its permanence are founded on and bulwarked by

The Dimes of Democracy

It is the PEOPLE'S happiness that is concerned: it is the PEOPLE's pockets that willingly pay the piper; and in the final analysis, notwithstanding all the "patent companies," all the bickerings and strife among the producers, all the extravagant laudings of individual films,

The People Will Say

what shall and shall not be; for herein lies a concerted force more mighty than the most effective political machine ever devised.

In a near issue I will treat of the political significance of the picture.

Pasadena, Cal.—A moving picture house will be opened up in the Strifler Building.

Aurora, Ill.—William Morse will reopen the old Star Theatre in the Hunt Block in East Main street.

Muskegon, Mich.—Harry L. Johnson Antigo Wis. has purchased the Princess Theatre and will remodel same.

A FEW WORDS ABOUT FILM MERITS

VITAGRAPH

"Bunny at the Derby" is full of "Bunny" smiles and frowns, and "every little movement" of the comedy favorite "Bunny" delights the audience. It is Bunny taking a young woman to the Derby. The young woman had lamented the fact that she had no fine clothes to go with, so Bunny proceeds to buy her some, gets a donkey carriage and so the two do the Derby. Tired out after a strenuous day they are seen on the home stretch, heads together, fast asleep, nid-nodding behind the donkey, who straggles along at his own gait.

"Just Luck" stars Henry T. Morey in a most convincing manner as to his ability as a comedian of the best type. "Henry" of the story buys an accident policy with his last ten dollars, but is particularly unfortunate in bringing about a situation whereby he may derive some benefit from it; street cars, automobiles and all destruction dealing conveyances stop short the moment they see Henry in their path. However, after handing in his policy in disgust, the first thing he does is to fall down stairs and break his leg. The film is bubbling with mirth all through.

"An Expensive Shine" is particularly pleasing as a comedy. Miss Flora Finch, the well-known Vitagraph comedienne, is the "scream" of the piece, and delights the audience in her impersonation of the heiress who puts her beautiful jewelled necklace in the toe of her shoes, which accidentally gets put out for a shine without her knowledge. The entire incidental performance is exceedingly funny.

AMERICAN

"God's Unfortunate" is a triumph for Pauline Bush. Her work in this particular film is worthy of the highest praise. It is the story of a girl trying to escape from the old life. She wanders out in God's green fields and meets with the simple country folk who make her welcome. She falls in love with the hero of the story, but the shadow of the old life tracking her even then, she is about to give up her love and move on, when the bad man in the question is killed, and then all goes well. The dramatic work and the simplicity of the atmosphere is very satisfying.

"Maiden and Men" is a strong psychological study—a film with a strong moral lesson for any young woman. It is the story of a young girl, who, enamoured of the life she reads of in cheap novels, leaves her aged father and tastes of the bitterness of its reality, and of her return to him a better and a wiser girl.

KEYSTONE

"Mabel's Lovers" is very funny even though it may savor of too much foolishness. Nevertheless it will create many a laugh.

MAJESTIC

"A Woman Alone," another of Mabel Trunelle's triumphs. It is the story of a woman who has married unfortunately, and her struggles to keep even with the race, and her final happy union with a man who is a man.

LUX

"Oh! My Pipe" is a rather remarkable bit of farce-comedy. Some remarkable photographic tricks have been brought into play in this film, and it does appear the most wonderful thing how Smithson does get his new clay pipe home in safety. And it is indeed comically sad to see the destruction of the pipe after it is safely landed within the fold.

"Henpecked's Bid for Freedom," on the same reel, is another farce-comedy. It, however, is not in the race with the former.

GEM

"The Old Doll Maker" is one of the most touching and most artistic of the modern regular releases. The story is the same old one of a forbidden love and an elopement, of poverty afterward, and a return to the old father, and of his sacrifice. It is a delight in production and in photography.

KALEM

"The Power of a Hymn" has a touch of the old home sentiment. It is the story of two boys left motherless. They are adopted by a kind-hearted old judge. However, in spite of the gentle training, one of them goes on the downward track, runs away from home and becomes a criminal. In after years when the old judge has died and the eldest of the two boys has taken his place the recreant brother is brought for trial before him. Not having seen one another since boyhood, they do not recognize each other, and so it is that brother sentences brother to a term in prison. The convict at last released determines to avenge himself on the judge, but as he is about to perpetrate another crime he hears his brother playing the old hymn that their mother taught them both. There is a reunion and all is well.

SELIG

"The Peril of the Cliffs" is a drama excellently worked out, full of tense situations, beautiful scenic bits, and altogether satisfactory as an entertainer.

ESSANAY

"The Thrifty Parson" is one of the prettiest and smoothest of comedies. The "thrifty parson" is accused of diminishing the woodpile of a neighbor, and is therefore asked by his congregation to resign. This incident, however, brings about a little romance for the parson, for one of the female members volunteers to watch the woodpile with him for one night to catch the thief, who proves to be a negro, and therefrom the wedding ceremony which takes place soon afterward.

"Miss Simkins' Summer Boarder" is a scream. It is just as funny as can be. It is just good, clean comedy.

SOLAX

"Making an American Citizen" is a film that is of use. It is good in every sense of the word. It is the story of a foreigner who came to America with his young wife, expecting her to do the work of gaining a livelihood while he sat idle. He abuses her shamefully, but the American man eventually hammers him into shape, teaching him a lesson or two which he does not easily forget. A good moral atmosphere is kept topmost the entire length of the film. This is without a doubt the best of recent Solax productions, and is a credit to the trade as well as to the Solax Company.

"At the Phone" is a thriller. It is a burglar story which is not offensive, but, on the contrary, is most satisfactory in detail.

MANUFACTURERS' NOTES

A European business man informs an American consular officer that he desires to enter into business relations with the leading American manufacturers of cinematograph films. Correspondence with the inquirer should be in French.

* * * *

Hiram Abrams, of the Hiram Abrams Film Exchange, Portland, Maine, was one of the 400 who received invitations to attend the special entertainment tendered President Taft at the Dreamland Theatre, Beverly, Mass., on Monday afternoon. The invitation was received from Arthur Edward Kilham, secretary to President Taft.

* * * *

The annual dinner of the Lubin Baseball Club was given at the Majestic Hotel, Philadelphia, on Thursday, October 17th. Nearly 100 plates were in order and the banquet was a most successful function. Siegmund Lubin and Ira Lowry and all of the heads of departments were present. The menu furnished by the hotel was excellent and appropriate speeches were in order. After the Cafe Noir, a very talented vaudeville and picture show was given on the stage, all of the performers being members of the Lubin Stock Companies and many of the numbers being new and arranged especially for the occasion. The management of the affair was under the direction of William Kerry and Joseph Smiley, who are entitled to thanks for the perfect and picturesque arrangements.

* * * *

Mr. William Duncan, leading man and producer of the Selig Colorado Company, who was seriously injured during the production of a recent Western picture in which he was accidentally shot in the chest, has so far recovered from his painful wounds that his doctors have finally allowed him to resume his duties with the company and he will start upon the production of a new picture next Monday.

* * * *

Through the courtesy of the Selig Polyscope Co. Mr. Hobart Bosworth, one of Selig's most popular leading men, will appear in the production of Austin Adams' great play "The Landslide," which will be presented at the Lyceum Theatre in Los Angeles next week. Supporting Mr. Bosworth will be Lucretia Del Valle, Norval MacGregor, Laura Oakley, Louis Morrison, Elizabeth DeWitt and others. Later the play will be taken East for production.

* * * *

Mr. S. S. Hutchinson, president of the American Film Mfg. Co., has left for a business trip to the Coast. He will stop at Seattle, Portland, San Francisco, Los Angeles and Santa Barbara. At Santa Barbara, where are located the Western studios of the company, he will arrange for a new series of pictures.

* * * *

The famous home of the De La Guerras', built in 1828 by Don Jose de la Guerra y Noriega in Santa Barbara, Cal., is being used in the American Film Co.'s release entitled "Her Own Country."

* * * *

The offer of Adolph Zukor, president of the Famous Player Film Co., to pay $50,000 for the exclusive picture rights of the big English melodrama "The Whip," which comes from Drury Lane, London, to the Manhattan Opera House shortly after election, is said to be the most acceptable bid filed and probably will receive favorable consideration.

"The Whip" is considered especially desirable for motion picture purposes because of the incessant action that runs through it and the numerous sensational incidents such as the automobile smash up, the railroad collision, the horse race, etc. The pictures will be taken at a series of dress rehearsals before the American premiere and will be "released" for presentation after its New York run.

* * * *

Albert W. Hale, director with the Thanhouser Company, has left that concern to take up the same line of work with the Majestic Company. Mr. Hale was responsible for such notable Thanhouser productions as "Letters of a Lifetime" and "The Birth of the Lotus Blossom," and takes with him the best wishes of Mr. Thanhouser, Mr. Hite and the entire Thanhouser organization.

* * * *

Chas. H. Weston, late of the "Bison 101," is putting on clever 500-foot comedies for the Majestic. Mr. Weston was with Maude Adams for five years and staged "The Show Girl" in Australia for J. C. Williamson.

* * * *

It is said that the finest success William J. Bauman has had in moving pictures is exhibited in "The Starbucks," which has been produced under his direction for the American Film Co., with Opie Read, the author of the story, in the leading role.

Opie Read is well described in the following paragraph:

"One of the most versatile men of to-day—lecturer, dramatist, novelist, author, philosopher, humorist, actor—a most pleasing mixture of man—about fifty years of age—six feet three inches tall and two hundred and fifty pounds in weight—a genius of herculean proportions, both mentally and physically. He is a Tennessean by birth, a North Carolinian by heredity, a Kentuckian by education. He would not comb his hair or brush his clothes, nor make an extra bow even if he were to speak before the King of England. In Arkansas Mr. Read was editor of the Arkansas Traveler, one of the famous papers when Bill Nye and others of his class were at their best. His experiences have been many and of a varied nature and his previous successes presage for him a grand climax before the moving picture camera."

"THE ACCESSION OF DALY'S THEATRE AND ITS SIGNIFICANCE TO THE SILENT DRAMA"

By Robert Grau

DALY'S THEATRE, a playhouse of more historic value than any yet standing in this country is to revert to the silent drama exclusively on Monday next.

Ye Gods! but this is indeed a sermon in itself, and one that should go straight to the vital spot, for I must confess that with all of the amazing development of a new industry, this epochal upheaval I did not expect.

What an object lesson this astounding announcement is for the men who yet tempt fate along the older lines, in the once lucrative field of the theatre—the home of Ada Rehan, Clara Morris and Fanny Davenport; where Louis Waller, one of the world's most distinguished players, has come a cropper twice within a single month in an effort to provide compelling stage material with which to attract an indifferent public—a public that is no longer lying awake nights to buy seats for the playhouses.

Across the way from Daly's yet stands the historic Wallack's. Will it pass also to the camera man? Stranger things can happen.

To the present writer, by far the most significant phase of the announcement in regard to Daly's Theatre, is the clearly apparent intention of Marcus Loew to create a chain of model playhouses where moving pictures, unhampered with vaudeville acts will be the attraction. The great success of the Herald Square Theatre undoubtedly provided Mr. Loew with the incentive to expand, and here we have a man who recognizes at last that the moving picture will achieve its greatest results when separated from the line of endeavor known as "Pop" vaudeville.

After Daly's—what? We know that the Century Theatre—that superb playhouse founded by our men of great wealth—would have reverted to Mr. Loew a year ago, but for the existence of a two-year lease to Liebler & Company, and yet it is in just such theatres that the moving picture of tomorrow will be housed. In the very town where I happen to reside (Mount Vernon, N. Y.,) F. F. Proctor has already broken ground for a million dollar theatre to be dedicated this spring. To the lay reader this statement may indicate merely a state of progress in a city that many persons believe will eventually be the "New Harlem" of Greater New York, but to those who delve deeper into things the Proctor enterprise represents the inauguration of a new era, wherein the once despised showman—who not so long ago had no standing with business men—we now find affiliated not only with representative business men, but with the local government, for be it known that the erection of Mr. Proctor's new theatre in Mount Vernon has so impressed the people of that city that a Civic Centre is to arise within a year—four magnificent public buildings, each to require—like the Proctor playhouse—a complete square block.

There you have it!

Such is to be the mode of procedure in all of the cities where Mr. Proctor has playhouses. In these cities five years ago there was no play-going public save that which would be attracted to the New York City houses, but the advent of the greater moving picture changed all that, and the outlook at this time is for a chain of costly and modern amusement edifices, equal to any in the world today. Thus we are brought to realize that, while the manufacturers of film are straining every effort to continue the uplift by their productions on the screen, such men as Marcus Loew, William Fox and Frank Montgomery may be relied upon to extend co-operation from the exhibitors' side of the progress. Hence the Daly's Theatre announcement is merely emphasizing, in a sentimental way, a condition existing throughout the country, and which is not likely to show the least sign of retrogression.

The present writer in a previous contribution gave expression to a theory now held generally by theatrical men, to the effect that another season such as that of 1911-12 could not be survived even by those producers of plays whose proprietorship of playhouses has prevented disaster. The present season in New York City has been unique in that more successes have been achieved than in previous years, but only the exceptionally great plays can survive. This is so true that seven theatres have already been dark for periods for the reason that plays of reasonable merit lacked the necessary "punch" to attract even a hundred dollar house, and it is also true that not all of the exceptionally great plays are profitable to the producers.

But it is only in New York City, with its vast floating population, where even a few of the theatres are prospering. Outside the city conditions show no improvement, and it will be interesting to watch the developments as the returns come in from now until the opening of the new year. One playhouse on upper Broadway, having fixed charges of $100,000 a year, has been closed for two months because its owners can find nothing in the way of a play to justify opening.

With more successes than in any previous year in a quarter of a century, the pace is such that there is no medium business recorded in theatredom, and, as all of the enduring "hits" are required to provide attractions for New York, the rest of the country must be satisfied with old material. Therefore, it is not surprising that Daly's Theatre has had to capitulate or that such men as Mr. Proctor and Mr. Loew are indicating by their operations that the day is near when the distinction between the regular theatres and those of the silent drama will be solely that of the prices of admission.

N. Y. FILM CO. SCORE WITH "THE MIRACLE"

With the advent of "The Miracle" into America in picture play form, the motion picture has made one of its most decisive steps forward. It is possibly the most flawless motion picture production that has made its appearance in motion picturedom. "The Miracle" is an absolute delight. The action, the work of production, each individual portion is a marvel in itself. It is a tremendous success as an artistic production, and it is going to be a success as a money getter, judging from the rapidity with which orders are being received for it by the New York Film Company, 12 Union Square, New York City. The State rights for New Jersey have been sold to the True Feature Film Company, and for New York state to the Theatre Film Company. Several other states have already been sold, but it has not yet been confided to us by whom they are being handled. Splendid posters are being prepared for advertising purposes from one sheet to twenty sheets. It has also been announced that "The Miracle" will not for the present be exhibited in the smaller picture houses, but will be confined to houses whose admission fee is from 25 cents upward.

Every person taking part in "The Miracle" has individual ability. This is one of the reasons why the film production is such an artistic success. And it is quite probable that in no motion picture production has there ever been shown such a display of magnificent old-time architecture as in "The Miracle." In it is displayed the finesse of dramatic action—action that is so true to life that even the unsophisticated could not fail to feel the sincerity of every individual touch.

The New York Film Company are indeed to be congratulated upon securing such a glorious proposition to place before the American public.

House built by F. J. Grandon, one of the Lubin directors, to be burned down for a photo-play. The people in the picture are the members of the company who played the rôles of the rescuers and rescued. The house was a heap of ashes in less than 30 minutes. The scene was taken on Siegmund Lubin's Betzwood estate.

"THE TRIBAL LAW"

"101" Bison for Nov. 16th

The above is one of the most remarkable film productions in many respects that we have reviewed in some time. The scenes of the picture, dealing principally with the Pueblo Indians of New Mexico, have an educational value apart from the story, showing the customs and industries of the Hopi tribe, their method of preparing meal for food, etc.

The story is that of a Hopi maiden who was wooed and won by an Apache brave. The chief of that warlike tribe was outraged and made it an excuse to attack the

Hopis. The latter were taken by surprise and many of the Hopis were suffocated by the building of a green-wood fire at the entrance to the Pueblo. The old Hopi chief made a law, whilst grieving over the ruins and the dead, that "any Hopi woman who weds an Apache must die."

After many years have passed a pretty little maiden among the Hopis named Starlight is wooed by the Chief Gray Wolf, who has made up his mind to secure her for himself.

However, "there's many a slip 'twixt cup and lip" and Jose Seville, a splendid specimen of a young Apache brave, who has graduated from Carlisle and is attached to a party of surveyors operating in the Hopi country, comes upon the scene. One day Jose rides out to hunt, and whilst leading his horse he comes across a trap laid to snare some wild animal. He trips, kicks the sapling connected with the trap and releases the heavy stone which pins him to the ground. He shouts again and again, and after some hours of suffering his cries are heard by little Starlight, the Hopi maiden. She is searching for herbs and answers with a call, the sweetest music poor Jose had ever heard. Running to him she tears the sapling away, pries the huge stone from Jose's leg, assists him to his horse which she brings from where it is grazing nearby, and takes him home to her Pueblo, caring for him until his recovery. He proposes to the little Indian maiden and is accepted. Unfortunately for their peace of mind the scene is witnessed by the disappointed and revengeful Gray Wolf. He is determined that he will not relinguish Starlight without exhausting every trick and subterfuge at his command. He schemes, but can find no excuse for opening hostilities.

The mating day arrives and the young couple are wed according to Hopi customs amid much feasting and ceremony.

Their joy is to be short-lived, however. On the morrow Starlight asks her man to change to the Hopi tribal costume. He is pleased with the suggestion and arrays himself in Hopi trappings. He stands before Starlight with pride and is amazed when he sees the horror depicted upon Starlight's face when she sees the tribal mark of the Apaches on his breast.

Gray Wolf peering through the window sees it also and, glad of an opportunity, immediately begins to make trouble. The lovers are interrupted by the entrance of several silent, stern warriors, who lead them out. The dread offense is explained to Jose, who fights desperately to save his squaw. He is bound to a post and forced to witness the stoning of his beloved as she runs the gauntlet and the torture of the pine splinters after she is bound and tied to a post. The girl faints and is thrown into a chamber in the Pueblo to starve, while Jose is bound to a post by the door, there to suffer a lingering death.

Crouching Panther, a Hopi Indian who previous to the above happening has been bitten by a rattlesnake, and whose life has been saved by the good offices of Jose, who cleansed and incarcerated the wound, sees the terrible proceeding and shows his gratitude by helping them to escape.

Miss Marguerita Fisher, who takes the role of Starlight, the Hopi maiden, is a delight in the part.

NEW CHICAGO OFFICES OF THE MOVING PICTURE NEWS ESTABLISHED

It is with much pleasure we introduce our readers to our Chicago representative and announce the opening of new offices of the Moving Picture News at 9 LaSalle street, suite 201, which will be in charge of Mr. Oscar J. Hazel. Advertisers, exhibitors, exchange men and all our friends are invited to call or request Mr. Hazel to call on them if in need of any information concerning the Moving Picture News. The 'phone numbers are Bell, Randolph 784 and Automatic 32676.

MAJESTIC RELEASES THEIR THIRD REEL

Commercing Thursday, November 21st, the Majestic Motion Picture Company will release a split-reel of slap-stick comedy. Great care has been exercised in selecting comedians to put this work over, and the lovers of good comedy and hearty laughs will now have a chance to have their demands satisfied.

RELIANCE ADDS ANOTHER FEATURE

From now on the Reliance Company will release a two-reel feature every other Wednesday, commencing with "Don Cæsar de Bazan" on Wednesday November 20th.

A BROTHER'S REQUITAL
Reliance release November 6.

WILLIAM LORD WRIGHT'S PAGE

Ladies and gentlemen, we wish to introduce to you upon this appropriate occasion our friend and fellow citizen, Mr. C. B. Hoadley. (Applause.) Mr. Hoadley, familiarly known to his admiring confreres as "Pop" Hoadley, broke into the newspaper business when quite young, became the friend of John L. Sullivan and William Jennings Bryan, is on speaking terms with "Cap" Anson, of baseball fame, and ultimately hooked up with the moving picture game. On moonlight nights, the Toledo Press Club boys assemble on the banks of the rippling Maumee River and strike the barbershop chord something like this:

"For he's a jolly, good fellow—
A good fellow! (bass)
Yes, he's a jolly good fellow—
Good fellow! (baritone)
For he's a mighty good fellow—
Good fellow!
Which n-o-b-o-d-y c-a-n d-e-n-y. (Full strength)

The boys refer to "Pop" Hoadley, who is away off there in New Yawk, and, all jokes to the discard, they think he is a good fellow, too!

But as Woodrow Wilson would say, let us resume. Let us cast an eagle eye over the career of C. B. Hoadley and garner some highlights therefrom which will interest and entertain our hosts of readers.

The subject of our sparkling sketch first strode into the calcium in Toledo, Ohio. He was sporting editor of the old Toledo Commercial and also doubled in brass occasionally as city and telegraph editors.

The Red Sox are not the only professionals inclined to double plays. Any simon pure newspaperman can do it. After Mr. Hoadley has interviewed such notables as Felix A. Vincent, the Cherry Sisters, Billy Sunday and Amos Rusey for the Commercial, he went over to the Toledo Bee and ground out Sunday feature stuff. He was as busy as the proverbial bee and often dashed off stinging editorials as a side line. Our hero then affiliated with the Toledo Blade and gained fame and fortune by not mentioning the fact that "Petroleum V. Nashby" founded that sheet. Then Hoadley got into the political pot up to his neck.

C. B. HOADLEY

It is touching to hear him relate his experiences on Bryan's March to the Sea in '96. The Commoner consulted Hoadley on every important question and it is said that W. J. B. gives Mr. Hoadley no small credit for the outcome of that strenuous free silver knock-down-and-drag-out. Mr Hoadley also reported the National Democratic convention at Chicago that same momentous year, and the literary shots he fired were heard around the world, more or less.

But it was as a political editorial writer that our mutual friend shone in splendor. It is a fierce game, and Mr. Hoadley sums up his political editorship thusly:

Threatened l'ckings	81
Licked	1
Licked the other fellow	2
Draw	1
Shot at	1
Missed	1
Contempt of court	1
Escaped jail sentence	1
Wrote up judge	1
Elected to office	1
Quit politics	1
Stayed quit	1
Regretted it	0
Married	1

Total—but we expect to give the complete total in just a few short moments.

Retiring from politics, Mr. Hoadley took up the literature of baseball. It is a difficult profession and the literary style is something akin to that of Chaucer, only more so. Mr. Hoadley got so that he could give a graphic account of the ninth inning in the true spirit. An example

> Matty served a floater and Jones whiffed the atmosphere. However, he connected with the third bender, placing the sphere afar into the left garden. He ambled to first sack, annexed second, and then snatched the third cushion when Jackson tossed the leather fenceward.

It's the right sort of dope, and C. B. H. was promoted to official scorer at Toledo for the American Association for quite a while.

It takes a man with the nerve of T. R. to cut loose and become a magazine contributor. You often hear the polite term of free lance writer. Frequently the true meaning of such an occupation is free lunch. No free lunch for Hoadley. Not at all. He made good as a magazine muckraker from the very first splutter of the pen and filled in the gaps with The-Man-Living-in-the-Tree-Top features for New York Sunday newspapers.

About this time the doings in Filmland interested C. B. H. He liked to go to picture shows and thought many of the plots were rather punk. Many have thought likewise and have also labored under the delusion that they could write better picture plays than the ones they have seen on the screen. Hoadley was different. He didn't think anything about it. He knew he could write better ones. To think was to act and the action brought results in the shape of an offer from the Imp Films Company. Hoadley became script editor for Carl Laemmle.

Since that time C. B. Hoadley has become well known in pictureland. After a successful year with Imp as editor and publicity man, he worked for Champion, Great Northern Film Company, Powers Picture Play Company, and was recently promoted to editor of the central script clearing house of the Universal Film Company. He has conducted the duties of each position faithfully and well and there is no more popular editor and author in the moving picture business to-day than Hoadley. He has written many of the picture play successes, has read probably as many scripts as any of them, and has assisted many

WEARY'S REVENGE
Majestic release November 3rd.

aspiring picture playwrights along the highway to success.

Mr. Hoadley, his estimable wife and Hoadley, Jr., live in classic Weehawken, N. J., a state to which script editors seem partial. He is always found on the job and with his jovial personality and hustling qualities, he makes life's walk easy to others.

Manufacturers, fellow editors, exchangemen and script writers, one and all, have a warm spot in their hearts for kindly "Pop" Hoadley, and he has a warm spot in his heart for them. Hoadley has been through the journalistic mill and wouldn't trade off those experiences with William Jennings Bryan, John L. Sullivan and the rest for real estate in the Florida everglades.

And the Toledo Press Club members watch the metropolitan career of Brother Hoadley admiringly. A photograph of the honorary member, similar to the one we produce on this page, hangs in a conspicuous place within the clubrooms. And we don't blame the Maumeeites; it's inspiring to have such a genial appearing photo to gaze upon.

So, we guess this will be all for this "take," friend Hoadley.

PICTURE SHOWS TO REDEEM CIGARETTE COUPONS

Very shortly it will be possible to purchase admission to motion picture theatres all over the country with coupons which the American Tobacco Company will give away with Tokio cigarettes.

This is the result of a novel advertising scheme, concocted by Captain Fritz Du Quesne, which will put $500,000 a year in the hands of motion picture theatre proprietors, according to the present plans, and $1,000,000 a year if the demand warrants it. In fact, $1,000,000 worth of coupons have been ordered printed, and will be held in abeyance pending a demand for them.

Heretofore the American Tobacco Company has given away yearly $500,000 worth of coupons with Tokio cigarettes. Each pack contains a coupon worth half a cent, redeemable in money or merchandise. Many of these have not been cashed, many forgeries have been put out and the coupons have come back in a very soiled state. This has been because there has not been enough places at which to cash the coupons.

Now, the plan is to make every moving picture house a station at which the coupons may be cashed. All managers who will agree to accept ten coupons for a five-cent ticket or twenty for a ten-cent ticket may get the actual cash from the American Tobacco Company, which will redeem them at an increase of 5 per cent more than their face value in $5 lots. Thus the moving picture men will, in a short time, realize 5 per cent in return for their carrying the paper of the American Tobacco Company.

To further the scheme and show the doubtful that Tokio cigarettes are good cigarettes the American Tobacco Company will send every moving picture show proprietor who writes them ten packages of Tokios free. The proposition advanced is a bona fide one, and every effort will be made to push it, as it is in the interests of the tobacco people, the showmen, cigarette smokers and moving picture patrons.

AMBROSIO COMPANY PRODUCES EXCELLENT THREE-REEL SUBJECT

The time has arrived when we may expect the most remarkable results in motion picture photography: we must be startled at nothing, for the era of the motion picture is upon us. Satisfied no longer with the ordinary one-reel production, the ambition of the manufacturers is being evidenced in the choice of difficult subjects. To produce difficult themes satisfactorily in moving pictures they are obliged to employ not only competent actors and actresses, but the man at the helm —the director—must be capable of amanaging the reins of his particular end of the business with extraordinary deftness. "Siegfried," Ambrosio's three-reel production for December 15th, bears evidence of careful production.

"Siegfried" is one of the quartet of operas known as Der Ring des Nibelungen, the remaining three being Das Rheingold, Die Walküre, and Gotterdämmerung. The libretto of Der Ring des Nibelungen was arranged by Wagner himself from an epic poem whose story belongs in its primitive form to the whole Teutonic race, and although each individual one is as long as an ordinary opera, together they form one colossal whole.

In choosing "Siegfried" Ambrosio displayed excellent judgment, although, as we said in our last issue, it is a theme difficult of adaptation to the moving picture; and yet it is surprising what has been accomplished with it by the Ambrosio Company. The main theme is the same old story of misplaced love, bitter denunciations, and then the working out of the revenge of the injured one. Hearing a bard sing of the charms of the beautiful Princess Crimilde, Siegfried, determined to find her, starts out on horseback to the castle of her brother, Gunther, to ask permission to press his suit with the princess. Gunther consents on condition that Siegfried will rescue the Princess Brunnhilde, whom he loves, from the castle where she abides and which is surrounded with flames. Armed with the magic sword, presented to him by Gunther, Siegfried accomplishes the rescue of the Princess Brunnhilde, who immediately falls in love with him. Siegfried, however, marries Crimilde, and Gunther marries Brunnhilde, much to the displeasure of the latter, who insists on making advances to Siegfried. Brunnhilde, finding that her love is scorned, plots against him with Hagen, an old courtier, who follows him to the spring where he goes to drink and stabs him. Crimilde in turn seeks to avenge the death of her beloved and personally leads an army of soldiers against Brunnhilde, destroying with fire the castle of Gunther and Brunnhilde.

Some of the scenes in the picture play are exceptionally fine, and Ambrosio is to be congratulated upon its success in putting in picture form one of the most beautiful of the Wagner operas.

Chicago, Ill.—1640 West Sixty-ninth street, one-story brick theatre; C. Wacker, 1636 West Thirty-ninth street; Worthman & Steinbach, architects; N. Cherr, mason; E. Muehler, carpenter.

CUPID ON THE JOB
Majestic release November 5th.

SHERWOOD'S THEATRE ON FULTON STREET

By M. I. MacDonald

On Fulton street east of Broadway, is a bookshop where Mr. R. E. Sherwood has sold books for several years. Some time ago a sign appeared in his shop window; its wording, which attracted a good deal of attention, denoted that as there was now little money to be made in selling books, the owner of the shop had decided to go into the moving picture business. By and by we found that a moving picture show had really crowded itself into one half of the bookshop. To-day we find the owner of the shop, like a boy with a new plaything, sitting in front of the little theatre himself selling tickets.

The bookseller, in personality quite apart from the common herd, presents a unique appearance sitting in the rustic entrance to the theatre dealing out tickets and hauling in coin. In front of him, standing in orderly line, are the boys of the neighborhood who haven't the price of a ticket in their pockets. These boys are allowed by the proprietor to peer through the little front window behind his ticket desk. The

R. E. SHERWOOD

window blind is only drawn down when the boys, misbehaving, crowd too near and inconvenience the passers in and out. While I sat perched on a stool at Mr. Sherwood's side, chatting to him as he sold tickets, one boy whose hands and face were very, very dirty, and who persisted in overstepping the line was told, "You must stay back or I will draw the curtain; and besides I do not want boys around whose faces and hands are in the condition that yours are in."

Mr. Sherwood has announced that all children who come with clean hands and faces will be allowed in free after six o'clock, when accompanied by their parents, "And you never saw such a bright looking lot of children in your life as come around here at night," said Mr. Sherwood.

While I sat there conversing with him, which was between four and five in the afternoon, a little boy, looking very neat and clean, passed shyly in front of the little theatre. He held by the hand a little girl as neat and clean as himself. They walked slowly along until Mr. Sherwood's eye happened to light on them. They had evidently been there before, for as soon as he saw them he called out cheerily, "Hello there! come along!" The children hesitated shyly. "Come on—you can go in!" he told them the second time, and slowly and smilingly the children walked hand in hand into the picture house—into paradise.

The incident brought the tears to my eyes. It seemed such a pleasant, tender touch in this big, hard city. The act of the shopkeeper might pass unnoticed by many, but it made an impression on me, and I feel sure it made a much greater impression on those two children; and the little grain of kindness will germinate in the heart of the little boy, and bear fruit some day when he is a big man, and in the heart of the little girl when she has grown to be a woman.

The bookseller tells me he has learned many things since he has opened a picture show of his own. One of the things that he has come to realize is the necessity of appropriate music as an accompaniment to the pictures. And for this reason he rehearses his films every morning, and arranges the musical program himself. "The first pianist I had," said he, "played well, as regards technique, and the rendition of individual numbers, but he seemed to have no idea of adapting the music to the pictures; for instance, for a picture of which Joan of Arc was the subject, at the burning of Joan at the stake, as sure as I look you in the face, he played, 'There'll be a hot time in the old town to-night.' And for a picture which dealt with as serious a question as the appropriating of money that her husband had stolen from the bank in which he was employed, for the buying of fine clothes, when the woman walked in with the hat she had

THE SHERWOOD THEATRE

bought with part of the money, he played 'Where did you get that hat.'"

Not only does Mr. Sherwood arrange the musical program himself, but he gives character impersonations at intervals between pictures, showing first the picture of the character which he is going to impersonate in a slide. Such men as Mark Twain, Kipling and others are among his impersonations. This work he is well versed in, having followed the stage for some fourteen years. Miss Easter Higbee, a young lady with a very charming soprano voice, assists in the entertaining of the crowds that flock to the Sherwood Theatre. Such selections as "Silver Threads Among the Gold," "I Dreamt I Dwelt in Marble Halls," that are pleasantly reminiscent to the older people, and new to the youthful portion of the audience, are thought by Mr. Sherwood to be more satisfactory than some of the newer popular melodies.

The accompaning illustrations will tell you better than I can of the bright, intelligent face of the bookseller, and of the unique front which he has given his theatre. The interior is well arranged. It contains only 274 seats, but these seats are not crowded together—there is plenty of room to sit comfortably. There is also an extra aisle, so that people entering need not disturb others unnecessarily in getting to their seats. Bits of bric-a-brac and statuary are arranged on the narrow shelf that follows around the sides. The room is softly lighted, and when the choruses of the illustrated songs are sung, musical bells chime forth in sweet tones the melodies as they are sung, and a bright lighted clock tells the time of day. A rest room is provided on the first floor for the ladies, while downstairs is to be found a nicely equipped smoking-room for the gentlemen furnished in mission style.

This little theatre was fitted up by Mr. Sherwood with a view of meeting the wants of the people who live down in that district of the city, and who have no place to go to be entertained. It has been open only a short time, but even now its good work is beginning to tell in the clean, bright faces of the children who come there after school and of an evening. It is also a boon to the business men of Broadway, Wall street, and in fact of every street of that downtown section.

Brooklyn, N. Y.—The Ronly Company, moving picture theatre. Capital, $1.000. Directors: Samuel Rhonheimer, Rose Rhonheimer, Benjamin Lyons.

Troy, N. Y.—Majestic Amusement Co. to engage in the moving and vaudeville business. Capital, $5,000. Directors: Jacob C. Rosenthal, Julius H. Boyer and Nathan Rosenthal.

TITLES PAR EXCELLENCE, AS A SALES TALK

Photography and story superlative have been the two points argued by film salesmen. The Gaumont Company are now advancing the merits of their product by reference to the strength of the titles and sub-titles of their pictures. Embellishment of pictures by apt, clever headings has been proved by consensus of praise to be well worthy of concentrated attention. Thus in the extension of the company's business the sales manager has opportunity of ejecting new life and novelty into his business-getting letters and conversation. To be able to tell an exhibitor that one's pictures have titles that really tell something, and tell it well, is a talking point found to reach the mark. Audiences are bound to get more pleasure from pictures whose text matter is congruous with the photography and the story, titles which strengthen the atmosphere and spirit of the delineation, adding point, verve and connection. The Gaumont Company have in mind a titling contest to be participated in by the companies distributing through the Film Supply Company, which contest would be judged and decided by the film reviewers from the trade papers.

BECK HOME AGAIN

Busy Mr. Beck (better known as the "Special Event") is back home again, "hale and hearty," bringing with him some beautiful negatives of Western life.

His first remark, on arriving at the office was, "Well, where to next?" Several telegrams were handed him asking him to come and take pictures of the towns; so we can look for him to be gone again in a few days.

Several more of these trips, and Mr. Beck will be a real Westerner and possibly a candidate for Mayor in one of the Western towns, but Mr. Beck says, "No, never; not as long as there is a Screen Club in New York."

Pomona, Cal—A contract has been let for the erection of an open air theatre for Ganesha Park. Cost, $40,000.

TRIALS OF FAITH
Reliance release November 2.

"THE HONOR OF THE FIRM"
Eclair Release of November 12

Clever, clear-cut action with nicely balanced heart interest, marks the "Honor of the Firm," a little story of modern American business life, produced by the Eclair Company, released November 12th.

The work of Mr. Vaughan as the faithful old manager, and that of Miss Goodstadt, who plays the daughter, certainly carries conviction, and the entire cast is especially well balanced.

The idea covers the discharge of the firms's old manager by the son of the deceased president, who has taken his father's place. A friend of the son is made manager.

Speculations of the new manager put the firm in jeopardy, which fact comes to the knowledge of the old manager from his daughter, who had overheard a conversation at a banquet, where she was playing as a paid entertainer.

The old manager had been asked by the dying president to

always preserve the firm's good name, and even though discharged by the son he has a feeling of responsibility in the matter.

He adopts some high handed tactics to save the son from ruin in spite of himself, and not only mortgages his home, but takes some hazardous risks. But his good judgment and prompt action save the day.

The young head of the firm tries at every turn to stop the old manager's plans and the action is fast, and the interest exceptionally well held.

It is not the greatest picture we have ever seen, but it is more than just good, and is essentially American, a feature that is standing out plainly in the American Eclair releases.

The action of the son fighting the old manager, when they were both aiming at the same goal, saving the firm, takes the melodramatic scenes out of ordinay class by giving us a villain who is not a villain, consequently giving a touch of humor with the happy ending.

THE NEWMAN MANUFACTURING CO.

The Newman Mfg. Co., of Cincinnati, Ohio, at 101 and 103 Fourth avenue, New York City, have contracted to furnish all of Jake Wells' circuit of theatres with all their brass work, which contracts represent quite a tidy sum. Business is so very good with this firm, who are the largest manufacturers of this kind of goods, making a specialty of brass theatre fixtures of every description, such as brass poster and photo frames, brass easels, brass push plates, brass rails, brass program signs, that they are, of necessity, compelled to operate their plant till 9 p. m. daily. Their New York store, in charge of Messrs. S. & E. C. Newman, at 101 and 103 Fourth avenue, has lined up quite a number of theatres during the past month in the Eastern and New England States. This firm furnished all brass rail work and brass lobby display frames and easels to the new Colonial Theatre, in Dayton, Ohio, one of the prettiest theatres in the country. The Newman Mfg. Co. were selected for this work on account of the high class of work they turn out; and the excellent reputation they bear, having been established since 1882, thirty years.

THE COLLABORATORS

By VIRGINIA WEST

(Adapted from Gem Release)

THE time was Spring. In the third floor, rear, hall bedroom of Mrs. Bean's boarding house, one Richard Lemon was cognizant of the fact.

Under his shabby coat and torn shirt, his poet's heart felt the call and struggled to pour itself out in rhyme. Now, indeed, the young man's fancy turned to thoughts of love. From love his thoughts most naturally drifted into love's own vehicle of expression and then—alas it must be said—he thought of what this same vehicle might do in the way of filling his poetic stomach and paying his long-neglected room rent.

Alas, it pained his very soul to think of such a sordid thing as food. For such as that he was not born. And yet—and yet—the lamb that gamboled on the green insisted upon floating before his eyes upon a platter, surrounded by green peas.

With eyes—and mouth—moist from the great hopes arising within him, he labored over the last few stanzas of what he felt to be his masterpiece.

A tap sounded upon his chamber door. In languishing tones our poet cried "Come in"

'Twas Molly Dripping of the kitchen below.

"My beauteous one," whispered Lemon in ecstasy, "you have come to give me inspiration for my ending. Come, sit where I can gaze into your eyes."

Molly obeyed.

"Now I shall read you what I have written this morning:

'And now the clouds began to roll
From o'er the heads of the young pair,
And hand in hand among the flowers
They walked across the meadow fair.'"

"Ah—h," sighed Molly.

"Yes, 'tis beautiful, but wait. Listen."

'They came beside a little stream,
Where he with manly strength did bend
And lift the maid and jump across
And then they both their way did wend.'"

"Oh, it's just grand," whispered Molly.

"And you, my love, have inspired it all. Come to my arms."

Lemon was just about to give Molly a good hug when, without ceremony the door opened and in stormed Mrs. Bean.

"Molly, what are you doing here? Go to the kitchen," demanded Mrs. Bean in a voice that made the girl tremble.

"My dear madame," said Lemon haughtily, "you do not realize that this sweet girl has been the inspiration of a poet."

"She'd better be the inspiration of the pies for dinner," snapped the landlady. "And for you, Mr. Lemon, you will have to pay your rent or leave. You may be able to live on poetry, but I can't. My stomach needs something stronger."

"But I have no—a—no—ready cash at present," answered Mr. Lemon. "If you will wait until I have added about three stanzas to my great poem I am sure I shall be able to pay you in a very short while.

"No!" cried Mrs. Bean. "You will have to go at once. Molly, you go to the kitchen."

Molly Dripping went weeping to the kitchen.

What, oh, what should she ever do without her poet?

As she sat leaning her arms upon the kitchen table, lost in her misery, a sudden thought came to her. Her poet had had nothing to eat that day and he had no money.

Straight to the cupboard she went, and a few moments all its contents that were wrappable were wrapped in a paper.

Silently Molly crept upstairs and listened at the door of Lemon. All was quiet save a slight sound of moving around the room. Quickly she opened and closed the door and flew to her lover-poet's arms.

"Here," she said, thrusting the package into his hand.

"Ah," he exclaimed when he had peeped within, "Ah, my love has brought me food to sustain my body while my soul pours itself forth in wondrous verse. Oh, thoughtful love."

He paused for breath. "Now, what shall I give thee in sweet remembrance? It must be the greatest thing I have. Ah, I know. 'T must be me masterpiece!"

With a stride to the table he picked up his manuscript and laid it in Molly Dripping's hand.

"Not this," said she with awe.

"Yes. Some day we'll have it printed but now you must keep it for me. I can write plenty more."

So Richard Lemon went out into the cold, unappreciative world and Molly Dripping back to her kitchen.

Thoughts of her poet mingled with the recipe for pies and his image formed in the steam that arose from the dish water. Molly was very sad.

When she had dragged through the dish-washing and was about to sweep the dirt on the kitchen floor behind the stove, Molly's eye fell upon a fragment of paper from the one in which she had wrapped her poet's food. She picked it up and read, and read again. The Killem Potted Meat Company offered a prize of $1,000 for the best lines of poetry advertising their potted meats.

Oh, if her poet could only see that! She clasped her hands to her breast. Something rustled. She drew forth the masterpiece and unfolded it. An idea was slowly drawing upon Molly's mind.

She sat down and read the first stanza:

"The spring has come, the time of year
When lovers fond and sweet
Wander along the shady lanes
And find the rustic seat."

How beautiful, thought Molly. And to think that it was spring and her poet-lover had gone. But those thoughts were crowded out by the new idea that was growing.

Yes, she would do it. She would try to change some of the words to fit the occasion and see if she could win the prize.

She got a pencil and paper and began:

"Of course I'll have to end with Killem's Potted Meat," she said to herself. "Let me see—there ought to be something about picnics for you take potted meat to picnics. Well, let me see."

She wrote and she rubbed out many times, but at last smiled in triumph. She read instead of the first stanza of the poem, the following:

"The time has come for good picnics,
When lovers fond and sweet
Wander along the shady lanes
With some Killem's Potted Meat."

Molly was elated. Quickly she placed her verse in an envelope and posted it.

At last after much weary waiting there came to Molly an envelope with the name of "Killem Potted Meat Company" upon it.

Her heart stood still. Was it her poetry come back again as she had been fearing it would? Or could it be—dare she hope for one moment that it was—a check?

Tremblingly she opened the envelope. Joy of joys, a check for $1,000 fell into her hand. She had won the prize—her poet had won the prize.

But what was that long letter about?

Molly read and then sank into a chair. She didn't know whether to laugh or cry. The Killem Company offered her a position as head of their advertising staff.

Should she take it? Why not? Of course she couldn't write poetry, but didn't she have all those dozens of stanzas that she could change to fit the needs of the Killem Company? And wouldn't she be able to save quite a sum by the time the last stanza was used? Molly thought so. At least she was willing to risk it. So she straightway went to Mrs. Bean.

"I'm going to leave," she told the mistress of the house.

"What for, Molly?"

"I'm not going to cook any more. I'm going to write poetry."

"You're what?" almost screamed Mrs. Bean. "Do you mean to tell me that that idiotic Lemon has turned your head?"

"Please do not speak so disrespectful of my gentleman friend, m'am. I've been offered a position to write poetry right along and I'm going to do it till I run out."

"Well, if you write like that Lemon of yours, you'll be run out after the first day," retorted Mrs. Bean.

"What do you know about poetry?"

"Well, I don't know much, it's true, but I know his is rot for I read some he left on the table."

"He says genius always is misunderstood, so I ain't going to say another word. I'm going to pack my things."

Molly bounced off up the stairs and Mrs. Bean shook her head sadly and said: "You ought to be going to Bellevue. Your head's got something loose as sure as I'm born."

In spite of Mrs. Bean's opinion of Molly's sanity, she was received at the offices of the Killem Company with great deference. The next morning she was seated at a desk in a room of her own.

The precious poem she locked securely in a drawer, and removed it only when she had to copy another stanza for business purposes.

The first thing she did when settled in her office, was to begin on the necessary changes for the second stanza. It read:

"Sitting down the maiden sighs
And gazes at her feet.
He wonders what will please her most
And fast his heart does beat."

The first two lines would do, Molly thought, just as they were. The third line—well, he ought to know what would please her most if it's Killem's meat. Why not change "wonders" to "knows just," so that it would read: "He knows just what will please her most"? The last line was easy.

So the stanza read:

"Sitting down the maiden sighs
And gazes at her feet.
He knows just what will please her most
And gives her Killem's Meat."

The manager was delighted. "Why this will tell a regular little story if you keep on," he said.

"Oh, yes," answered Molly quite carelessly, "that is my idea. I have the whole thing planned out."

"That is splendid," said the manager. "We were certainly lucky to secure your services."

So Molly went on working from day to day and from week to week, telling the story of the two lovers and the potted meat. Sometimes it was ham, sometimes veal and sometimes tongue. Once it was chicken, but that was very difficult.

Molly worked on from time to time—not daring to think what she was to do on the day that must come, the day when she would have no more poetry.

Nearer and nearer came the fatal day and at last it arrived. The manager came into Molly's room when she was sitting quietly waiting for the sword to drop.

"Miss Dripping, that little story in verse was very successful," he said. "It has brought so many orders. We wish to raise your salary if you can continue to do such valuable work for us. You no doubt have some new ideas for future verses. I'll be in just after the noon hour and you can outline them to me."

Poor Molly sat and sat. When noon came she still continued to sit. Her mind was a blank. She had no idea what she was going to say to the manager when he returned.

Suddenly she heard loud talking in the room outside. First the office boy and then—Oh, could it be? Molly sprang to her feet just as the door burst open and her poet strided into the room.

He stopped in the center of the floor. "My lost love!" he exclaimed. "How do you come here? I am seeking the scoundrel who has desecrated my poem with potted meat."

"Wait, dear, till I explain," and Molly told the whole story.

"And you really got a thousand dollars for the first stanza?"

"Yes, and fifty dollars a week since I came here. I would not have done it, only I thought I could save enough for us to get married on, and then you would have something to eat while you write poetry."

"My thoughtful one. Suppose we go out to lunch now."

"Oh, I forgot!" cried Molly. "I've used up all your verses and the manager will be here in a few minutes to hear my ideas for more verses. You must help me. Get behind the screen and then we will plan what we will say."

Lemon closed his eyes a moment. "Ah," he said, "I have it. Our hero will be an explorer, and everywhere he goes he will find that Killem's Potted Meat has been there before him."

The manager arrived and Molly, with occasional whispered hints told the manager her plan.

"That is fine, Miss Dripping. If it turns out as I feel sure it will we shall raise your salary to seventy-five dollars a week."

"Now, my dear," said Molly, when she and Lemon were alone again, "I'll keep the place and you can write the poetry. It won't take long to write this and you will have time to write what you want to beside. But you must write the potted meat."

"Yes, my love, my inspiration, let us go now and replenish our bodies so that the beauty of our souls may shine forth in verse. I knew that I would succeed if I only had a little courage and patience. Genius must be recognized at last."

Chicago, Ill.—A contract has been let for the erection of a new theatre on Sheridan Road, cost $50,000. Located between Albion and North Shore.

THE day has passed when any audience should be compelled to endure the nervous strain and discomfort caused by looking at rainy, flickery or otherwise defective films.

If you use the Hochstetter Re-developing, Cleaning and Softening Process, you will satisfy your exhibitors and the public in general, and also increase your trade at the same time.

Convince yourself at our expense.

HOCHSTETTER UTILITY CO.,
40 East 12th Street, New York City.

SILENT JIM
Eclair (two reel) release November 5th.

For Those Who Worry O'er Plots and Plays

INTRODUCING MRS. BREUIL

REALLY, Mrs. Hartmann Breuil, editor Vitagraph Company of America, needs no introduction to the script writers, but just the same we introduce her with great pleasure to readers of this department. This is her initial appearance, but we have hopes that she will favor us with other contributions from time to time. Mrs. Breuil is one of the most versatile and clever of writers of picture plays. Known in literary

MRS. HARTMANN BREUIL

circles as Beta Breuil, she has achieved an enviable reputation in various branches of literary work. She is the author of such picture plays as: "The Battle Hymn of the Republic," "On Board a Tramp Steamer," "Auld Lang Syne," "Nellie's Farm" and numerous other star playlets. Mrs. Breuil gives the needs of the Vitagraph Company in the following interesting communication:

> Vitagraph needs vary but little during the year. There is more demand for two and three-reel subjects, highly dramatic, of original plot, and short five hundred feet comedies than any other form of scenario. We continually find "beginners" who have the necessary scenario "germ" and are always looking for new contributors. My advice to beginners must read like an old, old story. "Find something plausible, original and dramatic and send it in with synopsis, giving full detail of plot and in the most terse language possible." We have many complaints at the promptness with which we return manuscripts not desired. A reader and assistant were engaged in Vitagraph editorial department more than a year ago in order that there might be no delay in the return of scripts which we cannot use. And yet, strange to say, many complaints are received from people whose scenarios have been returned after being considered the same day on which we received them. Aspiring script writers seem to have an idea that we editors stand in line awaiting the coming postman, then seize the scripts and read and re-read them for at least a week before we appreciate their good qualities. In buying scripts, it is always a case of "survival of the fittest." Each author has an equal chance with the Vitagraph; the story and not the author is the main consideration.

"The story and not the author is the main consideration." Honestly, we have never heard the entire case put so pertinently and convincingly. Scribes nursing the "favored writer" bug should let that terse assertion sink into their headpieces. Then another striking thought from Mrs. Breuil: We have noticed the peculiar twist of logic ladled out by a large number of script writers and we receive letters every day on the subject. Many will write in to complain that an editor has held their scripts for two months and in the same mail come complaining that editors are returning scripts the same day as received by them. If a script is held two months, it is being seriously considered. Let that script alone. If a script is returned promptly, it means a reader has read the synopsis and action and finds the plot unavailable for that particular company. It is the reader's business to cull out unavailable scripts and put the more meritorious up to the editor-in-chief.

"WHY THE SCENE PLOT?"

The above is the title of an interesting article from the pen of R. D. Armstrong, whose script, "The Crucifix of Destiny," won second prize in the recent contest conducted by the Powers Picture Play Company. The article appears in The Photoplay Author and we take the liberty of using some of the suggestions of Mr. Armstrong as contained in his contribution. He writes:

> What picture playwright who has sold a picture play and seen the production on the screen found it to be exactly in accordance with his visualization? How closely did the director follow his scene-plot choosing the backgrounds the author had named? Were he to take his carbon copy to the theatre to view the production and follow the action on the screen he would most surely see scenes produced that were not in his original conception. Why? Because the backgrounds that he had suggested in his script do not exist in reality for they are the product of his own imagination whereas the director who produces the story must find backgrounds that really exist. Now then, why the scene plot at all? Of course, it is customary to submit a logical sequence of action in scenes for the convenience of some directors, but it is best to avoid any direct concrete thing or place for a background, unless you know of its convenient existence, for the producer in mind. My humble advice to writers is: put your thought and care into a clear, concise synopsis, in the form of a short narrative, avoiding dialogue and while brevity is to be desired, do not let this open sesame to the understanding of the director suffer by only trying to cover two hundred and fifty words of synopsis. Forget the audience in the theatre and endeavor to inspire the manuscript reader with the spirit of your idea.

AN INTERESTING ARGUMENT

Mr. Armstrong's argument is an interesting one and forcefully put, but we fear that so long as the three-page script and the one thousand foot reel are in vogue that the lengthy synopsis will not be favored by editorial readers. We also firmly believe that the plot of any thousand feet play can be excellently outlined in a synopsis of two hundred and fifty or three hundred words. Telling your story briefly and at the same time graphically is a fine art and is just one item of expert writing. A country correspondent once queried the night editor of a metropolitan newspaper as follows: "Congressman Jones shot and killed. Big story. 1,000." (Meaning one thousand words.) Back came this order over the wire: "Send 100. Story of Creation was told in 500." We are with Mr. Armstrong in his desire for scripts carrying more detailed action. Many a writer cuts out vivid and valuable visualization in order to conform with the tailor-made playlet scissored to market length. However, we hope the time is soon coming when a script worth 1200 feet, or 1,500 feet or 1,750 feet will be given that length, for the sake of artistic endeavor and plausibility. We notice that Thanhouser has released an over length script believing the play worth the 1,500 feet. We congratulate Thanhouser.

REPORT UNFOUNDED

A report has been circulated that Lawrence S. McCloskey has severed his connection with the Lubin Manufacturing Company. The report is unfounded. Mr. McCloskey's services as scenario editor for Lubin are greatly valued by that company and he is right on the job. His many friends among script writers who appreciate his fair and square treatment will be overjoyed to learn the news. The Lubin Company cannot understand how such rumor came to take wings.

A PLAINT FROM A "PLOTTER"

Along the Pacific Coast there seemeth to be a host of mightily successful "plotters" who furnish scripts to Eastern manufacturers. We received a communication from a well-known writer at Los Angeles, Cal., last week and we are going to publish it. Los Angeles writes:

> I am wondering if the blacklist for the "Idea Thief" you mention as being kept by some film companies may not work considerable injustice to some innocent picture play writers. If proof positive can be established that a writer has absolutely stolen his plots or ideas, then he should be blacklisted. But how can this be positively proven? You may say it is easy, but I do not think so unless some companies reform themselves. I am trying hard and honestly and am no idea purloiner. Still, I see how I might be called one in some instances. Several times I have had scenarios "lost, strayed or stolen" in submitting them. At least they never came back and this from no failure to provide postage, either. I am working these same plots over to resubmit. Now suppose before these revamped ones find acceptance the original idea, worked over, appears on the screen? Then I am accused of stealing an idea, although that idea was originally mine. This has occurred and may occur again.

The writer goes on to mention one company which announces a release similar to the story the writer says he submitted and after four months consideration it was returned to him. He also mentions having trouble with several "mushroom" concerns in the script line. To the reader, widely read, it is easy enough to detect the idea thief. When an out and out steal from the Red Book, Saturday Evening Post, back numbers of the Popular Magazine, and the copyrighted novels comes along, it can be readily detected. Those writers who think they can "put over" such a plot should always remember that there are others just as well educated, just as well read and just as "bright" as they are. If certain companies do not give you fair service, stop submitting work to them. You are not obliged to invite them to read your scripts. In working over those plots which you say failed to come home, send a registered letter to the companies in question stating that you have withdrawn the scripts and will submit them elsewhere. However, be sure that these concerns you score are not preparing a check for you to be forwarded near release date. Of course, you will have trouble with "mushroom" picture concerns. Good judgment should caution you to stick to the established manufacturers and to those editors in whom you have confidence.

WM. LORD WRIGHT.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Office—133 Third Avenue.
Telephone—Stuyvesant 572.

The next regular meeting of the M. P. M. Operators Union No. 1 of New York will be held on Monday, November 4, 1912, at Teutonia Hall, 66 Essex street, at 12 o'clock, midnight. All members are requested to be present as very important business will be put before the body.

* * * *

NOTICE TO ALL OPERATORS

Thalia Music Hall, an East Side theatre presenting motion pictures and vaudeville, situated at 236 Broome street, and owned by Mr. Koppleman, had been placed upon the unfair list by the Jewish Variety Actors Union No. 5, affiliated with the A. F. of L. and the Central Federated Union of New York. A committee of the actors' union came to the last meeting of the M. P. M. Operators Union No. 1 and reported a lockout at the Thalia Music Hall and that non-union acts were employed there. The Operators Union No. 1 took immediate action and ordered the business representative to look after the trouble. Business Representative Ralph Knaster went to the proprietor of the theatre to try and settle the trouble and Mr. Koppleman did not want to take in union acts, and after forty-eight hours' notice business representative of No. 1 called the operator, Al. Harrison, also Mr. Moe Albert, the manager, out of the theatre and told them they must quit work and report at the office at 133 Third avenue.

One of the scab actors appeared upon the stage to tell the audience that the machine was out of order and it would take the rest of the day to make repairs. Whereupon a woman that overheard the conversation in the office got up and yelled, "It is a lie, the machine is O. K. Why don't the boss pay the working men living wages, you scab? Your boss is too stingy to live." This took place on Thursday, October 24th, and the same day Mr. A. Cogut, business representative for the actors' union, telephoned to Mr. Harold Williams, delegate of the Spotlight Operators Union, Local No. 35, and asked that no man from that union should be sent down to work at this theatre, and was promised that no man would be sent out on that particular job. But Mr. Jacob Winnick, a member of the Branch No. 35, heard about this trouble, went in to the theatre, told the proprietor not to worry and gave a card of No. 35 and said: "You call up my union and they will send you a man, but he must say that he met the boss on the street and got the job that way so as to cover up his union's or No. 35 dirty trickery. A young lady at the theatre marked down the telephone number so as to give the information to business representative of No. 1 and the next day it proved to be true. A No. 35 Union scab was on the job; his name is Edward Richney, moving picture operator's city license No. 1280 and union card No. 123, Branch No. 35, I. A. T. S. E.

Strike sympathizers laid hold of Richney as he was going home at night and the next day Thalia Music Hall was again dark. Great credit is due to Mr. Moe Albert, the manager of this theatre, for it was he that went into the theatre and conversed with the scab actors and caused them to take their pictures and costumes out and leave the job. Mr. Koppleman, the owner of the theatre, was always an enemy of union labor, for he had many strikes during the past three years when he was producing variety at his theatre and he had always been successful in winning his strikes. But since the pictures are in his theatre this strike was settled in short order. The proprietor called up the actors and operators unions on Monday, October 28th, at 5 o'clock P. M., and settled all matters.

Other news will be noted in a letter sent to President Robert Goldblatt by Mr. Richardson and answer to same which appears in this issue.

RALPH KNASTER,
Editor of Chat and Business Representative of No. 1 of N. Y.

NOTICE.—Subscribe for the Moving Picture News, which gives all the news that's fit to print of the moving picture industry. For information apply to M. P. News, No. 30 West 13th street or to Mr. Ralph Knaster, office 133 Third avenue, New York City.

Mr. J. O. Snowden will open his new moving picture theatre at 879 East 180th street, Bronx, on or about October 31, 1912. Instead of naming the house himself he has decided to give the public a chance by having a contest for which he will give a prize of $10.00 to the winner. Mr. Snowden also states that he will run nothing but the best of Independent films.

A new theatre has been opened on Seventh avenue near 132nd street, New York City. The house is a very pretty one and seats 1,800. An operator was engaged through the office of the M. P. M. Operators Union No. 1 of New York. This new theatre is owned by the same company operating the Crescent Theatre on 135th street near Fifth avenue.

MR. OPERATOR, READ THIS AND THINK IT OVER

Questions Answered

Sometime since I promised to ask certain questions of Branch No. 2, Local Union 35. The questions were (a) Has the operator the right to operate a spot light when same is placed outside of his operating room? (b) If Branch No. 1 and Branch No. 2, of Local Union No. 35, have equal rights and each is entitled to govern its own affairs, how is it that Branch No. 2 cannot elect its own officers? I have propounded these questions to the Executive Board of Local Union 35 with the following result: Question A: Technically the operator has no such right, since spotlights are entirely within the jurisdiction of Branch No. 1. Branch No. 1, however, without relinquishing its technical right, in practice concedes to Branch No. 2 men the right to operate a spotlight located outside the operating room, provided the same be used in conjunction with their show. Question B: This is a matter which can only be done by President Shay, upon recommendation of Branch 1, but President Shay has already intimated in open meeting that if the orderly meetings and the present exceedingly satisfactory state of affairs continues to exist he hopes that Branch No. 1 will soon recommend to him that Branch 2 be given the right to elect their own officers. The Executive Board informed me positively that about the first of the year they would make this recommendation. It may, therefore, be expected that in the early part of 1913 Branch No. 2 will elect its own officers, with the possible exception of the president. I myself suggested to the Executive Board that it would be inadvisable to turn the presidency over to Branch No. 2 until such time as the orderliness of the meetings have become firmly established. Whether the Executive Board will adopt my suggestion in this respect, I cannot say, but I hope they will. The meetings of Branch No. 2 so far are a credit to that organization, and if those meetings continue I have great hopes that in the comparatively near future New York will have a strong and thoroughly effective operators' union, containing within its ranks every competent operator in the city.

President Goldblatt's Reply

The above is a letter I received in answer to two questions I asked F. H. Richardson, a very active member of the M. P. O. Branch of Local 35, I. A. T. S. E., although having waited a long time for this answer. But the saying is that everything comes to those that wait and it was well worth waiting for.

Now, Mr. Operator, is it any wonder to you after you read the above letter why a number of operators who were formerly members of the ill-fated auxiliary of Local No 35 formed an independent M. P. O. union in Greater New York, an organization that guarantees full representation to all its members in return for taxation, and that is more than we get as members of the past auxiliary of Local 35, and that is something the members of the Branch of Local No. 35 are not getting, and they cannot deny that. It is positively laughable to read that Local No. 35 has promised to recommend to President Shay, of the I. A. T. S. E., that members of the branch be given the right to govern themselves, with the possible exception of the president, providing the members of said branch learn to conduct their meeting in an orderly manner. "How do you like such a proposition?" Rather a surprise to me to learn that they are not orderly.

Well, I don't doubt that for one instant, but I prophesy that they will become much worse until such time when they get their rights and that is either amalgamation with Local No. 35 or a direct charter from the I. A. T. S. E., and I can safely say that either one or the other they will positively get.

During a conversation with several members of the so-called branch they said that if the independent organization keeps up its good work that Local No. 35 will be compelled to concede to the operators their just demand. I've made a careful study of the many branch members that I come in contact with, also analyzed their attitude toward their branch and Local No. 35. I discovered without surprise that they are greater enemies to Local No. 35 than anyone has any idea of.

It reminds me of the war between Russia and Japan. Japan would have stood absolutely no chance to win had the Russian soldiers and sailors fought with a spirit of patriotism toward their country. The Russian soldiers were compelled to fight for the benefit of their oppressors (the Royal Family), and knowing that there would be no gain for them by so doing, consequently mutiny followed. I would, therefore, suggest to Local No. 35 to hesitate before it is too late, because the enemies are growing more powerful at every breath, and we will continue progressing, for our cause is a just one, and justice is acknowledged as well as being supported by all honest men, and with such strength I assure the members of the Branch and Local 35 and all operators of New York that we are bound to win. Local No. 35 cannot improve the conditions of the operators until such time when they will rid themselves of the Independent union which is existing in New York, and the only remedy that I would recommend is that you give them that which you have held for many years and promised to turn over to them, that which rightfully belongs to them, and them only. You will never subdue the enemy by the tactics you are using, such as trying to take his bread and butter away, when you know deep down in your heart that the stand which he took during his membership of the past auxiliary was a just one. Therefore, I would suggest that you should follow the old adage: You can catch more flies with honey than with vinegar.

How sad it is to hear that Local No. 35 will go begging to President Shay, of the I. A. T. S. E., to permit the branch to govern their own affairs, and if such is granted those responsible will no doubt think themselves very charitable. Let us go back as far as the Washington convention of the I. A. T. S. E. in 1910, to which I was delegate representing the M. P. operators of the former auxiliary. My mission there was to try and procure a direct charter for the operators. Local No. 35 was the worst opposition I had, but I shall never forget one man who took the stand for the operators which I represented, a man who believed the same as I did, and fought the same. He was in favor of the operators getting justice and has proven same by action. In return he won my confidence and I have always looked to him as a sort of redeemer. The man I am referring to is none other than President Charles C. Shay, of the I. A. T. S. E. And he, unfortunately, is the man responsible for the present conditions existing in New York. And this is what we got for going out for nine months in sympathy strike for the benefit of Local No. 1, of which President Shay is a member. I am happy to say that I've received many letters from the different locals of the I. A. T. S. E. promising to use all efforts at the next convention in our behalf. Come, operators, one and all join our ranks and fight for justice.

ROBT. GOLDBLATT, Pres.

PICTURE MUSIC

ERNST LUZ

After having attained the toning habit, whereby you are enabled to give the picture a melodious surrounding, you will find the next most important possibility for picture effect to be in the "Dramatic" music. In theatrical productions this music is usually classed as dramatic and melodramatic, both being important, while in the picture the "Dramatic" is very essential for effect, the "Melodramatic" being usually taken care of in the standard compositions you play such as sentimental, pathetic or plaintive numbers. Melodramatic numbers in staged productions usually accompany speeches and as the pictures do not speak it is necessary that the meaning of such speeches be portrayed in pantomime scenes making them lengthy in most instances, therefore allowing you to play a composition in its entirety and avoid the necessity of tiring your audience by the continued repetition of a short theme. In staged productions the "Dramatic" accompanies the action, consequently it is the dramatic we need for the picture as the picture portrays only action.

Most dramatic actors receive their inspiration and temperament from the music in working out these dramatic situations, and many times I have heard them say, "If you don't bring out that number and make the correct seque, the whole scene will fall flat," and the same can be said for the picture. Unless the dramatic scenes are worked out correctly in the picture they lose their entire effect and this can only be done in most scenes by using seque numbers as is done in stage productions.

I will not say that a dramatic situation in the picture show is never worked out correctly, but I can truthfully say that I have never heard a seque number used and I do see some pictures.

To make my coming explanations as simple as possible I will divide this dramatic music into the four commonly used parts, viz.: Pizzicato (sneaky music), agitato, hurry and mysterioso. The pizzicato or sneaky music accompanies that part of the scene wherein a sneaky entrance is made for the purpose of committing crime. The agitato is used to illustrate unusual agitation or in anticipating impending danger. The hurry is the number upon which the greatest dramatic effect depends and it is written in many forms and styles so as to portray duels, struggles, storms, battles or any other tumultuous or violent action. This number is important and needs some thought, for not any hurry will make all of the above action effective. Hurries which will allow for a light rendition and in which the bass is not too prominent are good for duels, which action is usually light. A similar hurry in which the bass is more prominent is good for struggles. For storms the bass should lay in unison at regular intervals, and for battles use as tumultuous a number as possible.

The mysterioso has the most beautiful effect of all when properly placed. The mysterioso should always be a 4-4 Andante movement, the theme laying in the bass accompanied by a tremolo in the treble. It gives the effect its name implies, viz., mysterious. It should be used for such dramatic action, usually quiet, wherein the ensuing action is in doubt, for proper picture effect. By using it in a moderato tempo it can also be effectively used in anticipating a storm or battle hurry on any ensuing noisy dramatic action in which many characters participate and which is of a heavy nature.

To illustrate the necessity of seque numbers for dramatic effects, I will take a well-known little story and set it to music in seque form, viz.:

"The family has retired for the night, and a burglar sees his opportunity and makes a sneaky entrance through the window into a dark room. While committing the burglary he is heard by the master of the house, who hurriedly gets out of bed, gets his revolver and goes to reconnoiter, when he is seen by the burglar, who would, rather than lose his freedom, risk his life; a struggle ensues during which the revolver is discharged and the burglar is shot, the master then recognizing in the burglar his own brother." To give the above the proper musical setting you would be required to play a dramatic pizzicato until the master of the house heard the noise, whereupon you would seque into an agitato until the burglar saw the master, then seque into a suitable hurry for the struggle and a plaintive number after the shot. The seque is more necessary to the picture than to the staged drama, for in a staged portrayal of above story the action of the one scene alone would be given while the picture portrays all the action and scenes surrounding or leading up to the burglary.

There are many different forms into which these dramatic numbers can be placed which is determined by the noisy or quiet effects apparent in the dramatic action of the picture. After having acquainted yourself with the different dramatic numbers essential to picture playing you will readily understand which seque numbers are necessary, for each number is creative of a higher tension temperament and the gradual power put into your dramatic effect music is what creates the climax which always appears at the end of such a seque number, this same climax is likely to carry the burden of the whole picture story, and the more forcibly you impress it upon your audience, the more appreciated the picture will be.

There is a tendency among picture players to use only dramatic agitatos and try to tone them to action, thereby losing many good effects and gaining for themselves a thumping reputation. The nature of the agitato and pizzicato is such that they will not allow for heavy playing for they accompany quiet action and are always played P. The hurry is the very opposite for it is naturally noisy and consequently accompanies heavy action allowing you to artistically use all the ff necessary.

The mysterioso is the one and only dramatic number that allows for toning and shading, and many beautiful effects are created thereby. There are many dramatic numbers published such as I have described and while they are not published in practical picture playing form still you can by the playing of the different styled numbers immediately recognize their temperamental and tension value, and there being a similarity in all of them you will have no difficulty in memorizing sufficiently for playing the average picture.

These dramatic numbers are all in minor keys and are for effective playing only, consequently the more melodious your descriptive playing the more effective will be your dramatic music when required. You will find in the plots given each week many set-ups in which seque dramatic numbers are essential and by making a study of one of them when you are afforded the opportunity you will readily recognize their value in picture playing, at the same time realizing the value of musical plots in the better musical portrayal of a picture. It would be impossible for me to give illustrations of all the many possibilities in this style of effective playing, but you will find after a study of the numbers I have described that the picture will naturally suggest many of them.

In the near future I hope to be able to announce to you some numbers gotten up in practical picture playing form, whereby you will be able to get the required effects without an unnecessary amount of high nerve tension, which I know to be telling and injurious to the health of the ambitious picture player. Among the musical plots in this issue you will find a set-up for Kalem's release of October 28th, "The Power of a Hymn." You will find a novel dramatic seque which is very effective and beautiful and the climax of this picture cannot be too highly praised, and certainly gives the musician an opportunity to show his worth as a picture player.

MUSICAL PLOTS

By Ernest Luz.

A few rules governing their use.

The cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick seque should be made unless otherwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you both a prompt and direct cue. You are safe in making seque as soon as you are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to the demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to right of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with the cues. Studio projection would allow for material improvement in set-ups. We are always ready to hear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

THE ONE SHE LOVED

Biograph. Release Oct. 21.

Set-Up.

1. Waltz. (Descriptive)
2. Caprice. (Slow)
3. Sentimental.
4. Waltz. (Slow-Legato)

Cues.

Play 1 until wife enters husband's study.
Play 2 until wife falls crying at post after seeing stenographer in husband's arms.
Play 3 until wife with baby goes with stranger. (Exterior gate scene.)
Play 4 until end.

AFFAIR AT RAYNOR'S

Edison. Release Oct. 25.

Set-Up.

1. Waltz.
2. 2/4 March.
3. Caprice.
4. Dram. Pizzicato.
5. Agitato. (Light)
6. Hurry. (Struggle)
7. Waltz.

Cues.

Play 1 until Wilson puts pencil marks on Mary's work.
Play 2 until leader "Mary tries to explain her suspicions," etc.
Play 3 until immediately after cabaret scene when Mary has gun.
Play 4 until Wilson finds he can't open safe.
Play 5 until Wilson sees Mary.

Open P.

Play 6 until police and Raynor enter office.
Play 7 until end.

THE POWER OF A HYMN

Kalem. Release Oct. 28.

Set-Up.

1. Sacred Song. (Short)
2. Waltz. (Slow-Legato)
3. Sentimental.
4. Caprice. (Slow-Legato)
5. Mysterioso. (Dramatic)
6. March 6/8. (Lively)
7. Pathetic.
8. Waltz. (Descriptive)
9. Dram. Pizzicato.
10. Agitato. (Very Piano)
11. Sacred Song. (Short)
12. Dram. Mysterioso.
13. Pathetic.
14. Sacred Song.

Cues.

Play 1 until leader "After the mother's death," etc.
Play 2 until minister and boy on at crap game.
Play 3 until minister and boys walking, street scene.
Play 4 until Tom closes small suit case.
Play 5 until leader "25 years after," etc.
Play 6 until leader "George not knowing the prisoner is his brother," etc.
Play 7 until Tom sits alone in prison cell.
Play 8 until George exits after kissing child good night.
Play 9 until Tom hides behind chair.
Play 10 until George sits down at piano. Very light.
Play 11 until George from piano.
Play 12 until Tom speaks to George.
Play 13 until Tom puts arms around brother George's shoulders.

A FISHERBOY'S FAITH
Selig. Release Oct. 28.

Set-Up.

1. Waltz. (Descriptive)
2. Sentimental. (Love)
3. Caprice. (Open Slow Legato)
4. Waltz. (Legato)
5. Sentimental. (Descriptive)
6. Agitato Dram.
7. Pathetic.

Cues.

Play 1 until fisherboy on screen after Amanda packing.
Play 2 until leader "Amanda leaves for mainland."
Play 3 until leader "On with the new."
Play 4 until leader "On her first visit home Amanda realizes," etc.
Play 5 until city lover stands outside life boats on steamer's deck.
Play 6 until city lover rescued.
Play 7 until end.

BUNNY AT THE DERBY
and
JUST LUCK
Vitagraph. Release Oct. 29.

Set-Up.

1. Medley 4/4 Rags.
2. Galop.
3. Waltz. (Medley)

2nd Half Reel

4. 2/4 March Rags.
5. Waltz. (Medley)

Cues.

Play 1 until Bunny points to race course.
Play 2 until Bunny on when horse and colt on screen.
Play 3 until end 1st half reel.
Play 4 until bum lays helpless on sidewalk.
Play 5 until end.

Note:—Do not use medley selections. You will have better results with song, march, schottische or waltz arrangements.

FATALITY, or TRAGEDY OF THE PARISIAN STAGE
Eclair Feature.

Part I—Set-Up.

1. Sentimental number.
2. Slow Waltz.
3. Two-Step. (Dancing)
4. Waltz. (Slow-Legato)
5. Wedding March. (Lohengrin)
6. Pathetic. (Short)

Cues.

Play 1 until leader "Under the careful and tender care of Cecil," etc.
Play 2 until leader "Asks to be taken to the Florist Ball."
Play 3 until leader "Austin Dow advises Susanne to go on stage."
Play 4 until leader "The wedding day."

Play P. entire 1st scene.

Play 5 until Gilbert's note on screen.
Play 6 until end.

Part II—Set-Up.

1. Pathetic.
2. High-class Song. (Singing)
3. Pathetic.
4. Minuet.
5. Waltz. (Slow)
6. Spanish Dance. (Habenera 2/4)

Cues.

Play 1 until leader "A painful step."
Play 2 until Gilbert stops playing piano, interrupted by father. Make abrupt pause in playing.
Play 3 until leader "A rich man wins the graces of Susanne. (Tone to Susanne and father action.)
Play 4 until leader "Cecil reads that Susanne is to be given a reception."
Play 5 until dancer walks front from supper table.
Play 6 until few seconds after dance. then chord to end.

Part III—Set-Up.

1. Agitato. (Light)
2. Dram. Hurry. (Struggle-Light)
3. Sentimental number.
4. Agitato. (Light)
5. Pathetic.
6. Hurry.
7. Pathetic.
8. Hurry. (Tumult)
9. Plaintive.
10. Waltz. (Legato)
11. Wedding March. (Mendelssohn)

Cues.

Play 1 until Cecil lays hands on Susanne.
Play 2 until Cecil removed from screen.
Play 3 until Cecil jumps from boat into river.
Play 4 until Cecil rescued.
Play 5 until Gilbert on in Susanne's rooms. (Open P. cres. to action.)
Play 6 until Gilbert taken away by police.
Play 7 until leader "Fire breaks out in theatre. (P. as dressing room scene on.)
Play 8 until Susanne on stage among dead.
Play 9 until leader "Cecil learns that the rich man has withdrawn his complaint."
Play 10 until Cecil and Gilbert embrace.
Play 11 until end.

YVONNES, THE FOREIGN SPY
Imp. Release Oct. 28.

Set-Up.

1. 2/4 Intermezzo. (Light melodious)
2. Waltz.
3. Caprice. (Slow)
4. Agitato. (Light)
5. 2/4 March. (Hurried)
6. Hurry. (Heavy) (Long)
7. Waltz.

Cues.

Play 1 until American introduced to Yvonnes.
Play 2 until auto stops where family is being dispossessed.
Play 3 until Yvonne and American seated on settee. Yvonne's apartment.
Play 4 until leader "The following day."
Play 5 until three foreigners rap at American's door. (Open P.)
Play 6 until foreigners arrested. (P. as boy alone on screen.) Catch boy's fall from fire escape.
Play 7 until end.

ROSIE
Eclair Comedy. Released Oct. 29.

Set-Up.

1. 4/4 Medley.
2. Waltz.
3. 2/4 March.
4. Waltz.
5. 2/4 March.
6. Love Ballad. (Slow Waltz Tempo)

Cues.

Play 1 until leader "Heartbroken Exile."
Play 2 until Mary gets into rowboat.
Play 3 until leader "Night on the island."
Play 4 until John catches fish.
Play 5 until leader "Just as the sun went down."
Play 6 until end.

Note:—All medley numbers can be used, yet the scenic effects are too good to cheapen by a continuous medley.

ALL FOR LOVE
Victor. Release Oct. 13.

Set-Up.

1. Spanish Waltz.
2. Pathetic.
3. Waltz. (Descriptive)
4. Polka movement. (Bright)
5. Caprice.
6. Waltz. (Slow-Legato)
7. Sentimental number.

Cues.

Play 1 until old musician falls exhausted at gate. (P. after 1st scene.)
Play 2 until leader "Three years later Flo a member of the family."
Play 3 until Flo and vaudeville manager exit off rock.
Play 4 until leader "Next day. 'I expect to see you soon.'"
Play 5 until guardian congratulates Flo at the stage wings.
Play 6 until guardian seated on bench after consenting to Flo's marriage.
Play 7 until end.

Note:—Keep even tempo for No. 3 as Flo at different time does a fancy step dance.

CALL OF THE DESERT
Nestor. Release Oct. 28.

Set-Up.

1. Polka Movement. (Slow)
2. Waltz. (Legato)
3. Sentimental number.
4. Caprice. (Slow-Legato)
5. Waltz.

Cues.

Play 1 until leader "Swelldom. A square peg," etc.
Play 2 until leader "How dare you interfere?"
Play 3 until leader "Ben answered the call."
Play 4 until leader "Bill's strategem works."
Play 5 until end. (f at reconciliation.)

HALLBERG'S NEW A. C. TO D. C. RECTIFIER-ECONOMIZER

Recognizing the necessity of a rectifier for the control of projector arc lamps, that while giving the required light would do away with the bad features of Mercury Arc Rectifiers, Mr. J. H. Hallberg "The Economizer Man" has for the past two years been experimenting with his Rectifier-Economizer. He now announces that the same is perfected, and he is prepared to deliver the same to change alternating single phase current to direct current at the arc, and that his Rectifier-Economizer is adjustable to deliver from 30 to 60 amperes direct current to arc. It gives a brilliant, white, flat field—just what is wanted by the moving picture man. Has no mercury bulbs to break or burn out, no movable parts, no relays or tripping coils, and is practically indestructible. The device must be seen to be appreciated, and Mr. Hallberg will be glad to demonstrate his Rectifier-Economizer to interested parties at his office.

Chicago, Ill.—Michigan avenue, near One Hundred and Tenth street; William G Carnegie, architect, 59 East Madison street, has awarded the general contract for a theatre building to Seiffert Bros.

Hartford City, Ind.—A contract has been let for six moving picture theatres in this city.

KLEINE'S CINES AND ECLIPSE RELEASES
For Week Ending November 9th

For Tuesday a Cines entitled "Love vs. Gratitude." The story deals with a love affair between a wealthy young nobleman and a pretty actress who is a woman of the highest ideals, and has plenty of dramatic interest.

To complete the reel The Golden Shell of Palermo is a beautiful travelogue which takes us on a journey along the poetical Palermo shores where the scenery is simply delightful.

The Eclipse offering for Wednesday is a unique but fascinating film entirely original in subject matter as a screen production; the title is "The Queen of Spades." An ambitious young reporter is assigned to investigate a curious suicide club called The Friends of Plato. He joins the organization just in time to attend a meeting of the members where he is selected to be the one to fulfill the purpose of the club, namely, to end his mortal existence. The scene of his terror in the room with the barred windows through which he is able to see the "death-watch," a quartet of ghastly figures, and his intense relief when his friends come to the rescue will hold the rapt attention of any audience. The characterization of the reporter and the president of the club are especially well executed.

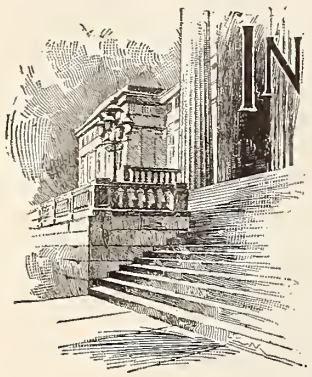
For the Saturday Cines, "No Fool Like an Old Fool" is a comedy-drama which contains many humorous situations. The final discomfiture of the old miser who tries to outrival his nephew in winning the affections of a charming but unsophisticated neighbor's daughter will provoke many laughs.

New York, N. Y.—The Standard Motion Picture Co. of American motion pictures; capital $300,000. Incorporator, Robert Jarlin, 1476 Ilkins avenue.

Janesville, Wis.—Ford, Boos & Sherer was awarded the contract for the new Apollo theatre.

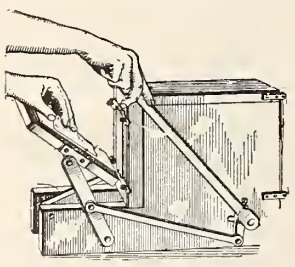
INNOVATIVE

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City



IN the Patent Office there is renewed hope and expectation because of the fact that at the last session of Congress $10,000 was appropriated to enable the President's Commission on Economy and Efficiency to thoroughly investigate this important department, and report as to methods, personnel, equipment, building, etc. With a surplus over expenditures of more than $7,000,000 in its favor, the Patent Office is certainly entitled to consideration and relief, in the interest of inventors generally and the comfort and health of those compelled to "do time" in the antiquated, delapidated old structure, begun in 1838, and added to and patched up from time to time in inadequate attempts to meet requirements. The building is a veritable fire trap containing tons upon tons of inflammable matter stored away in every nook and corner. And the worst of it is, that among this accumulation of inflammable matter are the secret archives and other invaluable documents and records, the loss of which would create incalculable confusion and disaster in many lines of industry. Among the documents thus jeopardized are not only the original papers in all patent cases, but also the records of deeds of assignment of titles of invention. Furthermore, only recently many tons of valuable papers had to be removed from the basement in a rotted condition, owing to dampness. Under present congested conditions the work of the department and the interests of inventors are unreasonably handicapped, and relief can only be attained by the provision of adequate quarters.

It is proposed to make the new Patent Office a fitting companion structure to the beautiful Library of Congress, and on a site adjoining the latter. This arrangement would be appropriate and logical as bringing into close relation two governmental institutions which are of kindred purpose and fostered by the same clause of the Constitution. The proximity of the structure would greatly facilitate research, as the scientific and technical library of the Patent Office would be supplemented by books and records in the Congressional Library, which is also the home of the Copyright Office.



Patent No. 1,039,874, issued to A. S. Witter and Omer A. Gordon, of Waterville, Wash; Gordon assigning to Witter.

The object of the invention is to afford a small portable compact printing device of cheap and simple construction (adapted to the requirements of either natural or artificial light) which may be quickly and conveniently manipulated, and from which the prints may be automatically discharged. In operation a sheet of printing paper is laid on the swinging platen in which the negative is mounted and the lever is moved downward, bringing the platen against the end of the casing through which the light is admitted. After an exposure of a proper time, the movement of the lever is reversed, releasing the platen, etc.

The Supreme Court of Arkansas recently held that a "hog" which had taken passage with a common carrier was entitled to "refreshments" en route. (St. Louis Southwest Ry. Co. v. Mitchell, 142 Southwestern Reporter, 168.) Thus the domesticated descendants of the wild boar enjoy "equal rights" with the human variety, and "equality" has received another boost upward. It seems that everybody's doing it now.

The Wrights and others have succeeded in levelling the atmosphere; and Edison is trying to equalize matters by building houses for the poor for a few dollars per dozen; while our mothers, wives and daughters are asserting their equality as citizens and demanding political rights equivalent to those of their tyrannical fathers, husbands and sons. But there is compensation in all things, for we even read that

"All lawyers go to heaven, regardless of their worth,
For the very simple reason that they got their hell on earth."

Patent No. 1,040,036, to Harry B. Shaffer, of Altoona, Pennsylvania, is for a process for producing artistic photographic backgrounds without the aid of skilled labor. Instead of retouching each negative to form a desired background as heretofore, by this new method, the same background may be conveniently applied to any number of negatives. A pen sketch of the desired background is first made, from which a zinc etching or engraving is produced, and from the latter a rubber stereotype is prepared. From this an imprint in soluble ink is then obtained on clear glass, and this may be modified by addition or elimination by means of the soluble blendable ink used. In printing, a negative is superposed on this glass background.

The Societa Anonima Milano-Films, Bovisa, near Milan, Italy, has applied for registration of the adjoining trade-mark for cinematograph films. No claim is made to the words "Societa Anonima Milano-Films" nor to "Bovisa presso Milano." Use is claimed since about 1912.

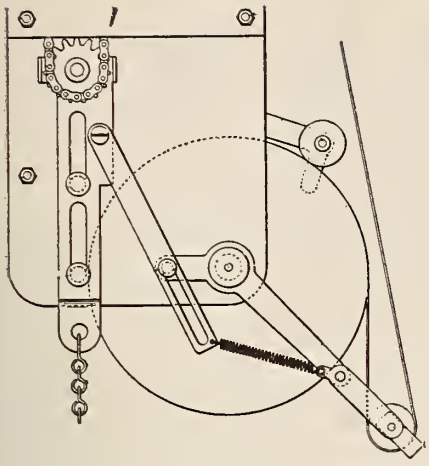
L. Gevert & Co., Vieux-Deu, near Antwerp, Belgium, make application for registration of "Etral" as a mark for photographic goods and apparatus, used since November, 1911.

"Velventina" was refused registration over "Velvet" for same class of goods.

In re Majestic Motion Picture Co. v. Motion Picture Distributing and Sales Co., Justice Henry Bischoff of the New York Supreme Court has ruled in favor of the defendant, as will be seen from the following quotation from the decision rendered, to wit:

"From the allegations it appears that this defendant corporation has built up a trade of distributing motion picture films in the interests of firms affiliated with it, and has refused to the plaintiff the use of its channels of distribution, except at a rate of payment excessive of the charge made to its affiliated firms for the same service. In other words, the plaintiff asserts the right to compel those concerns in a private, lawful enterprise, to receive it as an associate and give it the benefit of a trade built up through efforts which it has not seen fit to make for its own independent benefit. In matters closely touching the public interest, a monopoly of trade, to the exclusion of one whose service might further the public good, may be regulated or restrained, but the subject matter of this action—**a distribution of motion picture films**—is not within this class of publicity."

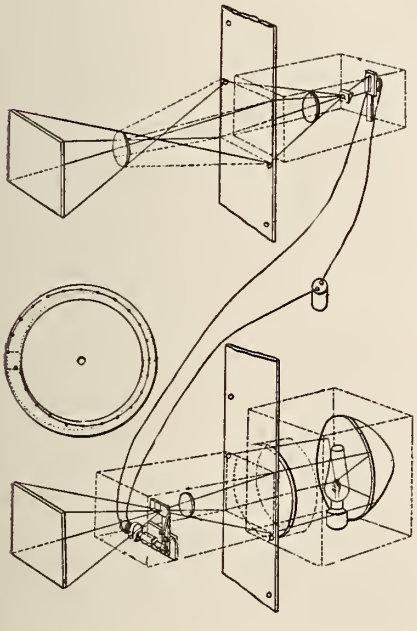
A contemporary asserts that unctuous John Bunny is anxious to do serious stunts—play Hamlet, and so forth. "Angels and ministers of grace defend us!" Funny Bunny. "Oh, that this too, too solid flesh would melt."



Patent No. 1,039,212, to W. L. Sullivan, of Ferguson, Mo., assignor to the Temco Mfg. Co., of St. Louis, Mo., a corporation of Missouri.

This invention relates to ticket vending machines, the principal object being to provide means for unwinding a sufficient number of tickets from the ticket roll to slacken the ticket between the ticket roll and the feeding drum, so as to prevent the pins borne by the drum from tearing or mutilating the tickets during the operation of feeding same from the machine. The accompanying view represents a side elevation of part of a ticket-vending and registering machine with the unwind means attached thereto.

"Dower is the widow's last plank in her shipwreck." (Engle v. Engle, 3 West Virginia 246). Then, to follow the simile, to marry a widow is to rescue a shipwrecked mariner on the sea of matrimony, and possibly to precipitate an additional marry-time disaster.



Patent No. 1,040,110, issued to Anders Christian Anderson and Lauritz Sophus Anderson of Copenhagen, Denmark, is for a System of Transmitting Images to a Distance, and if it accomplishes all that is claimed for it, it is a wonderful and epochal invention.

Not only are images reproduced at a distance, but color and movement are also duplicated. The accompanying perspecto-diadram illustrates symbolically the installation collectively, comprising a transmitting station and a receiving station connected by an electric circuit. The circular insert shows an endless ray intercepter in lieu of a ribbon. The upper part of the diagram represents the transmitting station, the lower the reproduction station. These comprise two similar apparatus functioning simultaneously, their synchronous movements being regulated by electrically actuated clock work interposed in the electric circuit. As in the D'Albe's optophone noted last week, selenium plays an important part in this system, its sensitiveness to light and change of electrical resistance under variations thereof being utilized at both the transmitting and receiving stations. At the receiving station the rays from a scene or object pass through a lens to a rapidly moving ribbon, opaque except at certain perforated points diagonally arranged. These holes are spaced apart in such manner that only one point can be located at each instant within the field of the image in the dark chamber of which the traveling ribbon forms the rear. The luminous rays passing through the perforations in the ribbon are directed by a lens to a prism. The rays of the spectrum are thus produced on a rotating disc. Opposite the spectrum and against the disc is placed a selenium cell. Openings in the disc correspond to the width of each colored band, while their distance apart corresponds to the total length of the spectrum. There is thus only one opening that can be located at each instant in front of the spectrum. The electric current transmitted by the selenium cell actuates an electromagnet at the receiving station, where the rays from a light projector are separated by means of a duplicate perforated traveling screen, and other accessories—the coloration being effected by transparent bands representing the spectrum and worked synchronously with the spectrum wave-transmitting means at the receiving station. The speed of the apparatus employed is necessarily very rapid.

Only a general idea of the modus operandi and results claimed can be here afforded as the specification of the patent is very long and intricate, and must be resorted to for details. Used in conjunction with the telephone, it is claimed that it is possible by this means to see as well as hear a person at the other end of the line. By means of an interpreter it will be possible either to see or to talk by employing only the telephone wire. Finally, the apparatus can be employed for verifying documents at a distance, for exhibiting samples, machines and objects in motion, etc. It can also be employed in the army, not to mention passing events and theatrical representations.

The inventors claim specifically the method of transmitting colored images to a distance, which comprises projecting an image of the object, point by point, on a selenium cell, separating the rays falling on said cell, as regards their color, projecting rays on a screen in correspondence with the aforesaid projection of the image, varying the intensity of such light rays in accordance with the changes in the selenium cell, and varying the color of said rays in correspondence with the aforesaid separation of the rays.

At the banquet of the American Iron and Steel Institute, held in Pittsburgh this week, moving pictures showing the progress of iron ore from the mine to the moulder were displayed. Another evidence of the utilitarian value of the "Movies."

They are also becoming of importance as an adjunct to the study of disease, as witness the fact that in Philadelphia recently Dr. Theodore H. Weisenberg, of the Medico Chirurgical College, exhibited a remarkable series of motion pictures of cases of nervous diseases, to an audience of two hundred physicians and surgeons. The motion pictures were made and furnished by Sigmond Loubin, who is deeply interested in the use of the art for the advancement of science.

Judging from the manifest attention and approval bestowed by the public on scientific films generally, it is a wonder that self-interest does not prompt their more frequent projection upon the screen aside from their unquestionable educational value.

A Moving Picture

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

Manufacturers' Synopses of Films

VITAGRAPH

AN OFFICIAL APPOINTMENT (Nov. 4).—From his Virginia Home, Colonel Armistead accompanied by his faithful servant, Amber, travels to Washington, where the Colonel has made application for an appointment in the State Department. Arriving in Washington the Colonel finds a reasonable boarding house and sets out for the State Department office. He finds little encouragement there. Day after day he makes the trip to the department office. The young clerks make fun of the old man and his troubles. Time goes on until, with no money to pay rent or food, the old man is threatened with starvation. His faithful old servant, Amber, takes his fiddle to a street corner and plays, thereby collecting enough to pay the landlady. In the meantime the clerks at the department office decide to play a joke on the old man. They fake up an official appointment and send it to the Colonel. The Colonel is overjoyed and rushes as fast as his old limbs can carry him to the office. On the way he stops a runaway horse, ignorant of the fact that the frightened young lady in the vehicle is the daughter of the Secretary of State. She thanks him kindly and drives off. He goes to the office and there learns of the joke played upon him. It almost breaks his heart. He goes home with bowed head.

Soon after, the Secretary's daughter calls at her father's office to tell him of her deliverance from certain death. There she discovers the bunch of violets which her father had that morning purchased for her, and which she had, in turn, given the old gentleman who had stopped her horse. He had dropped them in the office on learning of the hoax. She coaxes her father to write her deliverer another and legitimate appointment, which the latter does. She arrives with the genuine paper, just too late. The Colonel has gone to fill an appointment in the service of his Creator.

THE FACE OR THE VOICE (Nov. 5).—Beauty is only skin deep, but it certainly attracts people, and that is the reason Undine Borden always secures the attention of others. Her sister Myna is not so fair to look upon, but she possesses a cultivated voice that charms and entrances her hearers. Robert Hale, a young millionaire, passing their home, hears Myna singing. He listens attentively, and after she has finished Undine happens to come to the window. He believes the voice must be associated with the beautiful face. He bows to her, and through this incident they become acquainted. He wooes her, and every time he calls to see her asks her to sing, but she always evades his request, pleading sore throat or some other indisposition. Finally she arranges with Myna to deceive Mr. Hale. She tells him that she will sing for him in the choir-loft of the village church and her sister Myna will play the organ for her, while he sits in one of the pews below. This plan is carried out. While she stands at the choir-rail in the choir-loft, Myna not only plays but sings a beautiful anthem which her sister pretends to sing. Mr. Hale is so impressed by Undine's accomplishment his admiration is unbounded. Poor Myna feels as though she had aided and abetted a fraud. She wanders away by herself into the woods and alone she reflectively sings the anthem.

Hale, who has just left Undine, is passing through the woods and overhears the sweet notes of Myna's song. He hastens to her side and there learns for himself the deception perpetrated upon him. He then realizes the difference between Undine and Myna, and that it is not only the voice that attracted him, but that it is her own sweet self. He is not long in rejecting Undine and declaring his intention of marrying her sister, Myna.

CRYSTAL

THE GYPSY FLIRT (Nov. 10).—Chester and Mabel are out walking. They meet Carlotta and Pedro, wandering gypsies. Carlotta tells Mabel's fortune and makes quite an impression on Chester, and he also has his fortune told. The next day they meet again and Mabel catches Chester in the act of kissing the pretty Gypsy girl. Insanely jealous, Mabel plans to teach Chester a lesson. She meets Pedro and pays him to make love to her in front of Chester. They come upon Chester hugging Carlotta, and Pedro, waxing wroth, chases Chester with a knife. Carlotta attacks Mabel and both the girls and the men engage the other in combat with the Gypsies victorious. Finally Pedro explains to Carlotta and all ends happily, when a moment before tumult reigned.

Here, again, Miss Pearl White as the Gypsy girl, adds another great portrayal to her many successes, making one of the best comedies of the season.

On the same reel:

MAN WANTED.—Miss Finch writes to a matrimonial agency for a husband. The agency sends Mr. I. S. Sharp with a letter of introduction. He loses the letter. Chester Barnett, a fresh young drummer, finds the letter and visits the house. He meets Miss Finch's niece, Irene, and is very much taken up with her. She explains that the letter is for her aunt and inflicts Miss Finch on Chester. Miss Finch goes to get something for Chester to drink, but he escapes before her return, and goes into the garden with Irene. Meanwhile the real Sharp arrives, and he and Chester have quite an altercation as to who is who. Just then a telegram arrives from the matrimonial agency explaining that Sharp is a bigamist, and to please hold him until the police arrive. Miss Finch sends for the constable, who arrives, and being unable to determine who is Sharp, takes both Chester and Sharp to the lock-up. Irene then finds Chester's valise with his name on it and thus effects his release. He makes love to Irene and Miss Finch being left to her own resources, continues her untiring efforts to find a man.

An original farce, with thrills of laughter running through it without cessation.

RELIANCE

THE FAITH HEALER (Nov. 13).—John Morton who loses his eyesight, discovers that his wife loves another man, who returns her affection. Rather than spoil her happiness and realizing she no longer cares for him, he goes away that she may get a divorce and be free. Alone, he wanders into the mountains, where he is found by a girl, Jess, who seeing he is blind, takes him to her father's cabin. Morton develops an ability to cure the poor, simple mountain folk by praying over them. They have faith in him and his prayers and he never fails them. He becomes famous all through the mountains as the Faith Healer. Richard Mason, the man Morton's former wife is now married to, is stricken with paralysis. His wife takes him to a sanitarium in the mountains in the hope of having him cured. It so happens that this place is located very near where Morton is performing his wonderful miracles. Jess, seeing the sick man, suggests to his wife that she send for Morton. Without knowing whom it is he is called upon to heal, Morton starts for the sanitarium. His former wife recognizes him at once, and fearing he will refuse to attend her husband if he knows who he is, she keeps very quiet. But the Faith Healer soons finds out his patient's identity. He opens his Bible and prays—but the man who was not a believer and whose life was not simple and good like the mountain people's dies as Morton reads the last verse.

THE VIRGIN OF THE FIRE (Nov. 16).—During the cave-man period, some 20,000 years ago, Myrh, a virgin of the tribe in charge of the sacred fire, meets Wanah, a young warrior belonging to another tribe. She flees through the woods with Wanah in hot pursuit. He falls down a cliff and is hurt. She, woman like, annoyed he should have given up the chase so soon, looks down and sees him lying unconscious. She drags him into the cave where he is attended. During his convalescence, Wanah explores the neighborhood and sees a tribe of small eaters crawling among the rocks and preparing to attack the small group of women left alone in the caves. He comes to the rescue and is injured. When he recovers he hears that Myrh was taken by the black men. Regardless of his injuries he follows and, hiding behind some bushes, he flings his spears at them, and frightens them so that they run away, leaving the girl. Wanah is about to make off with her when the black men discover he is alone and return to the fight. He bids the girl run away and decides to sacrifice his life for her. The girl meets her own tribe and urges them to hurry back to Wanah's rescue. There is a fierce battle, after which the tribe of black men is exterminated. Upon the death of the old chief, Wanah is elected to his place and he selected Myrh as his bride.

BIOGRAPH

AT THE BASKET PICNIC (Oct. 28).—Dave is invited to the Sunday school basket picnic and calls for his girl on the way out, but in the school yard he meets his hated rival, a well-dressed chap, who is quite attractive to the village maidens. Dave excels in one thing over the well-dressed chap—pugilistic qualifications which he makes use of in whipping his rival, but by so doing he disgraces himself before the pastor and pupils of the school. Later on, however, Dave is given a chance to prove himself a hero in the eyes of all.

On the same reel:

A REAL ESTATE DEAL.—Two clerks, who are in love with their employer's daughter, are given a chance to prove their mettle by the father. The plan is as follows: The clerk who disposes of a certain piece of property which has been on their books for a long time will be considered the daughter's accepted suitor. Off they start, vying with each other in their alluring persuasions to the several customers who go in search of real estate. Their strenuous endeavors are the source of extremely comic situations.

THE MUSKETEERS OF PIG ALLEY (Oct. 31).—Much is printed from time to time in the newspapers of the workings of the gangsters, but the public gains but a vague idea of the actual facts. Hence, this picture production, which does not run very strong as to plot, is simply intended to show vividly the doings of the gangster type of people. Much has been done, and is still being done, to wipe out this evil which has long been a menace to the respectable citizen, and this picture shows the situation as it is, and the extreme necessity for radical action on the part of the authorities. While the theme of the story is decidedly interesting, it also serves as a consistent vehicle to present the facts.

"LUX"

OH! MY PIPE (Nov. 1).—These few comical scenes only go to prove how dearly every smoker cherishes his beloved pipe. Smithson is taking home a new clay pipe and, even after being flattened out by a massive steam roller, his first thoughts are for the safety of his pipe.

On the same reel:

HENPECKED'S BID FOR FREEDOM.—Henpecked decides to escape from the tyranny of women's rule. At first he contemplates suicide, but after casting off his hat and coat he comes to the conclusion that it would be unwise to ruin a life so precious. He therefore decides to go and make a night of it with the B'hoys, who are delighted to see him.

ESSANAY

THE LETTER (Oct. 30).—Carleton Kirby, a thieving politician, offers Senator Denton ten thousand dollars to vote for his bill in the Senate. Denton refuses and angrily dismisses Kirby from the house. Later in the day, however, Denton changes his mind and writes Kirby a letter agreeing to vote for the bill if the offer still holds good. This letter he neglects to mail and leaves it in his desk. Called out of town, Denton is seated in the railway station when his disorganized brain conjures up a vision of himself on the floor of the Senate, congratulated first by his colleagues for putting the bill through and then, as the price of his vote is discovered, surrounded by a

KINEMACOLOR
FILM SERVICE
TREMENDOUS SUCCESS
IN EVERY HOUSE WHERE INSTALLED
Write for Testimonials from Satisfied Customers
Kinemacolor 1600 BROADWAY NEW YORK CITY

cursing, angry mob, who threaten his very life. Hastening to a telegraph office, Denton wires his daughter, Renee, to destroy the letter in his desk addressed to Kirby. Winslow, a friend of Kirby's, discovers the contents of the wire, hastens to Denton's home, secures the incriminating letter, substitutes a blank in its place, and takes the paper at once to Kirby, who conceals it in the top of his hollow walking stick for safety. The theft is discovered and Denton realizes he is trapped. A detective is employed, but fails to find the letter in Kirby's house. To save her father, Renee now adopts the disguise of a lady agent, hires a tough to shoot and scream under Kirby's window and, in the excitement, secures the letter from the hollow cane. Returning home she restores it to her father who, with a prayer of thanksgiving in his heart, takes her in his arms and gives thanks for bis salvation.

"THE FISHERMAN'S LUCK" (Oct. 31).—Fishley and his daughter arrive at the summer resort, and Dolores is introduced to Mr. Steppling, who plays at the summer theatre. Fishley discovers them together one morning and angrily orders Steppling to cease his attentions. Steppling tells his troubles to his friend Calvert, and waits an opportunity to get even with Fishley. It comes when the old man dons his fishing togs and hikes down to the brook to catch a few live ones. Tacking a sign lettered "No fishing allowed," to a nearby tree, Steppling disguises as a constable and Calvert rigs up as a tramp. Each now secures a string of fish, then Steppling interrupts old Fishley and starts to place him under arrest. In the excitement Fishley falls in the brook, scrambles out and takes wildly to his heels. Removing his disguise Steppling hastens after him and finds him buying Calvert's string of fish. Old Fishley is now given the surprise of his life when Calvert removes his disguise, but Steppling agrees to keep it a secret if Fishley will allow him to court Dolores. Fishley agrees, they present him with both strings of fish, and he is telling the greatest fish story on record at the hotel when Steppling's former sweetheart exposes the whole scheme by telling she saw the boys give Fishley the fish. Therefore, all parties are badly stung.

GAUMONT

THE EMPEROR'S MESSAGE (Nov. 7).—Napoleon en route to one of his campaigns stops at the castle of a beautiful marchioness. Disregarding for the moment the lures of war, he disports himself with the lady and her retinue, in the course of which he developed a very friendly feeling for the marchioness. As he goes away to join his command, she asks that in the hour of battle he send her a message. As the carnage is about to begin, Napoleon delivers the promised message to a gunner-boy and tells him to take it to the haven of his happiness. The gunner-boy is reluctant to leave on the eve of battle. On his way to the marchioness' castle, he is ambushed by the enemy, but faithful to the emperor he drags himself, wounded, with the love message safe in his bosom. As he delivers it he falls unconscious. The battle won, Napoleon returns to the scene of his pleasures. He finds his lady somewhat cool in her reception. The answer is found in her depression because of the serious illness of the bearer of the Emperor's message, who, to bring pleasure to her, had endangered his life. She parts the curtains unveiling the wounded hero as he lies on the bed convalescent. The Emperor signalizes his appreciation by pinning the cross of the Legion of Honor upon the breast of the faithful boy.

THE ADVENTUROUS ADOPTION (Nov. 12).—Our young friend Jimmie forms a sudden attachment for a little waif in the streets whom he finds playing an accordion for alms. The little urchin, late that night, rises from his pallet and goes to serenade his new friend. Jimmie makes a rope of the bed-clothes up which clambers the ragged Arcbie. Disregarding the formalities of undressing, Jimmie puts Archie in his own immaculate bed, dirty shoes and all, while he himself sleeps upon the mat like a faithful Towser. In the morning Jimmie hides Archie in a closet until he should have returned from school. In the evening when he arrives, the key to the closet is missing. There is an interchange of notes and Archie directs Jimmie to go to his nefarious companions, who have the somewhat sinister occupation of second-story men, and tell them of Archie's imprisonment. The two rascals come as requested and with alacrity. They tie Jimmie to the bed and prepare to rob the house, when the redoubtful Archie upsets the closet upon the bold pair, pinning them to the floor. Archie then releases Jimmie. A policeman arrives at the propitious moment and collars the two miscreants, whereupon Archie is dubbed a real fellow and is adopted therewith.

Evidence of the part the Gaumont Weekly takes in the moulding of public opinion and of its value in foretelling the future is the fact that in its issue No. 5, released April 5, was published a picture of William Sulzer, naming him as the probable candidate for the governorship of New York State on the Democratic ticket. That these pictures, viewed by thousands in the Empire State and elsewhere did much to form opinion and influence minds toward the selection of Congressman Sulzer for gubernatorial honors, is indubitable. It illustrates the power of a new press. It also exemplifies modernity in prophecy. In earlier days prophecy could only be heralded orally. With the advent of the printing press, it crept into cold type. Now we have the face of the man and fragments of his life seen, weighed and decided upon by the people who have power to make him.

AMERICAN

MAN'S CALLING (Nov. 11).—To the public, who views the American release, entitled "Man's Calling," it will be a matter of great interest to know that this picture contains much of historic interest of the days of early California. The Mission, used as a background, was founded December 4, 1786, two years after the death of the devoted padre, Junipero Serra, who had often expressed the hope that a Mission would be established at this place. December 4th, being the day of the blessed Saint Barbara, the cross was raised and blessed and the Mission dedicated in her name. The ceremonies were not completed at this time as Fages, the Governor, was absent and he had ordered operations to be suspended until his arrival. On his return the first mass was said by Padre Paterna, a sermon was preached by Lasuen, and thus was completed the founding of la Mission de Santa Barbara Virjen y Martir. The church, 18 x 20 feet, was completed in 1789, and by the end of 1790 there were numerous Mission buildings well built of adobe and roofed with tile. On November 10, 1793, Van Couver anchored at Santa Barbara, where he was courteously received by the Commandant Goycoechea, and hospitably entertained by the Padres of the Franciscan order, who saw the importance of a favorable impression to be made upon visiting foreigners. Padre Antonio Paterna, the founder and a pioneer of 1771, died in 1793 at Santa Barbara Mission. In 1793 was erected the church, or Mission, shown in this picture, also the enclosures for the cemetery, where the early fathers of the Mission, together with some 5,000 Indian converts, sleep.

Man's vocation is not always one of choice; it is more often one of circumstances. This story illustrates the fallacy of parents selecting, without regard to the natural inclination or ability of the child, a line of pursuit or means of livelihood, which accounts for the large number of dismal failures in life. In this instance, the father of John Wallace, prompted by his religious fervor, urges the boy to enter a monastery. John obligingly acquiesces and starts on the journey, but later changes his mind, seeks employment on a farm and subesquently marries. Old man Wallace often meditates about his boy and watches the pilgrimage of the padres, hoping to get a glimpse of his son.

John finally visits his father in company with his wife and child. The disappointment of the father is intense, but the sight of his grandchild softens his heart and he yields to nobler sentiment.

The beautiful detail of this story will be appreciated.

THE INTRUSION OF LOMPOC (Nov. 4).—Lompoc, a quiet little inland town, moves peacefully along from week to week, with little more excitement than the flutter of the leaves. The stage-coach rolls up to one hotel each day and the usual quota of visitors arrive and depart with mechanical precision until one day a typical gambler, of pleasing manner, appeared and wrought consternation in the hearts of a number of the fair sex, aroused the jealousy of the local swains and the undying hatred of a former victim. There was a period of excitement entirely foreign to the little community of home lovers. When the excitement was over there were a few sadder folk in Lompoc, a few more ardent lovers, the town had rid itself of a great evil, which promised to undermine the welfare of the community, the atmosphere of Lompoc had been purified and the old rhythm was resumed.

PATHE FRERES

PATHE'S WEEKLY No. 45—1912 (Nov. 4).

ANNE BOLEYN (Nov. 5).—An epoch-making occurrence, and one of the most important in all history, is herein recounted with a faithfulness to detail which makes it tense, dramatic and entertaining. The perfect coloring gives the atmosphere of grandeur which is prevalent in the palaces of kings. It is the story of King Henry VIII of England and his infatuation for Anne Boleyn, which resulted in the founding of a new religion.

BROKEN HEARTS (Nov. 6).—The sale of his copper mine, although the happiest event in the life of Jim Brooks, came near to proving the saddest. His attempt to surprise his wife arouses her suspicion, and becoming heartbroken over what she considered her husband's faithfulness, she attempted suicide. Jim's Indian man servant drags her from the railroad track just as the train thunders past. Brooks returns from the city loaded down with presents for his wife, only to find a note of rebuke from her. All his dreams of happiness are shattered in a moment, but the Indian succeeds in bringing the estranged couple together and, after a word of explanation, they settle down to enjoy their good fortune.

VICTIMS OF FATE (Nov. 7).—Lieut. Somers, military attache to the American Embassy at Japan, marries a Japanese girl, and they live happily until the Lieutenant is ordered back to America. His wife, of course, expects to return with him, but he informs her that their marriage must terminate in the regular course provided for by Japanese custom. The girl is heartbroken. Her brother, Count Nidsuka, calls at her home after the

Lieutenant has gone to the United States, but finds only her body and a note explaining that her husband has forsaken her. The Japanese vows vengeance.

When Somers returns to Washington he renews his acquaintance with the pretty daughter of General Meeker, and they are soon to be married. Count Nidsuka, who has followed the Lieutenant from Japan, presents his card to General Meeker and tells him of the Lieutenant's action and the tragedy which it caused. The General is furious, for Somers has been courting his daughter, and he calls Somers before him. The Lieutenant, confronted by the Japanese, confesses his duplicity and surrenders his sword.

On the same reel:

DINAN, FRANCE.—The beautiful scenes in this quaint old town are conveyed to the audience in an excellent manner by artistic coloring and superb photography.

HALF A PINT OF MILK (Nov. 8).—The adventures of an awkward husband in securing a pint of milk for the baby, as shown in this film, are highly amusing, and the leading rôle is well played by a clever comedian.

On the same reel:

THE SCARAB.—An interesting study of a very useful insect at its work.

On the same reel:

A TRIP UP THE ELBE.—A little journey up the beautiful Elbe, which is the rendezvous for the pleasure seekers of Central Germany.

BUSTER TO THE RESCUE (Nov. 9).—Mrs. Morton, a widow, is in charge of the post-office at Blissville, Arizona. The office is visited one day by two desperadoes, who bind and gag Mrs. Morton and her baby daughter, but her young son, Buster, gets away and hurries to summon the sheriff. In order that the crime will be covered, the bandits set fire to the house, but with Buster in the lead the sheriff and his posse return, rescue Mrs. Morton and the little girl, extinguish the blaze and, with the assistance of a faithful dog, trace and capture the two desperadoes. The riding of little Buster Morton in this film will bring your audience to their feet.

EDISON

A ROMANCE OF THE RAILS (Nov. 5).—The thrilling rescue of the miserly old Barton from almost certain death before a locomotive is sufficiently strong to recommend "A Romance of the Rails," but when the strong characterizations given by some of the favorite Edison players are added to this, the film is certainly one of unusual strength.

Old Silas Barton has lived for thirty years in a cottage owned by the Central & Southern Railroad. Having had no use for the property the company has paid no attention to it, but when a new spur is contemplated Barton is ordered to vacate. He refuses, and the legal department of the road threatens to forcibly eject him.

The location being near one of the division headquarters, Frank Denning, assistant to the superintendent, is sent as the company's representative. He meets Barton's niece, who keeps house for the old man. She is young and pretty and Denning's disagreeable task is made doubly so by his having to tell her his mission.

During the time that intervenes between the first notice to vacate and the final ejectment order, Denning and Alice learn to love each other and he is a steady caller, but always unknown to the uncle.

When Barton is handed the notice of ejectment he foolishly connects the agent Denning with the order and threatens revenge on him. He has heard Denning tell Alice that he has business further up the road but will return on his velocipede later. The old man locks the doors and nails the windows down—takes his revolver and starts out to revenge himself upon the young man by shooting him from under the bridge. Alice, realizing his object, breaks through the window and follows a few moments later.

As Barton crosses the high trestle his foot goes through the ties and his leg is broken, just as the express is due.

Denning, returning from up the track, sees his plight from a distance, races madly to him and carries him to safety just as the train rushes by.

The shock is fatal to Barton and he succumbs, but not before realizing his unfairness toward Denning and giving Alice his hoarded wealth as he joins her hand to that of the man she loves.

A QUEEN FOR A DAY (Nov. 6).—The black savages in the wilds of Africa should be taught a religion, so Deacon Jones claims, and, being a missionary, he started for Africa with his daughter and her fat colored maid. On the same ship is a party of young men bound for the same spot on a hunting expedition. One of the young men falls in love with the missionary's daughter, and she with him, but their courtship is broken off abruptly when they reach the shores of their destination. There they part company, each going his and her way, the young suitor promising to call on her in the immediate future.

In a lonely pass the missionary, his daughter and maid are captured by a band of Zulus and are taken to the camp before their chief, a wild-eyed ferocious savage. The latter falls desperately in love with the colored maid and compels her to become queen of the Zulus. While the ceremonies are in progress the young suitor is brought in a captive. After a brief council the Zulus seem determined to put the white captive to death. The new Queen now strikes a brilliant idea which makes it possible for them to escape, and accordingly she signifies her desire to be executioner. This is granted by the chief. Taking advantage of their superstitious nature she manages by a clever ruse to lead the captives uninjured to freedom. Their escape is soon discovered by the Zulus, who pursue them and almost recapture them. After several hairbreadth escapes they arrive safely at the mission, where a miniature battle occurs. Good marksmanship and trusty rifles are too much for the Zulus and they flee in wild disorder.

Danger has now passed and the young lovers are brought happily together, while the colored maid, who was Queen for a day, is the heroine of the hour.

LUBIN

THE WATER RATS (Nov. 9).—Bill Graw is the leader of the Water Rats, a gang of thieves infesting the water front. While ill, he is kicked out by his gang. He attempts to steal a locket from Elsie, daughter of Dane, a tugboat captain. He is caught, but is befriended by Elsie, and for her he cherishes a dog-like devotion and gratitude. Bill, restored to health and the chiefship of his gang, saves Elsie from the thugs. Tom Williams, Elsie's sweetheart, is a young police officer. He determines to break up the Water Rats gang. Surprising them at work, he opens fire, but his fire is returned and the thieves are about to escape when assistance, brought by Elsie, arrives. The Water Rats seize a motor boat and flee; the police give chase in Dane's tug, with Elsie at the wheel. There is a fierce running fight until the gangsters' ammunition is exhausted. Bill jumps from the motor boat and swims ashore. Williams follows him, the tug continuing the pursuit of the motor boat. On shore Bill and Williams grapple. Bill is victorious, and is choking Williams to death when the locket which Bill attempted to steal and which Elsie subsequently gave Williams, identifies the officer as Elsie's sweetheart. Bill sees that escape is impossible. He thinks to show his gratitude to Elsie by doing Williams a good turn, and clasps handcuffs on his own wrists. Meanwhile the tug has overtaken and captured the motor boat, and now returns for Williams. Williams, still unconscious when found, is supposed to have handcuffed his man before giving out. Williams is promoted and receives a handsome reward. Captain Dane gets over an original dislike for Williams and the love affair ends happily.

THE WAY OF THE MOUNTAINS (Nov. 11).—Don Allen and Bob Taylor, two young mountaineers, love Mary Beall, a lass of the hills. Tommy, Mary's little brother, favors Bob, much to the chagrin of Don. Later Mary goes down to a water hole to get a bucket of water when Don spies her and determines to declare his love. He follows her and in his rough way endeavors to force his love upon her. She repels him. Bob, who has been hunting in the hills, hears her scream and rushes to her assistance, besting Don. The favored one then escorts her home. Don waits his opportunity to get even, and when Bob leaves the house he shoots at his enemy, misses him, and kills Tommy, the girl's little brother. Bob turns the body over to a relative of the family and follows Don. Coming up to him on horseback, they have a gruelling fight. Don, overcoming Bob, throws him over his head to the ground, leaving him for dead, rides back to the Beall home, telling them that Bob did the shooting. Mary, who is determined to avenge her brother's death, comes upon Bob and assists him to reach home in time to give the lie to Don's testimony. Don is taken out by the rough mountaineers and one can easily guess his finish, and we leave Bob and Mary and the father with their dead.

ECLIPSE—George Kleine

THE QUEEN OF SPADES (Nov. 6).—Frank Pryor, an ambitious young reporter, is assigned to investigate a mysterious suicide club called the "Friends of Plato." He "gets busy" immediately and persuades his friend Mr. Davis to introduce him to the club.

The president of the organization places be-

fore him a set of rules which declare that each member shall agree to put an end to his life when it shall be so decided by lot. Pryor willingly affixes his signature to an application for membership.

It happens that a meeting is just about to be held to decide who is to be the "fortunate one." Pryor and the others group themselves around a table while the president proceeds slowly to deal out a deck of cards to the members, who, with bated breath, hesitate to examine them for fear they shall draw the fatal Queen of Spades. Round and round go the cards until finally Frank draws the fatal card. The others, after congratulating him, quietly file out of the room, leaving him a pistol to do the deed. The affair now appears very serious, but he cannot escape. His consternation is increased by the appearance of four masked figures who peer in at him through the barred windows.

When he has about given up all hope, Mr. Davis and several friends come and rescue him from his terrible plight.

CINES—George Kleine

LOVE vs. GRATITUDE (Nov. 5).—Grace is an actress of great beauty and charming personality. George is her most devoted admirer. She likes George as a comrade, but cannot make up her mind to regard him in any other way.

One day Grace receives a visit from a dear friend, Irene Ferri, who asks her assistance, explaining that her father is unable to meet a note and is threatened with bankruptcy.

Grace is sympathetic, but helpless. Suddenly a happy thought occurs to her: She will send for George and ask his opinion. Without hesitation the generous-hearted fellow agrees to take up the note and thus save Irene's parents from disgrace. Needless to say, he is overwhelmed with expressions of gratitude from the two girls.

Soon afterwards, taking courage again, he declares his love for Grace, and she, remembering his generosity, accepts him. Seeing her motive, he, in turn, refuses, saying that he loves her too well to accept gratitude in place of affection.

They part in silence. But several weeks later George receives a note from Grace requesting him to call. When he asks what she has to say to him, she says nothing, but a reply is not necessary; he can read the answer in her eyes.

On the same reel:

THE GOLDEN SHELL OF PALERMO (SICILY) (Nov. 5).—We are taken on a delightful trip along the poetical Palermo shores, during which we are able to view many of the most beautiful sights of the island, culminating with a glorious sunset scene in the "Golden Shell" on a summer evening.

REX

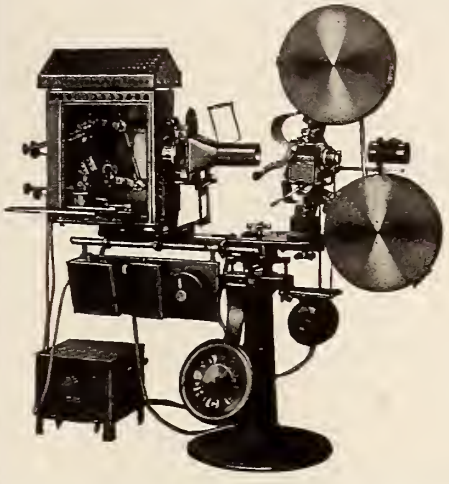
THE HONOR OF THE FAMILY (Nov. 7).—Claude the elder brother, is heir to the estates of Sir James by reason of the laws of England. He is a rogue and spendthrift. Gerald, the younger brother, leaves England to seek his fortune in America, being the recipient of a remittance at stated intervals. He goes to the mountains of the West and engages in mining. There he meets Marja and admires the girl. Claude comes to visit him, sees the girl, remarks her comeliness and marks her for his own. Gerald notices this and, knowing his brother, warns him to let the girl alone. Marja is infatuated with the well-dressed visitor and is easily influenced. She consents to a secret marriage and Claude returns to England, promising to come back and claim her. Some months later Gerald proposes marriage to the girl and she sobbingly tells him she has married Claude. Gerald remains silent and does not denounce his brother. Marja does not hear from Claude but Gerald receives a paper from London announcing the marriage of Claude to a society woman, and he is furious with rage. Marja, broken-hearted over the silence of Claude, attempts suicide by throwing herself from an eminence and is found by Gerald, a cripple for life. He goes to civilization and purchases a wheel chair that she may get about. Her father dies and Gerald takes her to his cabin, he sleeping outside in a tent. She grieves for Claude and he writes her a letter purporting to come from Claude, sending her some money and breathing love and devotion, and she is happy for a time. Gerald receives a letter from his father announcing the death of Claude and calling him home to assume his position as the heir of the estates of Sir James. Gerald places the letter in his pocket together with the newspaper account of the marriage of Claude and decides not to return to England but to remain and care for the lawful wife of his brother, whom he has grown to love fondly. Some time afterward he goes to his mine, wheeling the girl along with him. He wheels her to the mouth of the shaft and leaves her, after throwing his coat over the arm of her chair. His devotion has caused her to love him. She tries to change her position and the coat falls to the ground. She picks it up and the letter from England and the paper falls out. She reads the announcement of the marriage of Claude and then, feeling justified, she reads the letter announcing the death of Claude and of Gerald being heir to the estates and a gentleman. She reflects and then draws the forged letter from her bosom and sees that it was written after the announcement of the marriage. It is all revealed to her. The sacrifice of Gerald—the double duty, love and a desire to uphold the honor of the proud English family. She cries to Gerald but cannot make him hear. In her desperation she tries to wheel her chair down the slope and it is overturned. Her cries bring Gerald and when he comes she shows him the newspaper and the letter. He is silent. He cannot explain. She reaches out her arms to him and is clasped to his heart.

CHAMPION

A TRAMP'S STRATEGY (Nov. 4).—Hiram Blackmore has a daughter whom he is desirous to see marry Sam Mercer, a country lad, who lacks much in the way of manly spirit. The daughter is in love with a young salesman, Bob Moore, who makes frequent visits to her town. This love affair is strongly opposed by the girl's father and mother. The parents see the contents of one of Bob's letters to their daughter, in which he tells of his intention to ask them for their daughter's hand. On his arrival in town the parents forbid Julia seeing her sweetheart, but the girl, rebellious, is on hand to greet her sweetheart as he gets off the train. The lovers decide to make one last atempt at gaining Julia's parents' consent, but are unsuccessful. The young

The Only True Test
The Test of Service

RUN TWELVE HOURS PER DAY FOR ONE YEAR WITHOUT ONE REPAIR



FALLS CITIES AMUSEMENT CO.
NOVELTY THEATRE

Louisville, Ky., Oct. 9th, 1912.

The Enterprise Optical Mfg. Co.,
Chicago, Ill.

Dear Sirs:—

One year ago today I made a statement that I could run the MOTIOGRAPH machine in the Novelty Theatre a year, without any repairs, which I think is a good record.

This I did, and they were run on an average of 12 hours every day in the year.

Yours very truly,
Ernest Carpenter.

DON'T STRAIN YOUR IMAGINATION and buy a machine only on the Advertising Value.

VALUE THAT CAN'T BE SHOWN and proven, value which is imagined, is a delusion.

YOU NEED NOT STRETCH your imagination to realize that solid steel "Gig Made" Gears will outwear a cheap "type" metal gear with a highly polished nickel-plated face.

THE GUARANTEE ON THE 1913 MODEL THE MOST LIBERAL OF ALL

YOU CAN BUY DIRECT FROM THE FACTORY OR FROM RELIABLE DEALERS EVERYWHERE

THE ENTERPRISE OPTICAL MANUFACTURING CO.
568 W. RANDOLPH STREET :: :: CHICAGO, ILL.

OTTAWA TALKS
FROM THE REX THEATRE

FILM SUPPLY COMPANY
New York

Gentlemen:-

Your prompt and courteous co-operation in reply to my letter induced me to decide in favor of your films and I am very much pleased.

I will send you photos of the inside of the theatre so you can see for yourself what we are doing.

Thanking you and assuring you of our support. I am,

Yours,

Harry DeWitt Carr,
Manager Rex Theatre

LET US HOOK YOU UP TO A LIVE SERVICE

Our Exclusive Agents are everywhere. Write for name of nearest office

Film Supply Co. of America

133-135-137 West 44th St. NEW YORK

DISTRIBUTING TEN ESTABLISHED FILM BRANDS

man is ordered away from the Blackmores' home, much to the satisfaction of Sam Mercer. Julia steals away from the house to meet Bob. Sam sees her and tries to prevent her from meeting Bob, and for his pains receives a thrashing from Bob, who arrives in time to save Julia from Sam's annoyance. The young couple plan an elopement and are overheard by Boston Willie, a jovial tramp who had been resting behind a hedge. The tramp disturbs the lovers in their planning and, informing them that he had overheard their talk, offers a solution for their difficulties. Bob and Julia resent the tramp's interference at first, but the tramp's jovial manner wins the couple, who are only too glad to welcome any suggestion that will aid them to obtain the consent of Julia's parents. The tramp tells them of his plan, which Bob and Julia agree to follow out. Later in the day Bob meets the tramp and is taken to a ramshackle country house, presumably to talk over their plans. Mr. Blackmore sees the tramp go in the building, which arouses his curiosity. He goes to the ramshackle building and, peering through the door, sees Bob tied hand and foot and the tramp standing over him. Mr. Blackmore overhears the tramp declare that he has not long to live and, believing that Bob is in the hands of a desperate villain who may take his life at any moment, rushes away to seek help, and he comes across Sam, who is driving along the road. He begs him to aid him capture the desperado, but Sam balks, and as Mr. Blackmore is not over-brave himself jumps in the wagon and he and Sam drive to town. Coming up to the town hotel the excited pair explain Bob's impending death. The sheriff and others pile into the wagon and drive toward the scene of the tragedy at breakneck speed. After a few mishaps the party arrive at the house. The tramp, seeing the arrival of the sheriff and party, escapes. The men break into the house and find Bob in an exhausted condition. They relieve him of the rope which binds him. Bob, very faint, thanks the men for their rescue. Mr. Blackmore makes it known to Bob that he is the one that is responsible for him being rescued. Bob is very profuse in his thanks. The excited sheriff and men take the trail after the desperado, leaving Sam and Mr. Blackmore with Bob. Mr. Blackmore, so satisfied by what he thinks is a brave act on his part, changes his attitude toward Bob and offers to take him to his home to recuperate as Bob appears to have broken down. Bob accepts Mr. Blackmore's offer and is taken to his home. Bob's affair with the tramp has given Mr. Blackmore an opportunity of becoming a hero, so he feels kindly toward the young man, who does much to inflate the old man's head by continually thanking him for his brave and timely rescue. The father overhears Bob tell Julia that he can't elope with her, as it would be very ungrateful on his part to treat the man who saved his life in such a manner. This causes Julia to cry and Mr. Blackmore, coming forward, tells the young man he will not stand in their way, that he will give his consent gladly. Bob and Julia are overjoyed and Bob produces a marriage license asks if he can marry Julia at once, as he was prepared to elope with her and had secured a marriage license. Mr. Blackmore agrees to the young folks, wishes, as also does his wife. Parson Jamison, passing the house at this time, is called in to perform the ceremony. In the meantime the sheriff and the men have been chasing the tramp and, after several mishaps, finally capture him. The tramp is brought to Mr. Blackmore's home just after the marriage has been performed. The tramp is brought before Mr. Blackmore, who identifies him. The tramp is about to be taken to jail when Bob, coming on the scene, explains to Mr. Blackmore the tramp's scheme to obtain his consent. Bob tells that it was their object to have Mr. Blackmore rescue him from a probable death, and once they had established Mr. Blackmore as a hero it would be very easy to get into his good graces, eventually obtaining his consent. Mr. Blackmore realizes that he has been the victim of a scheme and becomes furious, but the humor of the situation appeals to him and he forgives the young couple. The sheriff leaves after having his palm warmed with a bill of large denomination. The tramp, seeing that his scheme has worked out well, takes his leave after hearty thanks from Julia and Bob.

"101" BISON

A REDMAN'S LOVE (Nov. 5).—Lucy, the daughter of Major Brown, takes a ride beyond the stockade. She allows her horse to wander away and it is followed and caught by a young Indian warrior, Swift Deer, who sees her safely back to the fort. He worships the lovely "pale face."

The trader, Alden, covets Blue Bird, Red Bear's squaw, and, attempting to make love to her, is attacked by the warrior, whom he kills. The Indians swear death to all pale faces and take the warpath. Swift Deer decides to warn the fort, but seeing Lucy in the arms of Corporal Taylor, his sullen anger is aroused and he joins his tribe.

The Indians seize their opportunity when a large company start from the garrison on scouting duty. The fort is surprised and hard pressed. Swift Deer digs a trench under the stockade and crawls through, intent upon killing Taylor and Lucy. Lucy sees him and runs to him as a friend. Her ingenuity disarms Swift Deer and he resolves to save her. He leads her through the trench and together they ride away and meet the Major and his company. On the way the Indian sways and falls, and Lucy sees that he has been badly wounded when crawling through the trench. She proceeds alone and meets the cavalry, who dash up to the fort and rescue the decimated garrison.

Swift Deer dies, happy to have done the pale face lady a service.

GEM

THE BETTER PART (Nov. 5).—Lawrence, the son of wealthy parents, meets Miriam on a highway. He is attracted by her beauty and sweetness and upon a second meeting invites her to the country fair. While they are taking in the exhibits some of the playful rubes begin throwing confetti and some of it is thrown in Miriam's eyes.

Lawrence takes her home. The country physician is called. He recommends a specialist be sent for. Lawrence persuades Miriam

and her mother to allow him to assume the expense. He then goes home and tells his father of his love for Miriam. The father angrily dismisses him.

The specialist arrives. Miriam's eyes are bandaged with the strict command that the bandage should not be removed for three days if she is to regain her sight permanently.

Larry, the following day, is thrown from his horse over the edge of a cliff. He grabs hold of some small shrubs and hanging there calls for help. Miriam hears Larry's call and gets up frightened and gropes her way out of the house. As she draws closer to the place from which the cries had come, she listens intently for a repetition of the cry for help. In great anguish she snatches the bandage from her eyes, sees Larry, grasps his arm and calls for help. Larry's father, walking down the road, hears her call and rushes to the scene, and he and Miriam together pull Larry up to safe ground. The father turns and calls to Miriam. She turns in the direction of his voice and staggers toward him, for she has become totally blind. The father, realizing the terrible sacrifice she has made for his son, goes to her, takes her in his arms and gives her to Larry and, though blind, she snuggles contentedly in Larry's arms.

IMP

HOW NED GOT THE RAISE (Nov. 9).—Ned Elliott, a young clerk, is engaged to be married. His salary is not large enough to support a wife and he asks his employer for a "raise," which is refused. The same thing occurs several times and with each refusal Ned postpones his marriage. In despair he concocts a scheme to make his employer give him the coveted raise. He takes a bright young maid who works at his boarding house into his confidence.

Knowing that Mr. Hadley, his employer, is a flirt and that Mrs. Hadley is extremely jealous, Ned plans to have Mary, the maid, come to Hadley's office and declare herself his (Hadley's) wife. Ned arranges it so that Mrs. Hadley arrives on the scene at the same time. A series of most laughable incidents follow Mary's entrance in Hadley's office, ending with Ned getting his raise. But the raise is such that—well—it would spoil the splendid finish of the story to tell it. Suffice to say that a real comedy surprise is furnished the auditor and Ned as well as his co-conspirator Mary are rewarded in a manner that justifies the undertaking of trying to "raise" Ned's salary.

NESTOR

"SHARPS AND CHAPS" (Nov. 8).—Professor De Risque is anxious to escape for a time the too solicitous attention of Madame De Risque, arrives at Roaring Gulch and noting that the town numbers some very pretty girls among its population, he hangs out his shingle announcing the fact that he teaches the piano and violin.

The professor is charming and the young ladies are impressionable, they readily desert the constant cowboys for the plausible professor. De Risque starts in to put the local pianos at a premium.

The cowboys get their heads together and plan a counter-move. They hire a music teacher in the person of piquant Mademoiselle Dulcie, and install her in an adjoining office to De Risque. The boys express a preference for the trombone and the clarionette and find that it is necessary to practice hard, especially when the professor is making soulful harmony with one of the village belles.

Complications naturally ensue. The professor spoils the lovely symmetry of his hair by tearing it, Mademoiselle Dulcie makes successful love to her stalwart pupils. The girls give their opinion of Dulcie, and the boys desert their physical culture exercises in order to save their breath for the trombone.

A two-fold crisis occurs. Mademoiselle has all the boys literally at her dainty feet. She sends for her husband, who is a jewelry drummer. He arrives and sells the boys engagement rings at double seaside-resort prices, and after Dulcie has received a proposal and a ring from each of the boys, she departs with her hubby and sends the boys her regards and thanks.

Madame De Risque traces the professor and leads him kindly but very firmly from the picture, whilst the boys play the triumphant march from some celebrated composer, in several keys. They present such a martial appearance that the girls just naturally succumb and fall in love with them all over again.

MILANO

"HER MASTERPIECE" (Nov. 9).—Prince Orloff, a member of the Russian nobility, is the father of two handsome and talented daughters. Princess Marinka and Princess Sonia.

The youngest daughter, Marinka, is engaged to be married to Waldimar, a young Russian nobleman. Unknown to the young couple, the elder sister, Sonia, is madly in love with Waldimar and insanely jealous of the love the young man bears her sister and Marinka's talent as an artist.

Marinka is working on a picture, which she declares is going to be her masterpiece, and her fiance is posing for her as the central figure in the painting. Prince Orloff, of course, is very proud of his young daughter's ability, and Waldimar is enthusiastic about the remarkable genius she is showing in her latest picture.

The girls are very fond of riding and on their numerous trips into the country are accompanied by their groom, Ivan. One day when Marinka was too busy putting the finishing touches on her picture to go with her sister, Sonia went riding alone, followed by the groom. This young man has long been in love with Sonia, but has never dared express it, owing to the great difference in their positions, but this day he is unable to control himself, and when they stop to rest, pleads his love, only to be met with scorn and a lash across the face, administered by Sonia with her riding whip.

Returning home, she finds that the committee of the Moscow Fine Arts Exhibition has accorded Marinka's picture a place at the coming exhibition. Of course Waldimar shows his delight at this step toward a public acknowledgment of Marinka's talent, but this only incenses Sonia, for she thinks, "Here is Marinka, not only to become a famous artist, but also the wife of Waldimar, while I who love him so desperately, cannot even have the love I bear him returned."

For days Sonia allows herself to think of nothing else, brooding most of the time alone in the library, trying to forget her grievance by reading some of the old books her father has been collecting for years.

Happy Marinka receives word from the art committee, telling her that her picture has been awarded the grand prize and her father then announces that the marriage of Marinka and Waldimar will take place the day following that on which the prize is presented.

Sonia is beside herself with rage, thinking that now she will have to give up all hope of ever winning Waldimar's love, but recalling something she has read in one of the old books, decides to make use of the suggestion, hoping that there may still be a chance to win the young man from her sister.

Under pretence of beginning to love the groom, Ivan, Sonia makes him promise to carry out her wishes, a kiss to be the payment.. She gives the groom a bottle of solution and instructs him to wait his chance and pour it over her sister's painting.

The day of the presentation of the prizes arrives and a notable assemblage has gathered to witness the event. The committee draw aside the draperies protecting Marinka's masterpiece, "The Grand Amen," and are amazed, for the beautiful painting, representing months of loving work, was nothing but a streaked mass of pigment.

Marinka, whose whole soul was in the picture, receives a fatal shock, for when she observes how her masterpiece has been destroyed, she collapses and in a few days passes into another world, the skill of the most eminent physicians being of no avail, her illness, a broken heart, being incurable.

Her disloyal sister had not anticipated the frightful consequences of her treachery, but nevertheless, in her cold-hearted way, thought she saw in her sister's death an opportunity to win the love of the man she was infatuated with, now that Marinka was out of the way.

But Sonia is to meet with a terrible disappointment, for Waldimar, crazed with grief, over the casket of his beloved sweetheart, accuses Sonia of having destroyed the masterpiece and being the cause of her sister's death, and thereby lost the respect of the man she loved.

MAJESTIC

"THE DEACON'S SHOES" (Nov. 10).—The Deacon's wife persuades him to buy a new pair of shoes, but he refuses to allow her to throw his old shoes away. A tramp calls at the house and tells such a sad hard luck story that she gives him the shoes. He sits down behind a barn to put the shoes on, leaving the old ones on the ground. Before he has walked far, the shoes hurt his feet so that he takes them off and carries them in his hand. He steals a chicken from a farm yard and drops the deacon's old shoes in his flight. The farmers have had so many chickens stolen that they put blood hounds on the thief's track, using the shoes as a clue. The blood hounds lead the farmers up to the back door of the deacon's house and he is accused of chicken stealing. His wife confesses that she gave the old shoes to a tramp and the dogs are put on the right track. The tramp is finally caught as he is about to make a hearty meal of the chicken, and the deacon vindicated.

On the same reel:

"HIS COOK LADY."—Bill Williams is a crank. His poor little wife does everything in her power to please him, but he finds fault with her and bullies her continually. Her cooking drives him into a rage and he tells her to hire a cook. Spike Jones, an ex-prize fighter, looks in the morning paper for a job and copies William's address in mistake. When Mrs. Williams tells him she wants a cook who will teach her bully of a husband a lesson, he makes a bargain with her to dress up as a woman and act as her cook long enough to open up her husband's eyes by closing them.

He takes his place as Czar of the kitchen and when Williams arrives home and kicks because his dinner is not ready, the fun begins. His cook "lady" makes him eat dishes that nearly choke him, but he is afraid to refuse. By the time "Spike" is through with him he is so cowed that his little wife has no trouble managing him, and he is glad to settle down as a humble, appreciative husband.

DICK AND DAISY (Nov. 12).—Dick and Daisy are a young married couple, fairly prosperous and very happy. Dick, through lack of business at his office, loses his good position. For a whole week he tries to get work but with no success. Daisy and he decide to discharge the maid—Daisy agrees to do all the work herself. Her first meal is a dismal failure—and it ends in a quarrel—their first. She is angry because Dick will not eat the impossible food—he angry because she is so unreasonable. However, they make up and he decides to go out and look for work. He wants to press his suit—but she in good humor says she will do it for him and burns it terribly. He is angered at this and slams out of the house. She, resenting this attitude, and forgetting how discouraged he is, decides to be independent. She looks for work and gets a job answering the telephone. That day Dick meets an old friend of his who has a job for him. It is as office manager with the same people who have that day hired Daisy. She sees her husband coming in and dodges. He, getting the position, has occasion to call on the 'phone. He recognizes his wife's voice as being vaguely familiar and he is puzzling out who she is, as she is trying with every effort to disguise her voice. He goes out into the outer office to look her over, and finally discovers it is Daisy. He bids her leave at once. She indignantly refuses. He is all upset and cannot work until he has an idea. He sends her out a slip with the words "You are discharged" upon it. When Daisy tries to get into the office to argue with him she meets a sign "Busy—Cannot be disturbed." There is nothing for her to do but go home. Home she finds her disordered house and the breakfast dishes still on the table. She resolves to learn something about the house before she goes out seeking employment elsewhere and starts in to clean up. Dick arrives—not at all sure of his welcome. But everything is made up and Dick and Daisy look forward to a happy future.

KEYSTONE

A TEMPERAMENTAL HUSBAND (Nov. 11).—Brown is temperamental—and jealous. He goes to business, and tips the maid to watch his wife carefully. In his absence his wife's brother calls, whom he has never seen. The maid, spying, sees the affectionate greeting of the brother and sister, and runs to town to tell Brown.

Mrs. Brown has turned away an evil-looking tramp, and when her little girl does not respond to her calls she jumps at the conclusion that the little one has been kidnapped, and calls the police. The rural guardians of the peace make haste to reach the Brown home on bicycles, and in the meantime the child returns home.

After many difficulties Brown gets to his house, and peeping through the window sees his wife sitting on her brother's lap. Drawing a revolver he is about to shoot the unknown man when the police arrive. In fear and trembling they approach Brown, who has picked up his little girl, and whom they think is the kidnapper. After many amusing efforts Brown is captured and beaten unconscious with clubs. When he comes to he sees his wife and her brother standing over him and makes a dash for the brother. Explanations are quickly made, and he then turns upon the police and gives them a dose of the same medicine they gave him.

On the same reel:

THE DEACON'S TROUBLES.—The Deacon is a reformer, and is appointed the head of the Purity League, composed of the homely old maids of the town. A poster of a beautiful Oriental dancer is condemned by the league, and the Deacon pastes a large paper over the offending limbs, but impulsively kisses the pictured girl on the lips.

The Deacon goes to an amusement park and there sees the original of the poster, attired in abbreviated costume, standing on a platform during a ballyhoo, and sneaks in and gets a front seat. The dancer's efforts are met with a storm of applause from the deacon, who meets the girl after the show and becomes badly smitten, and in a moment of weakness is persuaded to have his tintype taken with the girl in costume.

Some time later the show hits the Deacon's home town, and the Purity League tries to prevent the performance. The arguments with the management reach an exciting stage when the girl comes up and shows the picture of the Deacon. The Leaguers turn upon him, strip him of his badge and assist his wife in teaching him a thorough lesson.

KAY-BEE

WHEN LEE SURRENDERS (Two Reels) (Nov. 8).—This picture plunges into sensationalism from the opening scene, surprising the spectator with a wonderful battle in which cannons roar and belch, cavalry and infantry execute brilliant maneuvers and the Confederate and Union soldiers face each other in a bitter struggle.

Bursting bombs rend the air, throwing the earth up in clouds when they strike the ground. Horses and riders come tumbling down in heaps. For a while the spectator simply gazes in awe at the marvelous spectacle, and then his admiration is aroused by Capt. Blake, who leads his men hither and thither, regardless of the carnival of death which is going on about him and beside him.

From her porch Nellie Morton watches the conflict, her Southern heart stirred by the sight. Carried away by the battle, she laughs hysterically when the boys in gray gain an advantage, and weeps when they are driven back.

A bursting bomb drops close to Capt. Blake and horse and rider are dashed to the ground. He extricates himself from the dying animal and, sorely wounded, drags himself from the field. Staggering across the Morton lawn he falls heavily on a bench.

Nellie seizes a pistol and runs out, commanding the hated Yankee to move on. With a ghastly smile he bows and staggers to his feet, and their eyes meet. The suppressed look of pain in his face and the wound in his forehead melt Nellie's heart, and impulsively she throws the gun away and offers to assist Blake. With the assistance of Rastus, the old colored servant, the captain is carried into the house and his coat is removed. With tender hands Nellie binds his wounds, helped by her mother.

The setting sun brings a cessation of hostilities between the two armies, and a troop of Confederate soldiers are camped near the Morton home. The officers are seen approaching, and Nellie bids Blake hide upstairs. Her old, white-haired father returns and offers the hospitality of his home to the soldiers, who enter into a conference regarding the plan of action the following day. Blake's coat is found lying on the floor and suspicion is aroused. Nellie tries to shield Blake, but is finally made to confess that he is upstairs. An intensely dramatic scene is presented as she stands with her back to the door in a vain effort to save the Northern boy.

Blake strains his ears to listen and, finding his presence is known, climbs through the attic onto the roof and drops to the ground. The Southern sentry is knocked senseless with a rock, and Blake quickly puts on the unconscious man's uniform and stands guard with the rifle. The baffled pursuers rush out of the house past the sentry and as soon as they have gone he plunges into the night.

The next day a company of Northern soldiers come to the house. Again the coat is seen, and old Morton is accused of having killed an officer, and is arrested and thrown in prison, where he is seen a month later, huddled in the pen-like yard with hundreds of others, awaiting the death to which he has been condemned.

In the meantime Blake is again with his company, and is seen in battle. The fighting is waged fiercely, the Confederates holding a bridge, which holds back the Union soldiers, and Blake makes a desperate effort to take it. One by one the cannon are captured, and the remaining one is destroyed by a well-placed shell which tosses the huge gun into the air hundreds of feet, and with a rousing cheer the Union boys sweep across the bridge to victory.

Nellie goes to the Colonel and pleads for her father's life, but the evidence shows that he was condemned for having killed an unknown Northern officer and he cannot interfere. The stern old soldier almost breaks down before the anguished pleading of the girl, and is compelled to leave the room, and with tears streaming down her face she departs. As she goes out the door, blinded by her tears, she almost bumps into an officer who is exultantly coming to report his victory, and Blake recognizes her first. She quickly tells her story and, accompanied by Blake, returns to the Colonel's quarters, where arrangements are made for her father's release. The meeting between father and daughter is most pathetic, presenting dramatic rendition seldom seen.

Blake asks Nellie to marry him and she promises to "When Lee surrenders." She and her father go back to their home and Blake continues fighting until the close of the war, when he rejoins his mother.

He is overjoyed one day to receive three words from Nellie, saying "Lee has surrendered." And while he holds his proud mother in his arms and tells her of the little Southern girl who is to be her new daughter alternate scenes are shown of Nellie and her old father awaiting the coming of the Northern soldier boy.

BRONCHO

MARY OF THE MINES (Nov. 13).—Mary is the daughter of a prospector, who doggedly works a claim without success. Hale, a handsome young miner whom fortune has favored, falls in love with Mary, and he performs many acts of kindness, even secretly salting the old man's mine with gold nuggets. Mary hesitates to accept Hale's offer of marriage, owing to a previous attachment she has had for Jack Norton, in the East. Her father is fatally injured by a landslide, and on his deathbed asks Mary to marry Hale, which she does. Later, Norton appears on the scene and persuades her that she would be happier in the East. She decides to leave Hale, but his generosity in equally dividing his gold with her rather shakes her determination. Norton steals Hale's gold, and as Mary goes to the bank in the settlement to exchange her nuggets for coin, she sees Norton ahead of her and recognizes the bag. Calling the sheriff she denounces Norton and, brought to a realization of her husband's goodness, she effects a touching reconciliation.

POWERS

THE FIRST GLASS (Nov. 8).—A lonesome old woman, a pitiful wreck of what was once beautiful, sat in a cafe lost in dreams of yesterday. It was old Sarah, the belle of long ago, now a victim of drink.

At a table near her sat two youths and two girls. One of the girls, as her manner showed, had trodden the path before. The other, Fritzi, was only just learning. An untouched glass of liquor was on the table before her. She was listening to the urgings of her companions, but she was uncertain—it was her first.

And old Sarah sat and watched the girl and the untouched glass. In Fritzi she saw herself as in bygone days. In herself she saw the girl as to-morrow. At last the girl, weakening under the chidings of her companions, drank. An instinct that had long been smoldering within old Sarah burst afire again. She had long ago given up her own battle with the beast—DRINK—but now she would fight to save another. At first her efforts to save the girl seemed futile. She has met only with the chidings and rebukes of the other three, but later, seated beside old Sarah, apart from her companions the girl hears the warning. Sarah tells her that she, too, once was a beautiful young girl and life was a long, happy dream until, like the girl, she sipped the wine of a little glass, her first—then it seemed the happiness and sunshine of her life began to slip away. A terrible craving beast had been born within her at the drinking of that little first glass. It had driven her down and down until it had left her as the girl then saw her.

Her story finished—Saran's battle is won—the inevitable future that awaits her has been pictured to the girl, who turns back upon the road she had begun to travel, and old Sarah, left alone to go her way, sighs and says, "I could save others, myself I cannot save."

SOLAX

FLESH AND BLOOD (Two-Reel Feature).—With a terseness that was characteristic, Flannery, the head of the detective bureau, told "Baldy" Barnes, one of his best operatives, the facts in the sensational jewel robbery—the third robbery in a series, each one of which was more daring and law-defying than the others preceding it. While his chief spoke to him with stern decision, Barnes discerned an undercurrent of emotion—a pleading entreaty that mutely spoke a volume, more than the mere formal command to go out and do his duty. Baldy felt that on him depended the honor of the "Secret Service."

Barnes walked out of his chief's office with his jaws set, his hands deep in his pockets, and his hat far back covering his little fringe of gray hair. His record of twenty years in the Secret Service was clean and honorable. He was determined to show the newspapers and the public that not all detectives and policemen are "dubs." On his way home he reviewed the facts in the mysterious case and, although he had no traceable clue, he outlined a plan of campaign.

Barnes arrives home about dinner time. In his modest way he informs his wife of his important assignment, and while she is elated with the prospect of her husband attaining the highest place in his profession. Barnes' son, Stephen, a morbid and nervous young man, receives his father's announcement with an ill-concealed sinking feeling, bordering on collapse. The boy makes his excuses and goes to his room. Both father and mother are concerned over their son's condition.

Of late he had been acting rather queerly, and his increasing morbidity occasioned many family councils—they did not know that chorus girls were to blame.

Before leaving, Barnes decides to go to his son's room. At his son's door, Barnes, the detective, and not the father, hears suspicious and stealthy movements. He looks through the keyhole and then sees his own flesh and blood hiding valuable jewels in a violin case. With the ferocity of a panther about to spring on its prey, Barnes pounds on the door, demanding admission. In panic the son escapes through the window, just as his father breaks down the door. A pursuit ensues.

Stephen tries to hide in the den of a "fence" (a man who buys stolen goods) but his father trails him successfully. The "fence," however, helps him escape through the scuttle to the roof of the next house. The detective is not outwitted. Although far advanced in years he nimbly follows, revolver in hand. Over chimneys, across wide and perilous airshafts, up and down steep ladders. Barnes presses on until, in desperation, he shoots and hits. The son reels near the edge of a tin cornice and falls down four stories.

Stephen is brought to his house in a dying condition. A number of breaks in his fall saves him from immediate death. Barnes rushes in, and to his grief-stricken wife he blurts out the whole story.

"Yes," she says scornfully, "you did your duty to your office—but where is your duty to me, and your child?. Away, don't touch me! You're a murderer!"

Barnes shows that his heart is almost broken, but with resignation he goes to his superiors and gives himself up, assuming the responsibility for his son's crime.

After several months elapse, Stephen is convalescing. He hears of the trial of his father, and with new-born manliness comes forward and shoulders the blame, and exonerates his father.

(Superb acting and intensely dramatic situations make this feature one of the most remarkable stories on the screen.)

THE PRODIGAL WIFE (Nov. 13).—Mrs. James Clements moves in society and this costs money. Her husband indulges her extravagances until she demands $500 with which to

purchase a pearl necklace. He gives her the money but she notices that he does so under silent protest. This makes her think. Her thoughts are thrown on the screen. She sees her stock broker husband on the verge of bankruptcy through her own extravagance. In a last attempt to save himself he plays the cotton market and is ruined. He commits suicide in order that his wife may be protected with his heavy life insurance. He leaves a letter telling her that her extravagance has ruined him. When she realizes that his blood is on her hands she is overcome with remorse and loses her reason, dying a raving maniac in an insane asylum.

Mrs. Clements shakes off this nightmare and with a sigh of relief resolves to change her mode of life.

ECLAIR

THEIR CHILDREN'S APPROVAL (Nov. 14).—A widow and widower decide to marry. He has a son, and she has a daughter in a convent, to whom they are respectively devoted, and whose approval they wish, but they don't know how to break the news and arrange things. Finally he sends a telegram to Dick calling him home, and she sends one to Angele. The two children duly start, and Dick happens to catch the boat Angele is on. It is a case of love at first sight, and finally they become acquainted. Convent-bred Angele will not tell her name or allow him to disclose his. The case progresses on both sides, and when they reach their destination, they part at her command, she promising to be his if he can find her.

The widower acquaints his son with the news and takes him to call on his future stepmother. Angele is out and misses them. Dick isn't very enthusiastic, and manages to depart at the first chance. Later Angele comes in and meets her future step-father. She is, of course, polite, but apparently doesn't approve any more than Dick. Both children try to dissuade their parents from taking the step, but to no avail. The wedding day arrives and Dick and Angele are coaxed and dragged by their respective parents to the minister's. They meet and it is hard to say which of the four is most astonished. In the excitement Dick whispers a few words to Angele and disappears, while Angele conveniently has hysterics and delays matters until Dick returns and slyly shows her he has a license. The wedding is the next thing, but Angele and Dick step before their astonished parents. They remonstrate, but are calmly informed if they withhold their approval Dick and Angele withhold theirs, so they are forced to give in, and the double wedding goes on.

SEA ANEMONES (Nov. 15).—All vegetable life agitates a strange fauna. At first sight one would believe it to be in the presence of varied sea plants, but a serious study of the subject allows us to classify them in those transitory species which in natural history link the animal kingdom to the plant kingdom.

In certain seas the corals, madrepores or authozoaires, form immense multi-colored forests. In the numberless species of zoophytes some are very curious to observe. For instance, the Asteria, or star fish, which moves very slowly; the acinia, commonly called the sea anemone on account of its brilliant colors and its resemblance to that flower; in fact, the sea anemone, like the living coral, attracts with its thousand tentacles and by learned evolutions, the prey it is looking for, then closes up on it as soon as the victim is caught.

WHICH IS IT? Animated vegetation or animals which vegetate?

On the same reel:

AN UNFORESEEN EVENT.—Fickle and faithless, like all noblemen of his time, our Marquis even tries to make love to his pretty laundress, Margot. He dreams of making himself handsome to please her and goes to the barber every day for that reason alone. Now pretty Margot has a lover who cannot endure the presence of a rival, even though he be rich and noble.

He, Marquis, entrusts his valet, Lucre, to bring Margot a bouquet in which this note is concealed: "My dear Margot: I will expect you this evening in the grove by the park." Unfortunately, Lucre meets the Marchioness on his way; she takes the bouquet from him and, of course, finds the note.

Then she gives the order to the valet to give the bouquet to the girl and not to tell anything to his master. So Lucre does not say anything to the Marquis and when night came and our nobleman went to meet the pretty Margot he was quite surprised to meet—his own wife.

A CRIMINAL IN SPITE OF HIMSELF (Nov. 17).—Louis Moriot bids farewell to his bachelor life. A former sweetheart becomes enraged and after Moriot leaves the room, she promises to "get even" with him. She reads in the paper that the notorious burglar, Louis Moriot, is still at large. Strange similarity of names. She immediately cuts it out and sends it to innocent Louis Moriot's fiancee's family with a letter of introduction.

Meanwhile, Louis Moriot is received by his future relatives who are all well pleased with him. He and his affianced, Bertha, go for a walk.

While they are out a letter is delivered. It is the one enclosing the clipping. Stupefaction! The uncle offers to act as spokesman for the family, but hardly had he tried to speak to Louis Moriot than he gets frightened and runs away and poor Moriot cannot understand why everyone fears him. Meanwhile, the uncle meets a policeman and explains everything to him. They arrest Moriot. Bertha tries to rescue her lover but they take her away from the miserable man. She goes away and meets a newsboy who is announcing the arrest of the notorious burglar, Louis Moriot, and his picture appears in the paper. It does not resemble Bertha's lover in the least. Louis is let free but only forgives those who offended him through his love for Bertha.

On the same reel:

THE HARBOR OF OPORTO.—Which shows that more than the world-famed wine called Port comprises the industries of this fascinating seaport.

THANHOUSER

A NOISE LIKE A FORTUNE (Nov. 10).—He was an energetic young farmer, and he thoroughly realized why he couldn't pay expenses. He needed up-to-date farming implements. He didn't have them; he didn't have the money to buy them, and he had absolutely no credit. It was particularly unfortunate because he was in love with the daughter of the local magnate, and the said magnate absolutely declined to welcome him as a member of the family.

In desperation the young farmer wrote to a distant cousin whom he had not seen since he was a child, earnestly requesting a loan of $200. In reply he received a letter from the cousin's executors, informing him that the old man was dead and "had left him not a cent." It was also explained the estate of the deceased was valued at $200,000.

The farmer threw the letter from him in despair, and decided to go to the city to make a last final hunt for funds. While he was in the house, his aged and shrewd farmhand came along, saw the letter, picked it up and, being a countryman, as it was not addressed to him, he read it. He was sorry for his employer, for he really liked the young man, and he suddenly conceived a way to help him. He took the letter, carefully erased the words "not a" and substituted the one important word "every." Then he managed to drop the letter just outside a rural railway station and, as he had hoped, the news that the young farmer had inherited $200,000 was soon known by every one in the village. When the farmer returned from the city, disappointed at not having raised the loan, he was surprised and touched by the warmth of his reception. Every one greeted him cordially, while the father-in-law he hoped for was especially affectionate. The magnate beamed upon him, insisted upon loaning him money "for present expenses," and with this cash the young man was enabled to put his farm in good order and have a very profitable year. The magnate grew more and more proud of him and was delighted to find that the young man was still willing to marry the village girl.

As the young farmer was thrifty and uniformly successful his father-in-law never knew that the $200,000 fortune was simply the result of a farmhand's skilled use of a pen.

The farmhand never told his secret, but neighbors wondered why he chuckled more than usual, especially when the pompous village magnate strolled proudly by.

THE COUNTY'S PRIZE BABY (Nov. 12).—The wife was thoroughly happy, for her husband was well-to-do and she liked living on a farm. The man, however, was ambitious, and the first quarrel of the couple was directly due to the fact that he was sent to the state legislature.

At the capital the man met several natty officials, and he learned from them how to dress and carry himself in good society. The wife saw the wives of these men, but seemingly had no ambition to be stylishly groomed as they were; in fact, she was distinctly dowdy, and spent all her time looking after her baby.

The husband entertained a number of society people one night and was shocked and vexed with the appearance his wife presented. When the guests had departed he scolded her savagely, telling her that instead of being a help to him in his ambitions she was really a drag. The woman, heartbroken and angry, left her husband's roof an hour later, taking her baby with her, and vowed she would never return to him again. The husband accepted her decision, for he really thought that life without the shabby little woman would be far better for him.

Three years later the husband was a congressman, with his eye on a seat in the United States Senate. In the course of his campaign he attended a country fair in a distant part of the state and made himself very agreeable to every one he met. The officials asked him to be judge at a baby show, and he promptly accepted.

All sorts of babies were there, and the task of picking out the finest one had elements of difficulty. The congressman, however, made up his mind very promptly. His eyes lighted on one child and from that moment none of the others could compare with her. She was a little girl, bright and pretty, and made friends with the congressman at once. There was a charm about her he could realize but not explain. She got the blue ribbon, and he would have bestowed it upon her regardless of whether it affected his political fortunes or not. It was explained to him that the child came under the name of "added starters." She had drifted into the place, desiring to enter her doll, but had been coaxed into accepting a seat on the platform.

The child's mother, who had lost her in the crowds on the fair grounds, came rushing in at this point and clasped the child in her arms. She then turned to the congressman, and husband and wife looked into each other's eyes. During the years of separation each had been convinced that the blame was not all on one side, and their beautiful little daughter furnished an additional reason for reconciliation.

Husband and wife took up life's battle together again. He was more patient with her and she conquered her dowdiness and became the fair companion of an enterprising, progressive statesman.

IN TIME OF PERIL (Nov. 15).—The railroad foreman had a pretty daughter, and one of their neighbors, a prosperous farmer, fell in love with her. She accepted his attentions, and the course of love seemed smooth until a young civil engineer arrived from the city to take charge of the section of the work on which the girl's father was employed.

The engineer was a handsome, well-groomed chap, and he took a fancy to the country girl. She was flattered by his suit, and was gradually weaned away from her country sweetheart. The farmer did all he could to regain his true love, but for a time his affections seemed hopeless.

The girl had a little brother whom she greatly loved. With him she went one day to where the railroaders were at work and was shyly happy when the engineer proposed that they take a walk so he could point out what was being accomplished. The boy accompanied them, but soon strolled away and wandered out on the big trestle which spanned the valley. His departure was unnoticed and he had nearly reached the middle of the structure before he noticed that a train was rapidly approaching. In an effort to escape he stumbled and fell and was unable to get out of the way of the engine that was rapidly approaching him. The girl saw her brother's peril and tried to go to his assistance but was held back by the cowardly engineer, who told her the train was so near that it meant certain death to venture upon the trestle.

In the meantime the young farmer was driving along the road on his way home and was just about to pass under the trestle when he heard the cries from above and realized the child's peril. There was no time for delay, so he promptly climbed up one of the poles of the structure, reaching the top of the trestle when the train was only a few feet away. He seized the helpless boy with one arm, grasped one of the ties with the other, and hung in space while the train crashed along above them.

Later when the boy was returned to his weeping sister the engineer attempted to explain, but the girl, whose eyes had been opened, waved him off and drove away with her country sweetheart, who, in time of peril, had proven he was the man who could be relied upon.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—Benares, the Sacred City.....
July 17—The Airman .....
July 17—The Legend of the Chrysanthemum
Sept. 25—Arabian Infamy (Dr.) .....
Oct. 2—The Bowstring (Dr.).....
Nov. 6—The Ship of Lions.....
Nov. 13.—The Siren's Call to Duty (Dr.).....

AMERICAN

Oct. 23—The Way of the Transgressor (Dr).1000
Oct. 24—The Wooers of Mountain Kate (Dr.) 1000
Oct. 28—One-Two-Three, or the Story of a Wager (Com.) 1000
Oct. 30—Chiquita, the Dancer (Dr.).....1000
Oct. 31—The Wanderer (Dr.).....1000
Nov. 4—Maiden and Men (Dr.).....1000
Nov. 7—God's Unfortunate (Dr.) 1000
Nov. 9—The Starbucks (two reels) (Dr.)..1000
Nov. 11—Man's Calling (Dr.).....1000
Nov. 14—The Intrusion at Lompoc (Dr.)..1000
Nov. 16—Jim Bentley's Adventure (Dr.)....1000
Nov. 18—The Thief's Wife (Dr.).....1000
Nov. 21—The Would-Be Heir (Dr.).....1000
Nov. 23—The Idyll of Hawaii (Dr.).....1000

AMMEX

Oct. 2—Ashes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Dr.)....
Oct. 30—Brand of Cain (Dr.).....

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 24—The Hidden Trail .....
Sept. 27—On the Firing Line .....
Oct. 4—Custer's Last Fight (3 reels) (Hist.)
Oct. 11—The Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—The Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Oct. 19—Early Days in the West (2 reel Dr.)
Oct. 22—Hunted Down (Dr.).....
Oct. 26—A Daughter of the Redskins (2 reels) .....
Oct. 29—The Cowboy Guardians (Dr.).....
Nov. 2—Trapper Bill, King of Scouts (2 reels .....
Nov. 5—A Red Man's Love (Dr.).....
Nov. 9—An Indian Ishmael (Dr.).....
Nov. 12—Blackfoot's Conspiracy (Ind. Dr.)...
Nov. 16—The Tribal Law (2-reel Dr.) .....

BRONCHO

Oct. 9—An Indian Legend.....
Oct. 16—The Sheriff's Adopted Child (Dr.).
Oct. 23—The Story of the Savage Modock Mine .....
Oct. 30—How Shorty Kept His Word.....
Nov. 6—The Man They Scored (2 reels)....
Nov. 13—Mary of the Mines.....

CHAMPION

Oct. 7—To Err is Human (Dr.).....
Oct. 14—The Girl in the Gingham Gown (Dr.) .....
Oct. 21—Thy Will Be Done.....
Oct. 26—Sue (Dr.) .....
Nov. 4—A Tramp's Strategy (Dr. Com.)...
Nov. 11—A Protege of Uncle Sam (2-reel Dr.)

COMET

Oct. 7—"'Ostler Joe" (Dr.).....1000
Oct. 12—The Double Debt (Dr.).....1000
Oct. 14—Taming a Bachelor (Com.).....1000
Oct. 19—A Romance of the Rockies (Dr.)..1000
Oct. 21—She Married a Hero (Com.).....1000
Oct. 26—The Mule Ranch Mystery (W. Dr.).1000
Oct. 28—Dooley's Triumph (Dr.).....1000
Nov. 2—A Tempest in a Teapot (Dr.).....1000
Nov. 4—A Four-Cornered Wedding (Com.).1000

CRYSTAL

Oct. 27—A Pair of Fools.....
Oct. 27—The Blonde Lady .....
Nov. 3—O, Such a Night (Com.)..... 525
Nov. 3—Marriage a la Carte (Com.)..... 475
Nov. 10—The Gypsy Flirt.....
Nov. 10—Man Wanted.....
Nov. 17—The Chorus Girl.....
Nov. 17.—Her Old Love.....

ECLAIR

Oct. 15—One on Jones (Com.).....
Oct. 17—Caprices of Fortune (2 reels) (Dr.)
Oct. 20—The Old Professor (Com. Dr.)....
Oct. 20—Sulphur Industry in Sicily (Edu.)..
Oct. 22—The Home Coming .....
Oct. 24—Making Uncle Jealous (Com. Dr.)..
Oct. 27—Gontran's Love Stratagem (Com.)..
Oct. 27—Brusia (Travel) .....
Oct. 29—Rosie (Com.) .....
Oct. 31—The Transgression of Deacon Jones (Com.) .....
Nov. 3—Aunt Bridget (Com.) .....
Nov. 5—Silent Jim .....
Nov. 7—Foiling a Fortune Hunter.....
Nov. 7—What Father Did.....
Nov. 10—Golden Hair.....
Nov. 10—Constantinople .....
Nov. 12—For the Honor of the Firm (Dr.)...
Nov. 14—Their Children's Approval (Com.)...
Nov. 17—A Criminal in Spite of Himself...
Nov. 17—Oporto and Its Harbor.....

GREAT NORTHERN

Oct. 5—The Tramp's Revenge (Com.)..... 253
Oct. 7—The Black Chancellor (3 reels) (Dr.)
Oct. 26—The Angling Widow (Com.)..... 976
Nov. 2—The Lottery Prize (Com.)..... 534
Nov. 2—An Unsuccessful Flirtation (Com.) 466
Nov. 9—The Lost Stud (Com.)..... 649
Nov. 9—The Disturbed Sentry (Com.)..... 351

GAUMONT

Oct. 19—A Modern Cinderella.....
Oct. 22—A Country Scandal.....
Oct. 24—Love and Calino Marries a Suffragette .....
Oct. 26—Zigoto Has a Good Heart.....
Oct. 29—A Domestic Treasure .....
Oct. 29—The Gorges of Albuquerque.....
Oct. 31—The Emperor's Message.....
Nov. 2—Castles of Bavaria .....
Nov. 5—Cupid's Lottery .....
Nov. 7—Zoological Specimens of Pond Life...
Nov. 7—Bruges, the Venice of the North...
Nov. 9—Bolivian Army .....
Nov. 12—An Adventurous Adoption.....
Nov. 14—The Price of Paradise.....
Nov. 16—Zoological Gardens at Cincinnati..

GEM

Oct. 1—The Convict's Return .....
Oct. 8—Orphans (Dr.) .....
Oct. 15—What the Bell Told (Dr.).....
Oct. 22—The Woman in White (2 reel Dr.)
Oct. 29—The Old Dollmaker (Dr.).....
Nov. 5—The Better Part (Dr.).....
Nov. 12—The Lighting of Love's Way (Dr.)

IMP

Oct. 19—Eventful Bargain Day.....
Oct. 24—King the Detective and the Smugglers .....
Oct. 26—Joe the Pirate.....
Oct. 26—Early in the Morning.....
Oct. 28—Yvonne, the Foreign Spy (Dr.).....
Oct. 31—John Sterling, Alderman (2 reel Dr.) .....
Nov. 2—Ferdie Be Brave .....
Nov. 2—Pres. Taft at the County Fair.....
Nov. 4—A Strange Case (Dr.).....
Nov. 7—Leah the Forsaken (3 reels Dr.)..
Nov. 9—Half Shot.....
Nov. 9—How Ned Got the Raise.....
Nov. 11—When Cupid Runs Wild (Com.)...
Nov. 14—Officer 174 (Dr.).....
Nov. 16—Ole, the Hypnotist.....
Nov. 16—Just Like the West.....

ITALA

Nov. 25—The Horror of Sin (Dr.).....1000
Dec. 2—Too Much Beauty (Com.)..... 600
Dec. 2—A Spider in the Brain (Com.)..... 370
Dec. 9—Peeping Tom (Com.)..... 700
Dec. 9—Keeping in Style (Com.)..... 300

KAY-BEE

Nov. 1—On Secret Service (2 reels).....
Nov. 8—When Lee Surrenders (2 reels).....

KEYSTONE

Nov. 1—The Grocery Clerk's Romance.....
Oct. 28—At Coney Island .....
Nov. 4—Mabel's Lovers.....
Nov. 4—At It Again.....
Nov. 11—A Temperamental Husband.....
Nov. 11—The Deacon's Troubles.....

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific) .....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX

By Prieur.

Nov. 1—Oh! My Pipe (Com.) 331
Nov. 1—Henpecked's Bid for Freedom (Com.) 652
Nov. 8—Spiffkins East Frogs (Com.)..... 475
Nov. 8—A Magnetic Personality (Com.).... 455
Nov. 16—Boxing Under Difficulties (Com.).. 288
Nov. 16—The Adventures of a Handsome Young Man (Com.)..... 691

MAJESTIC

Nov. 10—The Deacon's Shoes (Com.)..... 500
His Cook Lady (Com.)..... 500
Nov. 12—Dick and Daisy (Com.).....1000
Nov. 5—A Day on the Battleship Florida....
Nov. 17—Hazel Kirke (Dr.).....2000
Nov. 19—Two of a Kind (Com.).....1000
Nov. 21—Poor Finney (Com.)..... 500
Nov. 21—Oh, You Baby (Com.)..... 500
Nov. 24—An Old Love Letter (Com. Dr)...1000

MILANO

Oct. 26—Kelly Goes to War.....
Oct. 26—A Three-Cornered Wedding Journey
Nov. 2—A Tragic Wedding (Dr.).....
Nov. 9—Her Masterpiece (2 reel Dr.).....
Nov. 16—The Bewitched Bandbox.....
Nov. 16—Kelly on a Tight Rope.....

NESTOR FILM COMPANY

Oct. 21—Betty's Bandit (W. Dr.).....
Oct. 23—The Border Parson (Dr.).....
Oct. 25—The Lady Barber of Roaring Gulch
Oct. 28—The Call of the Desert (W. Dr.).
Oct. 30—Fatty's Big Mix-up (Com.).....
Nov. 1—Making a Man of Her (Com.)....
Nov. 4—United We Stand (Dr.).....
Nov. 6—His Little Partner (Dr.).....
Nov. 8—Sharps and Chaps (Com.).....
Nov. 11—A White Lie (Dr.).....
Nov. 13—Dad's Mistake (W. Com.).....
Nov. 15—A Cowgirl Cinderella (W. Com.)...

POWERS' PICTURE PLAYS

Oct. 16—The Golden Rod.....
Oct. 16—Does It Pay.....
Oct. 18—The Sealed Envelope (Dr.).....
Oct. 23—The Skeleton (Dr.).....
Oct. 25—Just a Woman (Dr.).....
Oct. 30—The Collaborators (Com.).....
Nov. 1—A Dreamland Tragedy .....
Nov. 6—The Railroad and the Widow (Dr.)
Nov. 8—The First Glass (Dr.).....
Nov. 13—A Cowboy's Leap Year (W. Com.)..
Nov. 15—His Career (Dr.).....

RELIANCE

Oct. 26—A Wireless Miracle (Dr.).....1000
Oct. 30—Men Who Dare (2 reels).....
Nov. 2—Trials of Faith .....
Nov. 6—A Brother's Requital (Dr.).....1000
Nov. 9—Bedelia and the Newlyweds (Com.).1000
Nov. 13—The Faith Healers (Dr.).....1000
Nov. 16—Virgin of the Fire (Dr.).....1000
Nov. 20—Don Caesar de Bazan (Dr.).....2000
Nov. 23—Father (Dr.) 1000
Nov. 27—Bedelia Has a Toothache (Com.)....1000
Nov. 30—Brother of the Bat (Com. Dr.)....1000

REX

Oct. 20—Leaves in the Storm (Dr.).....
Oct. 24—A Kentucky Feud (Dr.).....
Oct. 27—Through a Higher Power (Dr.)....
Oct. 31—Careful Nursing (Com.).....
Nov. 3—An Old-Fashioned Mother (Dr.)....
Nov. 7—Honor of the Family (Dr.).....
Nov. 10—A Galley Slave's Romance (Dr.)...
Nov. 14—Camping Out (Com.).....
Nov. 17—A Mother's Awakening (Dr.).....

SOLAX

Oct. 25—The Idol Worshipper.....
Oct. 30—Making an American Citizen (Dr.)
Nov. 1—At the 'Phone.....
Nov. 6—The New Love and the Old.....
Nov. 8—Just Hats.....
Nov. 13—The Prodigal Wife (Dr.).....
Nov. 15—Flesh and Blood (2-reel Dr.).....

THANHOUSER COMPANY.

Nov. 3—Petticoat Camp.....
Nov. 5—The Ladder of Life.....
Nov. 8—Through the Flames .....
Nov. 10—A Noise Like a Fortune.....
Nov. 12—The Country's Prize Baby.....
Nov. 15—In Time of Peril.....
Nov. 17—Frankfurters and Quail.....
Nov. 19—Miss Jaku of Tokio.....
Nov. 22—Cross Your Heart.....
Nov. 24—The Truant's Doom.....
Nov. 26—The Thunderbolt .....
Nov. 29—Forest Rose (2 reels).....

VICTOR

Oct. 11—Betty's Nightmare (Com.) .....
Oct. 18—The Cross-roads (Dr.).....
Oct. 25—The Angel of the Studio (Dr.)....
Nov. 1—The Redemption of Riverton (Dr.).
Nov. 8—Sisters (Dr.).....
Nov. 15—The Lady Leone (2-reel Dr.).....

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

TO LEASE
Moving Picture Theatre that is making 10,000 a year

over all expenses will bear closest investigation, address P. Rosencranz, Ft. William, Ontario, Canada.

IT WILL TAKE
$8,000 TO HANDLE THIS

MAKE YOUR OWN MOVING PICTURE CAMERA
LET US FURNISH THE PARTS
BIGGEST SPORT IN ALL THE WORLD
100 POINTERS on big money-making stunts, repairing, operating and care of the Moving Picture Camera. Price $2.50
Let us develop your films.
Improved M. P. Machine parts Catalogue, Testimonials, etc.
LAVEZZI MACHINE WORKS, 2940 Herndon St., CHICAGO

Highest Prices Paid for
SCENARIOS
WE WANT
HEADLINERS
COMEDIES Receive Special Attention
KINEMACOLOR COMPANY
1604 Broadway New York

MAKE YOUR OWN SLIDES
WITHOUT AID OF PHOTOGRAPHY
From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.
MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

BE UP-TO-DATE
Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.
G. CHASE, 118 East 28th St., New York.

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL
A 3000-Foot Drama. Six styles lithographs, photos and heralds.
Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST
The Cleveland Leader
Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

DO YOU WANT A FILM PRODUCED?
Let us show you how.
Local Pictures made or taken.
Camera and Camera man Rented.
Motion pictures Cameras for Sale.
SPECIAL EVENT FILM MFG'S CO., Inc.
248 West 35th St., New York City.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

NEW MACHINES FOR OLD
YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Oct. 7—A Ten-Karat Hero (Com.).....
Oct. 10—The Chief's Blanket (Dr.).....
Oct. 14—In the Aisles of the Wild (Dr.)...1000
Oct. 17—A Limited Divorce (Com.).....
Oct. 17—Like the Cat, They Came Back (Com.) .....
Oct. 21—The One She Loved (Dr.).....
Oct. 24—The Painted Lady (Dr.).....
Oct. 28—At the Basket Picnic (Com.).....
Oct. 28—A Real Estate Deal (Com.).....
Oct. 31—The Musketeers of Pig Alley (Dr.)
Nov. 4—Heredity (Dr.) .....
Nov. 7—His Auto's Maiden Trip (Com.)....
Nov. 7—The Clubman and the Crook (Com.)..

CINES

C. Kleine

Oct. 22—Ascoli Piceno, Southern Italy (Sc.) 250
Oct. 22—The Invited Guest (Com.)..... 750
Oct. 26—A Turn of Fortune (Dr.).....1005
Oct. 29—Straw Hats—Made in Florence, Italy (Edu.) 400
Oct. 29—Mosques and Turkish Palaces (Sc.). 450
Oct. 29—Venetian Lace Workers (Edu.)..... 150
Nov. 2—A Head for a Head (Hist. Dr.)....1100
Nov. 5—The Golden Shell of Palermo, (Sc.) 300 and Love versus Gratitude (Dr.)... 700
Nov. 9—No Fool Like an Old Fool (Com. Dr.) 1000
Nov. 12—On the Firing Line (War Dr.)....1050
Nov. 16—Life and Industries in Aden Campo (Educ.) 400
Nov. 16—The Old Actor's Vision (Dr.)..... 600
Nov. 19—The Magic Elixir (Com.)..... 650
Nov. 19—Caught With the Goods (Com.).... 350
Nov. 23—Mafredonia, So. Italy (Sc.).....
Nov. 23—Two Afflicted Hearts (Com.)..... 700
Nov. 26—The Beautiful Valley of the Tronto (Sc.) 250
Nov. 26—All on a Summer's Day (Com.).... 750
Nov. 30—Corneto Tarquinia, Central Italy (Sc.) 450
Nov. 30—A Comedy of Errors (Com.)..... 550

EDISON

Oct. 9—Uncle Mun and the Minister (Com.) 1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1025
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)..1000
Oct. 15—Glimpses of Bermuda (Sc.)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650
Oct. 16—Removing Sunken Vessels (Top.).. 350
Oct. 16—Like Knights of Old (Com.)..... 650
Oct. 18—The Foundling (Dr.).....1000
Oct. 19—A Soldier's Duty (Dr.).....1000
Oct. 21—Kitty at Boarding School (Com.).. 650
Oct. 21—Mother Goose in a Sixteenth Century Theatre (Com.)..... 350
Oct. 22—At the Masquerade Ball (Dr.).....1000
Oct. 23—At Home in the Water (Top.)..... 400
Oct. 23—The Boy Rangers (Com.)..... 600
Oct. 25—The Affair at Raynor's (Dr.).....1000
Oct. 26—Young Mrs. Eaton (Dr.).....1000
Oct. 28—The Land Beyond the Sunset (Dr.).1000
Oct. 29—Burma, Rangoon, India (Sc.)..... 350
Oct. 29—Bringing Home the Pup (Com.).... 650
Oct. 30—Copper Mines at Bingham, Utah (Sc.) 400
Oct. 30—A Suffragette in Spite of Himself (Com.) 600
Nov. 1—A Baby's Shoe (Dr.).....1000
Nov. 2—Bobby's Dream (Com.)..... 375
Nov. 2—For Professional Services (Com.).. 625
Nov. 4—New Member of the Life-Saving Crew (Dr.) 1000
Nov. 5—A Romance of the Rails (Dr.).....1000
Nov. 6—A Queen for a Day (Com.).....1000
Nov. 8—Yellowstone National Park, Wyoming (Sc.) 1000
Nov. 9—A Doctor for an Hour (Com.)....1000
Nov. 11—The Non-Commissioned Officer (Dr.) 1000
Nov. 12—Salt Lake City, Utah and Its Surroundings (Sc.) 500
Nov. 12—Linked Together (Com.)..... 500
Nov. 13—A Thrilling Rescue by "Uncle Mun" (Com.) 1000
Nov. 15—The Old Reporter (Dr.).....1000

ESSANAY FILM CO.

Oct. 2—Well Matched (Com.).....
Oct. 3—The Redemption of Slivers (Dr.)..
Oct. 4—Terrible Teddy (Com.).....1000
Oct. 5—Love on Tough Luck Ranch (Com.).1000
Oct. 8—Alkali Ike Stung (Com.) 1000
Oct. 9—The Rebellion of Mandy (Com.)...1000
Oct. 10—The End of the Feud (Dr.).....1000
Oct. 11—Not on the Circus Program (Dr.)..1000
Oct. 12—The Shotgun Ranchman (Dr.)....1000
Oct. 15—A Mistaken Calling (Com.).....
Oct. 16—The Grassville Girls (Com.) 1000
Oct. 17—The Snare (Dr.) 1000
Oct. 18—The Warning Hand (Dr.).....1000
Oct. 19—The Outlaw's Sarcifice (Dr.).....1000
Oct. 22—The Tomboy of "Bar Z" (Dr.)....1000

Feet

Oct. 23—Bringing Father Around (Com.)....1000
Oct. 24—The Thrifty Parson (Com.).....1000
Oct. 25—Sunsbine (Dr.) 1000
Oct. 26—The Ranch Girl's Trial (Dr.).....1000
Oct. 29—Miss Simkin's Summer Boarder (Com.) 1000
Oct. 30—The Letter (Dr.).....1000
Oct. 31—The Fisherman's Luck (Com.).....1000
Nov. 1—The Moving Finger (Dr.).....1000
Nov. 2—The Mother of the Ranch (Dr.)....1000
Nov. 5—Chains (Dr.) 1000
Nov. 6—A Money? (Com.).....1000
Nov. 7—The Ranchman's Anniversary (Com. Dr.) 1000
Nov. 8—When Wealth Torments (Com.).....1000
Nov. 9—An Indian's Friendship (Dr.).....1000

LUBIN

Oct. 14—The Uprising .....
Oct. 15—Gentleman Joe .....
Oct. 17—Red Saunder's Sacrifice.....
Oct. 18—Rube's Mistake .....
Oct. 18—Meeting Mamie's Mother.....
Oct. 19—Caught Bluffing .....
Oct. 19—The Sporting Editor .....
Oct. 21—Just Maine Folks .....
Oct. 22—In the Service of the State.....
Oct. 24—The Old Chess Players.....
Oct. 25—The Noodle Industry (Ind.).....
Oct. 25—Down With the Men (Com.).....
Oct. 28—An Irish Girl's Love (Com.).....
Oct. 29—Parson James (Dr.) .....
Oct. 31—The Heavenly Voice (Dr.).....
Nov. 1—Fixing a Flirt (Com.) .....
Nov. 2—The Family Next Door (Dr.).....
Nov. 4—Juan and Juanita (Dr.).....
Nov. 5—The Substitute Heiress (Dr.).....
Nov. 7—The Sheriff's Mistake (Dr.).....
Nov. 8—Felix at the Ball (Com.).....
Nov. 8—An Accidental Millionaire (Com.)..
Nov. 9—The Water Rats (Dr.).....
Nov. 11—The Way of the Mountains (Dr.)..
Nov. 12—At the Rainbow's End (Dr.).....
Nov. 14—The Country School Teacher (Com. Dr.) .....
Nov. 15—The Slate Industry (Ind.).....
Nov. 15—Suitors and Suit Cases (Com.).....
Nov. 16—Chief White Eagle (Dr.).....

G. MELIES

Sept. 26—The Beach Combers (Dr.).....1000
Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the West .....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000
Nov. 7—The Smuggler's Prisoner (Dr.)....1000
Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000

PATHE FRERES

Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons, Versailles (Travel)..
Oct. 9—Passing Gypsies (Dr. Com.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 11—His Country Before All (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly, No. 42.....
Oct. 15—Max Fights a Duel (Com.).....
Oct. 15—The Valley of Chevreuse, France (Tr.) .....
Oct. 16—The Lass of Clauster (Dr.).....
Oct. 17—The Striped Bathing Suit (Com.)...
Oct. 17—Sub-marine Fauna (Oceanic) .....
Oct. 18—The Rubber Industry in Malaysia (Ind.) .....
Oct. 18—The Convertible Auto (Trick).....
Oct. 19—Misleading Evidence (Dr.) .....
Oct. 21—Pathe's Weekly No. 43.....
Oct. 22—The End of Louis XI (Dr.).....
Oct. 22—Old Toledo (Travel).....
Oct. 23—The Simple Life (Com.).....
Oct. 24—Little Raven's Sweetheart (Dr.)...
Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab.....
Oct. 24—Olympic Games, Stockholm, Sweden, 1912 .....
Oct. 28—Pathe's Weekly, No. 44.....
Oct. 28—Frenzied Finance (Dr.).....
Oct. 29—Whiffles, Cubic Artist (Com.).....
Oct. 29—In the Tyrol—The Arlberg Valley (Travel) .....
Oct. 30—A Mamma Wanted (Com.).....
Oct. 31—Jim's Partner (W. Dr.).....
Nov. 1—Tragedy at the Court of Milan (Dr.)
Nov. 2—Wifey's Investment (Com.).....
Oct. 26—United States Armada.....
Nov. 4—Pathe's Weekly No. 45.....
Nov. 5—Anne Boleyn (Hist. Dr.).....
Nov. 6—Broken Hearts (W. Dr. Com.).....
Nov. 7—Victims of Fate (Dr.).....
Nov. 7—Dinan, France (Travel).....
Nov. 8—Half a Pint of Milk (Com.).....
Nov. 8—The Scarab .....
Nov. 8—A Trip up the Elbe (Travel).....
Nov. 9—Buster to the Rescue (W. Dr.).....

KALEM CO.

Feet

Oct. 19—The Rival Engineers (Dr.).....1000
Oct. 21—The County Fair (Dr.).....1000
Oct. 23—The Peril of the Cliffs (Dr.).....1000
Oct. 25—The Girl in the Caboose (Dr.).....
Oct. 25—New York Public School Drills and Dances (Edu.) .....
Oct. 26—Death Valley Scotty's Mine (Dr.).1000
Oct. 28—The Power of a Hymn (Dr.).....1000
Oct. 30—The Strange Story of Elsie Mason (Dr.) 1000
Nov. 1—Pat the Soothsayer (Com.).....
Nov. 1—The American Rhine (Sc.).....
Nov. 2—The Skinflint (Dr.).....1000
Nov. 4—Mountain Dew (Dr.).....1000
Nov. 6—The Mystery of Grandfather's Clock (Dr.) 1000
Nov. 8—The Pony Express Girl (Dr.).....
Nov. 8—Brave Old Bill (Dr.).....
Nov. 9—The Fraud at the Hope Mine (Dr.)..1000

SELIG

Oct. 24—The Awakening (Dr.).....1000
Oct. 25—The Biwa Canal, and Shooting the Rapids of the Katsuragawa, Japan (Edu.) .....
Oct. 25—Getting Atmospbere (Com.).....1000
Oct. 28—A Fisherboy's Faitb (Dr.).....1000
Oct. 29—Jim's Vindication (Dr.).....1000
Oct. 30—A Heart in Rags (Dr.) 1000
Oct. 31—Her Bitter Lesson (Dr.) 1000
Nov. 1—His Wedding Eve (Com.).....1000
Nov. 4—The Voice of Warning (Dr.).....1000
Nov. 5—The Dynamiters (W. Dr.).....1000
Nov. 6—Her Education (Com.) 1000
Nov. 7—Carmen of the Isles (Dr.).....1000
Nov. 8—The Legend of the Lost Arrow (Dr.) 1000
Nov. 8—Enchanting Japan (Edu.) 1000
Nov. 11—Saved by Fire.....1000
Nov. 12—Between Love and the Law.....1000
Nov. 13—The Lost Inheritance.....1000
Nov. 14—Old Songs and Memories.....1000
Nov. 15—Shanghaied 1000
Nov. 18—A Man Among Men.....1000
Nov. 19—The Saint and the Siwash.....1000
Nov. 20—Atala. Adapted from the French Classic of Chateaubriand.....1000
Nov. 21—The Fire-Fighter's Love.....1000
Nov. 22—Mike's Brainstorm.....1000

URBAN ECLIPSE

G. Kleine

Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Dr.)..... 995
Oct. 16—In the Ossau Valley (Pyrennes, France) (Scenic) 300
Oct. 23—Making Briar Pipes (Edu.)..... 400
Oct. 23—A Persistent Fly-Swatter (Com.)... 300
Oct. 30—A Race of Honor (Dr.)..... 975
Nov. 6—The Queen of Spades (Dr.).....1007
Nov. 13—Specimens of Lizards and Frogs (Edu.) 300
Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Edu.).... 400
Nov. 13—Reviewing French Troops by Airship (Topical) 300
Nov. 20—The Masqueraders (Dr.) 1000
Nov. 27—Trebizond and Surroundings, Asia Minor (Sc.) 500
Nov. 27—A Man for a Day (Com.)..... 500

VITAGRAPH

Oct. 8—Scenes Along River Lee (Dr.)..... 300
Oct. 8—The Godmother (Com.) 700
Oct. 9—When Persistency and Obstinacy meet (Com.) 1000
Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Mammoth Life Savers (Com.).....1000
Oct. 11—Her Father's Hat (Com.) 1000
Oct. 12—When California Was Young (Dr.).1000
Oct. 14—Every Inch a Man (Dr.).....1000
Oct. 15—Mrs. Lirriper's Lodger (Dr.).....1000
Oct. 16—An Elephant on His Hands (Com.).1000
Oct. 17—Parade and Gun Drill, Ft. Hamilton (Topical) 300
Oct. 17—Father's Hot Toddy (Com.)..... 700
Oct. 18—A Mistake in Spelling (Com. Dr.).1000
Oct. 19—Bunny All at Sea (Com.).....1000
Oct. 21—Four Days a Widow (Com.).....1000
Oct. 22—The Spirit of the Range 1000
Oct. 23—An Expensive Shine and Scenes of Irisb Life in Dublin 1000
Oct. 24—The Toymaker 1000
Oct. 25—Faithful Unto Death 1000
Oct. 26—Into tbe Furnace Fire.....1000
Oct. 28—None But the Brave Deserve tbe Fair 1000
Oct. 29—Bunny at the Derby and Just Luck.1000
Oct. 30—Poet and Peasant 1000
Oct. 31—On the Line of Peril (Mil.).....1000
Nov. 1—Lessons in Courtship (Com.).....1000
Nov. 2—Bettina's Substitute (Com.).....1000
Nov. 2—In the Garden Fair (Com. Dr.)....1000
Nov. 4—His Official Appointment (Dr.).....1000
Nov. 5—The Face or the Voice (Dr.) 1000
Nov. 6—Michael McShane, Matchmaker (Com.).....1000
Nov. 7—Out of the Shadow (Dr.).....1000
Nov. 8—A Modern Atlanta (Dr.).....1000
Nov. 9—The Hand Bag (Com.).....1000
Nov. 9—Arabian Sports (Top.).....

ECLAIR

TUESDAY, NOVEMBER 12

"The Honor of the Firm"

A drama that is different—that is better.

THURSDAY, NOVEMBER 14

"Their Children's Approval"

With the rarest of bewitching travel scenes worked in between.

FRIDAY, NOVEMBER 15

The educational sensation among film releases

"Sea Anemones"
Highly scientific.
Plainly instructive.

SPLIT REEL

"An Unforeseen Event"
Fun at its supreme height.

SUNDAY, NOVEMBER 17

"A Criminal in Spite of Himself"

on the same reel THE HARBOR OF OPORTO, WHICH IS ECLAIR-PERFECT

ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY

ECLAIR FILMS PARIS

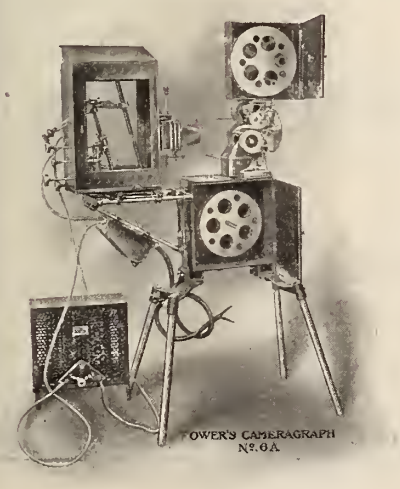
STANDARD FILMS

ADVERTISERS GET RESULTS

FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry

OUR PRODUCT POWER'S CAMERAGRAPH No. 6A THE RESULT

THE PERFECT MOVING PICTURE MACHINE



POWER'S NO. 6A—our latest model—has advanced the moving picture machine to the highest known point of mechanical excellence. It is simply perfect as well as perfectly simple, both in the adjustments of its mechanism and the ease of operation.

It will work 365 days in the year, and the last day will find it there, on the job.

Another thing: A POWER'S NO. 6A can be run at any speed desired; slow, without creating flicker, or high speed without causing undue additional wear on the parts.

Our patented loop setter device (costing but $10.00 extra) removes one of the most annoying obstacles known to moving picture projection. It resets the lower loop automatically without stopping the machine, thus DOING AWAY WITH THE DARK SCREEN AND BROKEN PICTURES.

THIS DEVICE IS FOUND ONLY IN POWER'S CAMERAGRAPH.

Let us send you catalogue D giving full details.

NICHOLAS POWER COMPANY
90 GOLD STREET, NEW YORK

For fifteen years the leading makers of motion picture machines.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive,
Phone 3390 Morningside.
NEW YORK CITY.

SUPERB EXHIBITION OF ACTING

FLESH and BLOOD

A sensational detective story with snappy incidents and "heart-interest" situations. Peerless Pantomine with a cast including all our Solax favorites.

TWO REELS
RELEASED FRIDAY, NOVEMBER 15

Barnes, the detective, feels that the honor of the Secret Service is at stake when he is given an assignment to trace down the third of a series of daring robberies that have been baffling the secret service. When he discovers that his morbid son is guilty of theft, he hesitates between his duty to his profession and his duty to his family.

The Advertising Matter Includes

one-sheets, three-sheets, heralds, announcements, slides and other miscellaneous material. Write for samples.

OTHER ONE REEL FEATURES

THE PRODIGAL WIFE

RELEASED WEDNESDAY, NOV. 13

A COMEDY OF ERRORS

RELEASED WEDNESDAY, NOV. 20

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

EXHIBITORS

$500,000.00 A YEAR FOR MOVING PICTURE THEATRES

GIVEN BY

THE AMERICAN TOBACCO CO.

WITH

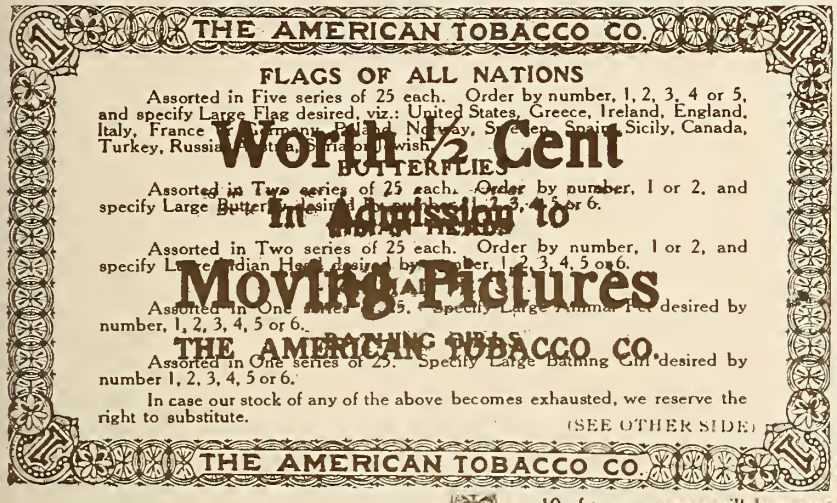
TOKIO

CIGARETTES

THIS MEANS MONEY TO YOU

WILL BRING YOU TRADE YOU HAVE NEVER HAD

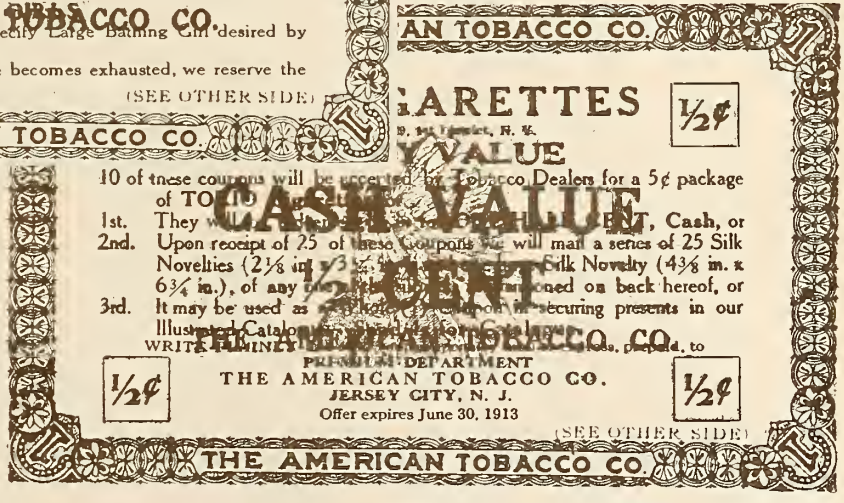
Back


THE AMERICAN TOBACCO CO.
FLAGS OF ALL NATIONS
Assorted in Five series of 25 each. Order by number, 1, 2, 3, 4 or 5, and specify Large Flag desired, viz.: United States, Greece, Ireland, England, Italy, France, Germany, Poland, Norway, Sweden, Spain, Sicily, Canada, Turkey, Russia, Switzerland, Scotland, Wish
Worth ½ Cent
In Admission to
Moving Pictures
THE AMERICAN TOBACCO CO.
Assorted in One series of 25. Specify Large Bathing Girl desired by number 1, 2, 3, 4, 5 or 6.
In case our stock of any of the above becomes exhausted, we reserve the right to substitute.
(SEE OTHER SIDE)
THE AMERICAN TOBACCO CO.

FAC-SIMILE OF THE COUPON ISSUED IN EACH PACKAGE OF TOKIO CIGARETTES.

10 ARE EQUAL TO 5 CENTS

Front


AN TOBACCO CO.
ARETTES
½¢
VALUE
10 of these coupons will be accepted by Tobacco Dealers for a 5¢ package of TO
1st. They will
2nd. Upon receipt of 25 of these Coupons we will mail a series of 25 Silk Novelties (2⅛ in. x 3⅛ in.), of any
Silk Novelty (4⅜ in. x 6¾ in.), of any
mentioned on back hereof, or
3rd. It may be used as
securing presents in our
Illustrated Catalog
CASH VALUE
½ CENT
WRITE PLAINLY
PREMIUM DEPARTMENT
THE AMERICAN TOBACCO CO.
JERSEY CITY, N. J.
Offer expires June 30, 1913
½¢
½¢
(SEE OTHER SIDE)
THE AMERICAN TOBACCO CO.

THE AMERICAN TOBACCO CO. WILL REDEEM ANY QUANTITY OF TOKIO COUPONS AT FACE VALUE.

If you have not already heard of this, send for a circular explaining the proposition in full. Fill out the corner of this page, cut it off and forward it to

THE AMERICAN TOBACCO CO.

111 FIFTH AVENUE

NEW YORK CITY

I am the manager of the under mentioned theatre and desire to hear of your proposition in full.

Name. .....

Theatre. .....

Address .....

Town .....

State. .....

M. P. News

WARNING--- **This photoplay has been duly copyrighted, and we will prosecute all infringements of our rights.**

This wonderful musical photoplay will be the greatest money-getter ever produced. Music has been especially arranged and composed for this play and helps to make it a unique exhibition. Is 4,200 feet long, in four acts. Will announce release date in next issue. Will have one-half sheets, 1-sheets, 3-sheets, 6-sheets, 8-sheets and 12-sheets; several styles of each size. Will allow full fare and expenses of trip to purchasers of STATE RIGHTS for any part of the United States and Canada.

NEW YORK FILM COMPANY

12 UNION SQUARE, NEW YORK CITY

NOV 14 1912

MOVING PICTURE NEWS

VOLUME VI
No. 19

NOVEMBER 9
1912

GERTRUDE ROBINSON
Reliance Film Co.

PRICE
TEN
CENTS

The Majestic Motion Picture Company

PRESENTS A BEAUTIFUL TWO REEL PRODUCTION OF

HAZEL KIRKE

THE WELL KNOWN DRAMA BY STEELE MACKAYE

SUNDAY — HAZEL RESTORED TO HER FATHER — NOV. 17th

AS ORIGINALLY PRODUCED AT THE

Herald Square Theatre, New York

AND PLAYED ALL OVER THE CIVILIZED WORLD

A NOTABLE TWO REEL FEATURE

WONDERFULLY STAGED AND PERFECTLY ACTED

The Majestic Studios

540 WEST 21st STREET, NEW YORK

RELIANCE

WEDNESDAY **The FAITH HEALER** NOV. 13th

BELIEF IN THE POWER OF PRAYER HEALS THE SIMPLE MOUNTAIN FOLK

MARK THIS DATE—SATURDAY, NOVEMBER 16th

SOMETHING ABSOLUTELY NEW

RELEASE DAY OF

"THE VIRGIN OF THE FIRE"

A DRAMA OF THE STONE AGE

BEGINNING A NEW ERA IN THE HISTORY OF PHOTOPLAY PRODUCTIONS

WED., NOV. 20th

"Don Caesar de Bazan"

IN TWO REELS

ABREAST

RELIANCE.

OF THE TIMES

A BEAUTIFUL LINE OF SPECIAL 3 and 1 SHEET POSTERS

RELIANCE STUDIOS, 540 West 21st Street, New York

HISTORICAL PAGEANT of 1912

Great Events in Nation's History in 3500 Feet of Film

Gorgeous Array of Costumes

SCENE FROM HISTORICAL PAGEANT—QUAKER SETTLERS

Send 25 cents for Historical Pageant Book of Words ⁂ We also have a seventy-two page book of music for each and every scene in the film. Sold at 25 cents ⁂ ⁂ ⁂

Made by the HISTORICAL PAGEANT FILM

GENERAL FILM PU

H. A. SPANUTH
President

145 WEST 45th STREE

GREATEST STATES RIGHTS PROPOSITION YET OFFERED

Brilliantly Spectacular and Educational

$500,000 PRODUCTION

SCENE FROM TOURNAMENT OF THE BLENDED ROSE

Five Thousand Performers, Three Hundred Horses, 150 Real Carlisle Indians Books, Post Cards, Lobby Frames, Photos, Three Sheets, Eight Sheets, Twenty-four Sheets

orld's Rights Sold Exclusively By and Through

LICITY & SALES CO.

NEW YORK CITY

H. W. EBANN
Secretary

KAY-BEE FILMS

Coming! **"The Invaders"** Coming!

Three Reels. RELEASED FRIDAY, NOVEMBER 29

Produced by the same Company, horses, actors, soldiers, Indians, paraphernalia and equipment, and directed by the same man—Thos. H. Ince—as

"Custer's Last Fight"

but on a bigger, grander and more colossal scale. A marvelous film.

"The Altar of Death"

Sensational Indian and Military Subject in Two Reels—a Mountain Blown up with Powder

RELEASED FRIDAY, NOVEMBER 15

NEW YORK MOTION PICTURE CO., 150 East 14th Street, New York City

Mutual Film Corporation, 60 Wall St., New York, Sole Agent for U. S. and Canada

KEYSTONE FILMS

MACK SENNETT
MABEL NORMAND

Supported by a Strong Company

FORD STERLING
FRED MACE

"The Rivals" and "Mr. Fixit"

A Split Reel. RELEASED MONDAY, NOVEMBER 18

KEYSTONE FILM COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

BRONCHO FILMS

"The Civilian"

Two Reel Military Drama. RELEASED WEDNESDAY, NOVEMBER 20

BRONCHO MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

In writing to advertisers please mention "MOVING PICTURE NEWS"

CA6260280

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **November 9, 1912** **Number 19**

CINEMATOGRAPHY AS AN EDUCATIONAL AGENT

TALKING with a prominent educationalist a little while ago, after he had complimented me upon my educational propaganda for Cinematography, he expressed a wish that we could get at every school boy and girl who were students of the high schools of the country. He thought that a consensus of opinion from them would be very interesting and give some idea as to the trend of thought regarding the value of Cinematography as an adjunct, or aid, to both teacher and pupil alike. The problem before me was, how could I get such a consensus of opinion? It seems an almost impossible, herculean task, but, not to be discouraged, I made a small beginning, and with a professor friend of mine who has a class in English at one of the prominent high schools in the city (the name of which, perforce, must be suppressed, and also the names of the pupils whom I quote), he asked a class of approximately 56 pupils the question, "What would be the advantages of having moving pictures illustrate our lessons?" Some forty-eight replies came to hand, and out of this batch I selected the following excerpts as indicating the trend of thought among the pupils of this one class. The first selection is from an essay by S—— M——, who wrote: "I think I know a few intelligent reasons why moving pictures ought to be used in school. In the first place, moving pictures are beneficial in almost every subject, as they help to illustrate what one has read or studied. For instance, in biology, a series of large pictures showing the transformation of a frog's egg to a tadpole and eventually to a good-sized frog. Then, again, in studying the human body, certain organs, such as the heart and lungs, could be shown, and also in many cases how they perform their functions. The action of a man's muscles in walking could be illustrated. In physiology, moving pictures would be a great help. The upheaval could be shown directly after an earthquake. The Natural Bridge, the Grand Cañon and many other grandeurs of nature could be illustrated."

A wide-awake miss, H—— S——, wrote: "They will prove a help in all subjects, but I will give the examples in English and biology. Often in studying a book you have no idea of the place. By moving pictures it could be shown very easily. In biology it is often hard to get an idea of the different insects and birds. This could be greatly remedied by pictures and would become stamped upon a person's memory and would prove a help all through life."

A—— M—— wrote: "I wish to state I advocate the movement for using moving pictures in connection with school work for the following reasons: First, by means of these pictures, the subjects taught will be made more interesting and it will become a pleasure to learn them. Secondly, facts will be remembered more easily as the pupils accurately see what they are being taught. Experiments have proven it is a very good method of studying biology and physiology. Scenes described by standard authors could be shown as they accurately are in all their beauties and splendor. . . . Heroic scenes could be depicted and a boy or girl could see before their eyes history in the making. . . . I earnestly believe that moving pictures should be introduced in the schools of our country, and hope the day is not far off when all will be equipped."

M—— B—— grasps the situation very concisely when he said: "Lessons would become pleasanter and more interesting because scenes will be shown as they actually are, and would impress the mind more than things read about and described. Some of the leading moving picture companies have produced some of Shakespeare's plays. I have seen nearly all of these, and do not think any kind of studying could show things so clearly."

H—— P—— M—— remarks: "In the study of English the educational possibilities under such a plan are unlimited. A mountain village like that of Monestier, a trip through the country of the Comisards, a monastery as Stevenson saw it, a voyage down the Oise—all these and other scenes would be printed indelibly upon the minds of the students. In connection with history, in what more effective way could the customs, the home life and the character of a people be shown than by the motion pictures?"

Miss I—— C—— expressed herself in this manner: "In the first place, I think it will be of educational value. For instance, in the book named 'Travels with a Donkey,' it would be very good if the pictures of the different places mentioned could be shown to the class. . . . Science or biology could be very nicely shown in this way instead of just being recited by the teacher that cer-

tain facts are so. And then we would be able to write compositions on these subjects more fully."

Miss E—— D—— wants school made all playtime. She said: "I can give several reasons. Firstly, it would amuse the students. Secondly, many pupils dislike the monotony of studying some subject, whereas that subject might become very interesting to the pupil by the help of moving pictures. Thirdly, moving pictures of this kind serve very well for conversational topics."

Miss D—— N—— wrote: "It would arouse a greater interest in the work of the school than there is at present. In history many interesting scenes of ancient times could be thrown on the screen and would give us a better idea of what things were like in those times than even the finest books sometimes convey. One reason for books not conveying as well as desired the facts which are written is that the pupils are not as apt to concentrate upon the book. Many picturesque scenes from 'Merchant of Venice,' 'Travels with a Donkey,' 'Odyssey' and other books could be thrown on the screen. Classes and schools could exchange pictures to save great expense. One of the finest reasons for this way of teaching is that teachers would be saved some long explanations and trying to picture the scenes for the pupils."

L—— D—— argued: "If we had one of these machines installed in this school it would be a great aid in teaching history, biology and other subjects that need the power of imagination. Suppose we had one of these machines in this school, the Board of Education could then obtain pictures that had to do with the various subjects. If a picture of Stevenson's 'Inland Voyage' could be put on a screen before the eyes of the students they would then have the advantage of seing the real places which, when you read, require a great deal of imagination and even then do not obtain such an accurate idea of the places. If moving pictures of this sort were in this school they would not only be enjoyed, but very beneficial for the students' intellects."

All of the letters expressed appreciation and are well put together, and if the manufacturers will take a few hints from these letters I think I shall have accomplished a good purpose. I want to refer to the last letter of the batch, which is the only adverse one of the series, and is written by A—— R——, in which he said: "This is what I think, and I do not know whether the other students agree with me—moving pictures would impress facts and objects in our minds, but we would be interested in them only just as long as they are new to us. As soon as we get used to them we shall not care for them. Moving pictures harm the eyes and, besides, to have us like them, love stories would have to be interspersed between dry historical and germy biological shows, or the moving pictures would lose their charm." This lovelorn pupil can always obtain his fill of the love scenes by visiting the moving picture theatres in his neighborhood. To show them in the schools, especially mixed schools, I am afraid would plant seeds in the minds of the pupils that are best left out during the study of lessons. Nature will augment these feelings in due time and course, without recourse to the love film in the school. Regarding the eyes, this was a canard sprung upon the industry through the newspapers, by some prejudiced person, and the theory is not proven by actual experience.

If I take the above as a criterion, or adopt the method used by politicians, I think the above "straw vote" is proof positive that the aid given by Cinematography to the schoolroom would be an inestimable boon.

Alfred H. Saunders.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nashville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

CLEVELAND LOCAL No. 1 HAS "HOUSE WARMING"

Cleveland Local, No. 1, of the Motion Picture Exhibitors' League of America, having outgrown its old headquarters, has taken new rooms at 711 Columbia Building. In celebration of the event a housewarming was decided on, and although the new quarters are ample for business purposes, it was found that they were inadequate for the program outlined by the committee in charge of the celebration. So the "housewarming" was held Wednesday night at the Elks' Club.

The program was carried out to the satisfaction and delight of all members and their guests, and the Elks' banquet hall made a suitable place for the gathering. Covers were laid for about 250, and full justice was done to the good things provided by the Elk caterers. The tables were tastefully decorated by Emel Meyer, a member of the league, who also is the Penn Square florist.

During the banquet a cabaret entertainment was provided by the National Vaudeville agency, consisting of singing and dancing. The National Theatre orchestra furnished music for the occasion.

After the banquet President Morris, of the league, in the capacity of toastmaster, introduced the speakers of the evening. Councilman Benesch told the merrymakers that he was deputized to express the regret of Mayor Baker on account of his inability to be present. After the eloquent deputy sat down it was the unanimous opinion of those present that the mayor's shoes had been well filled. Among other things, Councilman Benesch said he had been agreeably surprised to find, upon investigation at Judge Addams' court, and also at the office of Probationer Lewis, that notwithstanding the attendance at the one hundred moving picture theatres in the city of all the school children of Cleveland there were no complaints of juvenile misconduct or depravity traceable to the theatres.

Building Inspector Allen spoke of the hearty co-operation which the league exhibitors have always extended to his office by carrying out the strict provisions of the code and by so doing have placed their shows above criticism by their patrons and the public.

City Electrician Sarbinsky was introduced as the "show me" guest. He said the old exhibitors understood him well enough, but that a number of the new ones seemed to regard him as somewhat of an interloper when he asked to be "shown" before giving a theatre permit.

Ernest Schwartz, president of the Erie Amusement Company and attorney for the league, spoke of the great influence of the motion picture as an educational factor and said he regretted the action of misinformed but well-meaning critics who rarely visit the theatres but insist upon creating a false impression by their public statements and actions.

S. M. Hulburt, president of the Operators' Union, told of improved conditions in the trade.

Among others who spoke were President Smith, of the

Victor Film Company; Max Schachtel, of the Lake Shore Film & Supply Company; C. M. Christenson, national secretary and traveling organizer of the league, and others.

The committee on arrangements was composed of Messrs. Anthony, S. Lustig, Christenson, Morris, Schwartz, Kohl and Bullock.

EXHIBITORS WILL GO TO LONDON

In March, 1913, there will be held at Olympia, London, a Cinematograph exhibition, which will in all likelihood be the first of its kind ever held. But four months later, July 7, there is to be an exposition of the Moving Picture Trades at the New Grand Central Palace, New York City, which will, to say the least, be some show. A committee of the New York exhibitors have undertaken to make it a success, and that means it surely will be. The committee of exhibitors in charge have already planned having representatives at the London show, who will watch everything worth seeing and plan improvements. Many novel ideas in promoting an exposition of this kind will be demonstrated by the committee, who have already offered fifty ($50) dollars for the best three sheet drawing emblematic of the Moving Picture Trades. Slides announcing the convention and exposition are now being made to send to every moving picture house in this country and abroad.

The details of this large undertaking have already become so great a factor that separate quarters are being arranged for the committee. Letters have been sent to leading exhibitors in foreign countries telling them of the convention and exposition and inviting them to be present.

MASSACHUSETTS EXHIBITORS TO MEET

The call for the motion picture exhibitors of the state of Massachusetts to meet in Boston on the 18th and 19th of November is meeting with hearty response. President Neff is receiving many letters from Massachusetts and also other states, stating that they will attend the convention and are anxious to affiliate with the Motion Picture Exhibitors League of America. All arrangements have been made to entertain the visiting exhibitors and an enjoyable time is anticipated as well as a strictly business session.

PRESIDENT NEFF WILL ATTEND EXHIBITORS' LEAGUE BALL IN NEW YORK

President Neff will leave Cincinnati Saturday night or Sunday morning for New York, where he will attend the annual ball of the Exhibitors' League of New York. It is possible that he will stop on his way at Harrisburg, Pa., also Washington, D. C., arriving in New York on the 12th or 13th, from New York; after the big ball he will go to Boston, arriving there the night of the 17th or the morning of the 18th.

While in the East, President Neff expects to take up several matters in the interest of the motion picture exhibitors and will be pleased to visit any state that desires to organize.

ECLAIR

Eclair's "His Determination Rewarded" is a sort of moral preachment or a resolution stimulator. It tells the old story all over again, all but the end. There is a good strong tension maintained throughout the last scenes which lifts the story above the average. We like the human probability that fits in the tale.

Guy Olliver, as the persecuted husband, gives feeling to his part It sinks into the spectator's heart. John Adolphi is very good and Miss Baring is always good. Nor must we forget to mention Baby Olliver, Guy Olliver's child. She is a darling.

The story concerns the falling into evil ways of a young married man. His associates lead him to gambling. He steals from his employer and is "sent up." But his wife and family stick by him and it is this that causes his "determination" to live straight and "make good" when he is released.

His term expires. His wife welcomes him back as though naught had happened. He secures a position. An old associate finds him out and attempts to persuade him back into the old ways. Failing in this, he informs the employer that he has an ex-convict in his employ. So the husband is discharged. And so he continues with other positions.

Hard pressed for money, he agrees to join a housebreaking expedition. They are about to start when his own child finds him and awakens the old determination to be straight. He surreptitiously gives his child a note of warning to the man whom the gang intend to rob. The child gives the note to the man. He summons the police and they await the coming of the burglarious band and capture them after many thrilling minutes' fighting. Thus is his determination rewarded.

CLEVELAND LOCAL NO. 1 HOUSE WARMING AT ELKS' CLUB

GREAT HISTORICAL PAGEANT IN MOTION PICTURES

By M. I. MacDONALD

Since the advent of the moving picture into the world of education, possibly no more interesting event has been converted into a film production than the historical pageant which took place at the old historical city of Philadelphia, October 7th to October 12, 1912.

Grasping at the opportunity for educational and spectacular film work, a company was formed for the purpose of reproducing in moving pictures the scenes and incidents connected with this wonderful resurrection of the early days of the nation's history, called the Historical Pageant Company, in which H. A. Spanuth, of the General Film Publicity and Sales Company, of New York City, is interested, hence the fact that these remarkable films are being handled exclusively by the General Film Publicity and Sales Company, as a strictly states right proposition for the United States, Canada and Europe.

The historical pageant which brings the troublous but nevertheless romantic days of more than one hundred years ago, with their heroes, their heroines, their persistent fight for independence and liberty with vivid realism before the people of to-day, is of more than merely national interest: its interest is of necessity international. The incidents represented therein have most important bearings on the spinal column connecting nation with nation in trade and commerce, and on the financial, political and social conditions of to-day.

This remarkable film, 3,500 feet in all, takes us step by step through the history of the United States, from the landing of the Dutch colonists on the Delaware on August 28, 1609, up to the gathering of the districts in 1854.

The episodes of the pageant are as follows: After a prologue showing the incidents of Exploration and Settlement, come the historical scenes in order of happening: "The Coming of William Penn," "The Granting of the Charter to Pennsylvania." "The Return of the Tea Ship 'Polly'," "Arrival of the Delegates to the Continental Congress," "The Declaration of Independence," "The Battle of Germantown," "The British in Philadelphia," "The Meschianza," "Franklin at the Court of France," "The Federal Procession," "President Washington at Gray's Gardens," "Echoes of the French Revolution," "The War of 1812," "Lafayette's Reception" and "The Gathering of the Districts."

One newspaper speaks thus of the wonderful spectacle: "Months of hard labor and close study by 5,000 actors participating in the Historical Pageant were eloquently though silently rewarded by the vast throng of men, women and children who were thrilled and impressed by the greatness of the production instead of being moved to applause by its spectacular features.

"In honor of what will probably go on record as being the most stupendous historical pageant ever before produced either in this country or in Europe, American flags waved from the windows of thousands of homes and business houses."

PENN'S TREATY WITH THE INDIANS

Nothing more wonderfully inspiring could well be imagined than this recalling of a glorious past to the scenes where actually trod its heroes. It was here in the old city that the brave men, ready to give their lives for their country's good, gathered together and constituted and signed the Declaration of Independence; it was here that the first Congress met; and it was here that many of the tragic as well as the glorifying incidents in connection with the nation's history transpired. No more appropriate spot could have been chosen for the staging of this interesting historical celebration.

One of the noticeable things in connection with the historical pageant was its gorgeous costuming. Dazzling in the extreme was the spectacle presented to the thousands upon thousands of people who witnessed it. The actual cost of production which is to be presented to the public in film is some $100,000. For more than a year and a half the women of Philadelphia labored in the old Independence Hall, constructing the beautiful costumes worn by the actors in what may almost be termed an historical drama. Many of them were copied from original

INDIAN BATTLE AT THE BLOCK HOUSE

paintings of the historical characters, and all was authentic and strictly true to the people and periods which they were representative of.

It is estimated that should the actors who took part in this great production have been hired to do the work which they did, and should not so much of the labor been donated, the cost of the historical pageant would have run probably into half a million dollars.

Never before has such an opportunity been given to the United States for the placing before its people, adults and children, of a living picture of the early history of its republic. The educational value of this film production cannot be emphasized too strongly. Every board of education in the country should see to it that the children belonging to the schools under their jurisdiction have the opportunity of benefiting by being allowed to view it.

PARADING OF A TORY

It is a production that should be stored away by schools and colleges for future use. One hundred years from now its usefulness will not have diminished one iota.

As a spectacular production it makes its appeal to theatres. The photographic effects produced in this production are also very fine. The scenic portion is simple and natural, having for its settings the beautiful greensward and forest background of Fairmount Park, Philadelphia.

A word for those who are handling this portentous film production may not be out of place here. H. A. Spanuth, president of the General Film Publicity and Sales Company, has come to be known not only among the people of our own country, but all over the world, as a man who handles only the best in motion picture films. His Nat C. Goodwin "Oliver Twist" won for him and for his company the highest praise, being one of the first American ventures of the kind put on the market. Then came the Roosevelt films, which were witnessed with such entire satisfaction and interest throughout the country, and now comes perhaps the most remarkable of all, the Historical Pageant, not to speak of several smaller productions that have been sandwiched in between.

A great deal of honor is due to the film men of the world. It is now an acknowledged fact that they are doing more for the education of the people than any other class of men in the commercial field.

It is hoped that exhibitors and educationalists in every part of the globe will grasp the opportunity of exhibiting to those who come their way this remarkable film production of one of the most important chapters of American history—a chapter whose influence has left its impress not alone on the future of this country, but on the future of the entire world.

"THE MIRACLE" AND ITS MUSIC

The New York Film Company's imported film of "The Miracle," which can be truthfully called a masterpiece in film production, from all accounts is also destined to open a new era for the picture theatre in the way of musical portrayal.

We were not at all surprised to learn that only the best numbers from composers such as Mendelssohn, Händel, Tschaikowsky, Grieg, Massenet, Rachmaninoff, Rubinstein and others equally well known would be used in the arrangement, for in witnessing the picture when recently projected one was immediately inspired by the musical possibilities. There will be at least fifteen numbers of the above composers given correct musical interpretations while catering to the picture action, none of them being marred by abrupt cuts or transfiguration and dramatically connected by short compositions by the arranger, giving each reel or act a continuous musical setting, creating a musical program such as is heard in concerts for which the price of admission is one dollar and more.

"The Miracle" in itself creates a heart interest and retains it from beginning to end, and is unlike most feature films for the reason that in following the character "Beatrice" through her worldly experiences each adventure stands out alone and it does not foretell the end in its first few hundred feet of film, as is apparent in so many features.

The music is being arranged by a musician who has had vast experience in adapting musical numbers of worth so as to make their rendition possible by all, and the scores can be played by small combinations as well as orchestras of twenty-five and more men. The New York Film Company has gone to a large expense to make possible the production of "The Miracle" in a manner heretofore unknown in picture projection, and it would be well for exhibitors to keep in touch with it. The producing rights are being sold rapidly and feature men should get in line, for "The Miracle," in addition to its artistic attainments, will have a lasting financial value.

Mr. A. Teitel, secretary of the Hochstetter Utility Company, leaves for the West for the purpose of installing the Hochstetter Cleaning Process in film exchanges throughout the West. The demand is growing so great that it is necessary to establish these plants in different parts of the country. Mr. Teitel will likely install some twenty-five plants before returning to New York.

DON'T FORGET THE EXHIBITORS' BALL NEXT WEEK

Thursday, November 14th, is the date. Already there is a hum of excitement audible among expectant ones. And indeed, from what we hear, the most extravagant anticipation will be rewarded; every preparation has evidently been made for the comfort and entertainment of the guests. It has already been announced that Maurice Costello and Florence Lawrence will lead the grand march, and it has been whispered that King Baggot and Alice Joyce will come second in the ring. All the picture favorites will be there, and many of them will join in the entertainment of the guests. The Screen club will also lend itself to making the program a success.

It will be remembered, especially by those who attended, that the Exhibitors' ball of last year was a tremendous success. In fact, it lives in the memories of many of us as one of the brightest events of last season. The crowd of guests was all that it was expected to be. And still, if reports are true, Palm Garden, Fifty-eighth street, near Lexington avenue, will be taxed to its capacity to accommodate the number of guests that the advance sale of tickets predicts will be there on the coming occasion.

A distinguished and much esteemed guest who will be there is M. A. Neff, president of the National Exhibitors League. Mr. Neff will arrive in New York on the 14th to attend the ball, and after spending a day or so here, he will go, in company with Mr. Sydney Ascher, to other Eastern cities to attend to important work of organization.

The funds derived from the sale of tickets for the Exhibitors' ball are to be used to further the success of next summer's convention and exposition, which is to be held in New York City.

HONOR TO WHOM HONOR IS DUE

Atlanta, Ga., October 27, 1912.

The Moving Picture News,
New York, N. Y.

Gentlemen:—In reading your current issue I find on page 21 an article or story taken from the Wilmington, Del., Journal, of September 24th. Now Atlanta claims the honor of having originated that story; it made the whole city laugh, and made the biggest "hit" of anything ever got off here, but the Journal has missed the whole point of the story, and left the best part off. The first part is all right, and so I give the rest below for your entertainment and information:

> "The doorkeeper hurried in and told the manager.
>
> "The boss didn't want any holes shot through his facade, or that of the house, so he stopped the pictures and made this announcement:
>
> "'To the gentleman who is in here with another man's wife, I'd like to announce that her husband is outside with a gatling gun, and there's likely to be some disorder. We will now turn out the lights for three minutes, and the aforesaid gentleman can retire through the stage door without undue publicity.'
>
> "The lights went out. There was a stir in the audience. The three minutes passed, but the lights went up too soon, for the interested audience discovered twenty-two Atlanta men still fighting to get out that exit!"

I am sure you will agree with me this is much more interesting. The biggest joke of it all was that everyone knew that whether it actually happened or not, it would have happened had those circumstances really been present.

With best wishes for the "News," I am,

Yours very truly,
HELEN STANLEY.

SPECIAL TO LAX SUBSCRIBERS

Lives of poor men oft remind us honest toil doesn't stand a chance; more we work we leave behind us bigger patches on our pants. On our pants once new and glossy now are patches of different hue; all because subscribers linger and won't pay up what is due. Then let all be up and doing; send in your mite be it so small, or when the snows of winter strike us we shall have no pants at all.—Exchange.

MR. PAUL M. PIERSON A PROPELLING FORCE IN THE HOCHSTETTER UTILITY COMPANY

In stepping forth into the commercial field with such astonishing revelations as the Hochstetter Utility Company propose to reveal to the public in the marvelous photographic methods, chemical and mechanical inventions of the young inventor, F. W. Hochstetter, it is necessary to make clear to the public what manner of men they are who countenance and endeavor to push to the front matters of such educational import. It is of one of these especially that we wish to make mention in this issue.

Mr. Paul M. Pierson, a man well and favorably known in financial, educational and horticultural circles, after making a careful survey of moving picture conditions gen-

PAUL M. PIERSON

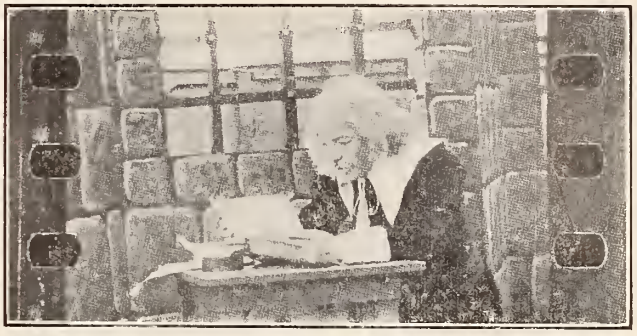
erally, and having satisfied himself that the findings of Mr. Hochstetter, if properly handled, could not fail to revolutionize the business from a mechanical standpoint, concentrated a large amount of his energy in the organizing of the concern now known as the Hochstetter Utility Company.

At the present time Mr. Pierson is president of a number of prominent institutions, among which may be mentioned, the Board of Education of Ossining, the Ossining National Bank, the Klaxton Auto Horn Co., and numerous other enterprises in which his judgment is sought for on the various boards of directors. Also he is prominent in horticultural circles, having brought the American Beauty rose to its present state of perfection.

Besides Mr. Pierson and Mr. Hochstetter, there are connected with the company Mr. Pierson's son, Harold C. Pierson, D. H. Ward and Albert Teitel, all splendidly educated men, Mr. Pierson and Mr. Ward being graduates with high honors, of Cornell University.

Accompanying these remarks we reproduce for the benefit of our readers some interesting cuts from scenes in the film production of "The Life of John Bunyan" which was produced by the Hochstetter Utility Co. in conjunction with "Pilgrim's Progress," under the direction of Francis Powers, whose knowledge of stagecraft was obtained largely through his close associations with that master of dramatic producers, David Belasco.

Never, perhaps, has more care been expended in the choosing of artists than has been expended in the casting of the many difficult roles in this production. In addition



to the splendid work of Warner Oland, there is that of the well-known dramatic actor, Clifford Leigh, who played the Christus, and fourteen other characters besides. The production has also the charm of the talented actress, Ethel Clayton, whose portrayal of the character of Elizabeth, the wife of Bunyan, was done with such exceeding grace.

On the afternoon of Nov. 10th, at the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, the Hochstetter process will be publicly exhibited for the first time. The subject selected is the "Life of John Bunyan" and "Pilgrim's Progress." The organ and orchestral music accompanying the pictures will be arranged and conducted by Mr. G. Waring Stebbins, well known in Brooklyn musical circles.

Other educational subjects of great interest are soon to be produced by the Hochstetter Utility Company.

"TWO OF A KIND"
Majestic, Nov. 19.

WILLIAM LORD WRIGHT'S PAGE

A GERMAN concern announces a film on cowless milk. Wonder who is to be the goat?

* * * *

Why not star Joe Wood in a baseball feature? The film would prove a running catch.

* * * *

A scientist says that excessive reading has the same effect as opium eating. Change to moving picture dope.

* * * *

The manager of a moving picture show in Chicago throws this announcement on his screen before the entertainment opens: "You are not visiting the 'movies' but a motion picture theatre." More power to this particular exhibitor!

* * * *

Pictures of the war on Turkey should be universally popular during the Thanksgiving season. They ought to be cheap. There is enough slaughter going on.

* * * *

While we are on the subject of educational films, we suggest one teaching a convincing lesson against pistol-toting. Any fool, crank or lunatic, it seems, finds it easy to obtain a gun when he wants to shoot at somebody.

* * * *

Those Roosevelt pictures stood 'em up in the Middle West.

* * * *

It is claimed that certain moving picture men wanted John Schrank released under heavy bond long enough to take a series of picture films. Cinematography has no place for pictures of Presidential assassins.

* * * *

During the running of the Alaskan-Siberian pictures in St. Louis the other afternoon a little chap was seen to rise in his seat and a moment later, while one of the hunters shown on the screen was killing a polar bear, the boy cried out in his shrill voice, "Bang! Bang." It is a bang-up show.

* * *

Speaking of optical illusions, a basket of turnips always looks good in a picture play.

* * * *

We believe that a picture of John Bunny eating pawpaws would be funny. However, Bunny probably draws the line somewhere.

* * * *

We read in the story of the film releases of "a widow who is young, rich and pretty." But did any such auspicious combination of circumstances ever exist?

* * * *

Exhibitors have been objecting to unmeaning, confusing, misspelled and incorrect titles and subtitles. Appropriate and grammatical titles are all right in their places, but the time is coming when subtitles in picture plays will be few and far between.

* * * *

However, we pause to reflect that we would rather see a good American drama, with one or two misplaced titles, than half a dozen of those foreign mis-named comedies which are occasionally inflicted upon a long-suffering electorate.

* * * *

Again we wish to commend the Kalem Civil War drama. Plot generally weak or overdrawn, but the lively action and correct staging with an eye to convincing detail cause exhibitors to welcome every release. Plenty of "wallop" and rich blood in those pictures.

* * * *

Art for Art's Sake means a whole lot. So we congratulate the Thanhouser Company for inaugurating the innovation of not chopping off a good playlet at the end of one thousand feet. If the picture can be more artistically produced in 1,200 feet, do not sacrifice the art for the commercial purpose.

* * * *

Educational pictures are progressing all right, and, to quote Mr. Saunders, "it will be but a few years until every school room is equipped with a moving picture machine." What is essential, however, is the picture that can supplant the dry text-book. Such films must be educationally correct. True to history, for example.

We have not yet had the pleasure of viewing the Gem "Woman in White" feature picture. From the published synopsis, the picture should conform closely to the details of Wilkie Collins' great plot. Count Fosco is one of the great characters in English literature, in our opinion.

* * * *

"Pilgrim's Progress" is about to be released as a feature production. And this leads us to again remark that a great measure of the burden on the shoulders of Cinematography has been lifted, and the manufacturers have long since escaped the Slough of Despond.

* * * *

The improvement in feature films has been gladly noted. Care in making selections had been deemed advisable, but the various standard manufacturers have been steadfastly improving the feature releases, and the absence of "padding" has been noted with pleasure. Keep up the beneficent work.

* * * *

While in an unusually cheery frame of mind to-day, we picked up a publication and for the 2,448th time noted the article on the subject: "How it Happens Wheels Go Backward in Moving Pictures." We all have our trials, however.

* * * *

Artemus Ward charged a dime to see an eclipse of the sun through an open-top tent. Artemus and some few exhibitors have a great deal in common.

* * * *

After all, there is something nice about being poor and looking forward to the opening of a new nickel theatre.

* * * *

Many were rather inclined to the strike of the Musician's Union, believing that the drum in the moving picture theatres would beat it.

* * * *

The staffs of the film weeklies are becoming so enterprising that we suggest they search Mt. Sinai. W. Cook may have left some brass tubes up there.

* * * *

The Italians and Turks have been shedding a lot of blood in the films.

* * * *

"Thirty-year-old honey found," says a New York headline. But that is nothing; there are some reels in New York nearly that old.

* * * *

"One of my early ambitions," remarked the Man on the Car, "was to drive the bandwagon in a circus parade, but I would be satisfied now with a season as lecturer for moving pictures."

* * * *

A striking illustration of the influence of the ubiquitous cinematograph is reported by the American consulate at Belgrade, according to the Scientific American. American fashions have recently become very popular with the young men of that city; there is an unprecedented demand at the local shops for hats, boots and other wearing apparel similar to that in vogue in the United States, and the American style of hair cutting has come into favor. These innovations are unmistakably the result of the exhibition of moving pictures of American origin.

The obvious moral of all this, as the consul points out, is that the cinematograph might be used to great advantage in advertising all kinds of American products. For instance, pictures of American agricultural machinery in operation would probably create a great demand for the thing itself. This plan offers an economical substitute for the actual exhibition of American products in commercial museums and the like.

* * * *

A couple of clever exhibitors in Ohio gain about a column of free advertising every evening in their home newspapers. How do they do it? Well, these exhibitors believe in advertising and advertise liberally. Then they rewrite the story of their best picture for a particular day and give a dash of local color thereto. They are doing an immense business at the theatres, needless to remark.

Isn't there any surcease from these picture show patrons who persist in conversing audibly during the action of a play to the annoyance of others? Exhibitors find this class of patrons hard to deal with. We believe a bold caution from an usher or proprietor, if continued, would have the desired effect in those theatres where the pest is prevalent—and there are many such theatres.

* * * *

In an Illinois city the other evening half the audience left before the program was completed. The manager had an usher or somebody doing the operating. "Pictures in there hurt my eyes" was the frequent remark of picture show fans. When will some exhibitors learn that it is vitally important to have an efficient and intelligent operator in the booth? All of which tempts us to Silas Wegg:

There is a man in our town, and he is wondrous wise. The pictures he puts on the screen would take you by surprise. They jump and dance and run and prance, the film runs quick, then quicker! The slogan of our hero is this phrase:

"Jest let 'er flicker!"

There are many patrons in our town who like the moving pictures. Scenics, comics, features, all, with them are really fixtures. There's no advance to take a chance, and for a ticket dicker; when the slogan of our hero is this phrase:

"Jest let 'er flicker!"

There are other pictures in our town; they never are unsteady. The reason is not hard to find; the operator's heady. He knows his biz from A to Z; the audience is a sticker; for the slogan of this hero is the phrase:

"Don't let 'er flicker!"

* * * *

This will be about all for this time.

NEW FEATURE MANUFACTURER—BOYS OF LOST RIVER BASIN FIRST FEATURE

A new feature film manufacturing company has entered upon the scene in Chicago. This concern, however, one of the most solidly financed and splendidly conducted, will depart from the original routine by manufacturing Wild West features only. This is because of the long training and experience that the proprietor of this new concern, Walter C. DuBrock has undergone. Mr. DuBrock is a veteran horse raiser and stock breeder of Illinois. His vast prairie holdings near the south hock of Lake Michigan have large herds of cattle and horses grazing upon them. Then, too, the new feature man has his own riding academy in the Windy City, where he has given many of his steeds a high school education, which has made them earnestly sought and often used by the American, Selig and Essanay companies, as well as touring this continent with the Chicago Grand Opera Company and the Girl of the Golden West. The profit Mr. DuBrock derived from this line awakened his interest in the motion picture business and finally resulted in his present venture, the first three-reel production to soon be advertised in these columns, and will be titled the Boys of Lost River Basin.

This feature will contain a daring accomplishment of tiny little children of from four to fourteen years of age, as well as cowboys of acknowledged ability and experience. The horse breeder's four-year-old son, Bud, and eleven-year-old daughter, Melba, will be given prominent roles, so as to display their unusual ability by broncho busting, lariat throwing, target shooting, stream-fording, Roman riding and steer throwing. Little Bud is particularly proficient in this line and can handle an unbridled broncho, throw a bull or hit the bull's eye like an old soldier. For maturer portion of his company, Mr. DuBrock has engaged cowboys direct from Montana and Idaho, selecting the well-known DeWitt C. Gollings for leads.

The whole idea of the Boys of Lost River Basin is a brand new one, never before attempted, and there will unquestionably result a very spirited and vigorous sale of territorial rights for this three-reel prairie feature.

The proprietor insures complete satisfaction by installing his own laboratory and studio at Edgebrook, Ill. Watch for this three-reel Woolly Westerner.

M. G. Watkins, whose name is already familiarly and favorably known in Mid-Western film circles, has been appointed general manager of this new enterprise. Mr. DuBrock has made a wise and judicious selection.

WINDY CITY NOTES

By Oscar J. Hazel

Chicago, Ill., November 4th.

Local No. 2, I. A. T. S. E. Moving Picture Operators will hold their fourth annual ball at the Coliseum Annex, Wednesday night, December 4th, and the committee on arrangements, J. W. Slonaker, chairman; Hal Johnstone, secretary; Morey Cohen, Fred Havill, B. P. White, Arthur Allison, Ben P. Hanneberg, and Frank Spaulding, announce that the affair will be one that will be remembered for all time to come in moving picture circles.

There will be an electrical display from the balcony, entertainers, and appropriate music rendered by Shank's Ten Piece Union Orchestra. The grand march will be led by their Worthy International President, Charles Shay, of New York.

* * * *

Augustus Carney, better known under the sobriquet, Alkali Ike, was out on the southside two nights this week, and has practically taken that end of the town by storm. Monday night found him at The Drexel, where he was introduced by Manager Godshaw, and Tuesday at the President on Garfield Boulevard. He gives a fifteen-minute talk on his part in the producing part of the picture business, among other things telling of his experience while defeating his "rival" in the auto incident, and also tells of the injury to Mr. G. M. Anderson; while riding high up in the Santa Anna Canon, his horse slipped and precipitated Broncho Billy over the cliff, but he was saved by grasping shrubbery growing out from the face of the cliff and was drawn to the top by anxious hands with lariats. He will soon be seen on the screen, and will "win the girl" every week, as Alkali puts it.

He says that the only time that he ever finished a picture with "the girl" was the time he rode the motorcycle, having Sophie on the tandem saddle, but that it ended in the bottom, not the top, of the Santa Clara river. He finished by saying that if the public liked the pictures as well as he and Bronch liked to make them for their enlightenment and humor, they would have to "whistle some." He was greeted by thunderous applause, and one can still hear the youngsters tell about how they shook hands with the real and only "Alkali Ike." He is to appear at the Bismarck Theatre Sunday.

* * * *

The coming of cooler weather brings to life a great many of those inclined to become exhibitors, and numerous are the theatres going up in and around Chicago. Following is a list of persons having secured permits from the building department to erect such structures to date: J. Kral will erect a 300-seat house at 509-11 West Congress street. He is also the contractor. Gus P. Tampray has one planned for 2806 West Chicago avenue, having 296 seats. Wh. Pentecost will build a house containing 300 seats at 4241-7 Irving Park Boulevard. At 600-10 East Fiftieth street, Huberty and Loheinrich will erect a house with seats for 299. Wm. Van Kuren is the architect for the 300-seat house going up at 2136 West Madison street. Anton Wille is the owner of a 546-seat house to be at 1330-32 Morris avenue. At 6736-44 Sheridan road Al Geis will have a house containing 790 seats. Frank Gilmore will have a show at 1622-26 Larabee street. It is to hold 700 seats. A house of 546 seats is going up at 1612-16 W. Chicago avenue. Pete Lopena, also a local operator, is erecting a show house at 9223 Commercial avenue having 299 seats. All is prospering slowly but surely in this man's town.

* * * *

The beautiful Windsor Theatre will open Thursday. This house is located at Fifty-second and Austin avenues, and will hold 300 people. William Bade started out right by installing a complete No. 4 Standard automatic machine, and will soon delight the patrons of this beautiful place with the 1912 style of picture play performance.

* * * *

Joseph Hopp, of the Standard Film Exchange, and C. R. Plough, of the Anti-Trust, paid New York a flying visit Thursday, Friday and Saturday, and were just in time to get in on the charter of the Screen Club; they both availed themselves of this opportunity. It is rumored that Mr. Hopp's mission included an important affiliation, but as yet not ready for publication.

UNIVERSAL FILM COMPANY'S NEW QUARTERS

The tremendous significance of the moving picture trade in the world of commerce was conveyed anew to those who had occasion to call on the Universal Film Company during the past week, at their new quarters on the third floor of the Mecca Building, Forty-eighth street and Broadway, New York City.

The Universal Film Company is now occupying not only a part, but the entire third floor of the said building. As you enter the offices from the elevator, the first thing that greets you is the emblem of the Universal, an immense globe with a belt encircling it, illuminated in a

CARL LAEMMLE,
Pres. Universal Film Co.

large stained glass panel. Then there is the large reception room. From the reception room to the right are the stenographers' quarters and the exchange offices. The private office of the president of the company, Carl Laemmle, corners on Forty-eighth street and Broadway, and bright and cheery it is. Then coming on backward on the Broadway side are the rooms respectively of W. H. Swanson, secretary; Joe Engel, sales department; Joe Brandt, advertising department; Mark M. Dintenfass, foreign department; Thomas Bedding, Universal Weekly; C. V. Henkel, accounting and auditing department. Then on the Seventh avenue side are David Horsley, treasurer, and P. A. Powers, vice-president. On this side of the building also are the directors' room and the projection room, which has a 55-foot throw. The projection room will be fitted up in comfortable style with lounging chairs, desks, etc. The shipping department is also on the Seventh avenue side of the building, and has a specially constructed vault with a carrying capacity of from 600 to 1,000 prints.

A large amount of capital is being expended on making the Universal Film Company's business quarters second to none.

GERTRUDE ROBINSON

Through some misunderstanding I had waited a long time at the studio for the appearance of the popular little Reliance leading lady, Gertrude Robinson. But anything, even the long session of waiting, could be forgiven the pretty little study in pink and white, and gray and black that at last appeared before me.

Gertrude Robinson, unlike many stage favorites, is even more charming in real life than in pictures. When she greeted me in the offices of the Reliance Film Company she reminded me of a flower. The pretty black velvet suit and small black velvet hat enhanced the pink and white transparency of her complexion. Her eyes are a soft gray, fringed with heavy black lashes, and with soft dark hair framing the low forehead, you have one of the most charming flesh and blood pictures that you could ever wish to see.

In her manner there is the same fresh charm that attracts you in the pictures. There is also a certain quiet demureness about her that reminds me of the words of a song that I know:

"A cunning little mousey in cranny sat
Munching tiny straws picked from the big door mat."

Gertrude Robinson is exceedingly artistic in temperament. She is fond of the beautiful, and is many times brought to tears when working in a story that particularly appeals to her.

Her first picture work was done with the Biograph Company, after having followed the legitimate stage since she was four years old. She will doubtless be remembered by many through her interpretation of Pippa in Robt. Browning's "Pippa Passes," which was produced by the Biograph some time ago. To this incident she refers with a great deal of pride and pleasure on account of its artistic properties

In speaking of her picture work: "I am very nervous rehearsing," says she, "and when I hear the buzz-buzz of the camera my mouth actually goes dry, but when I get out in front of it and realize that the crucial moment has arrived I forget everything but just what I am doing."

In discussing the difference between the legitimate and the motion picture stage, she said: "On the legitimate your great anxiety is to get the lines over, but in pictures you have to be careful not to get over the lines."

This pretty little picture actress expressed herself quite forcibly on the point of directorship: "I dislike very much the way that some directors have of making you signify with your hand everything that you are going to do. People know by your actions, without so much gesticulations, just what you are doing."

When you see Gertrude Robinson in pictures, you can always think of her as pink and white blossom freshly picked from the meadow in the morning dew.

Cincinnati, O.—A contract has been let to C. C & E. A. Weber for the erection of a new theatre building at Savannah, Ga., for the Montgomery Amusement Co.

"THE GYPSY FLIRT"
Crystal Films.

SOLAX NIGHT AT THE ATLANTIC THEATRE, N. Y. CITY

SOLAX NIGHT IN HARLEM

Louis Kossover, proprietor of the Atlantic Theatre, 116th street and Eighth avenue, New York City, answering the demands of his patrons, featured recently the personal appearance of Lee Beggs and Billy Quirk, two Solax favorites, in conjunction with an all-Solax program.

The crowds divided their attention between Billy and the big poster display. There were the comedy posters showing the circus clown, the dramatic poster showing Dante and Virgil in the lower regions, and posters for the "all-Solax" program; "The Maverick," "The Spry Spinsters," "The Fugitive," and "The Message from Beyond." "The Maverick" poster excited considerable curiosity. A crowd of boys stood around speculating and debating on its symbolic significance. "Aw, come in, then we'll find out what it means." Naturally they found out that the big brutal figure stood for the "confidence men" who try to mislead the innocent lamb, while the knifed hand typifies the Westerner who interferes.

Billy entertained in his inimitable way, and because it was Billy, they didn't object to being told about corsets, lingerie, and about the "Chicken Pa Had Yesterday." Billy made a hit with his philosophy dope, "You'll Never Be Missed," but he couldn't convince them that he'll never be missed.

Lee Beggs got chummy with the folks, but he must have been followed by a jinx. He had prepared some dope about "Si's Surprise Party," the release of October 2, in which he plays the role of the farmer who walks home in an abbreviated costume. This picture was scheduled on the program but at the last minute something happened, and Louis Kossover, the proprietor of the theatre, found he couldn't get it booked. Lee walked around like one possessed when he found he couldn't spring his gag. He prayed fervently for an inspiration. When it came to his turn, the confounded inspiration hadn't "inspirationized," and so Lee was without thunder. He stalled for a time and then the inspiration arrived in the shape of a butcher. Lee cogitated and after he was through with the cogitation, he concluded that the butcher was good "meat," particularly when the sister and the butcher were there in the audience into his confidence; and thereafter the butcher and his sweetheart were in the calcium, while Vinnie, with becoming modesty, sailed under her seat until the storm of curiosity blew over.

Lee also told how Vinnie tore an artery when she fell over the garden wall in the "Spry Sprinters." He would have gotten away with it if he had remembered the dope until the next show—but Lee forgot, and when he repeated the story, he changed it to a "sprained ankle." A number of kids who were glued to their seats for the evening, wondered (out loud) what would have happened to Vinnie if there was another show.

After the show a number of blondes and brunettes asked Billy to deliver a lecture on "How an Honest Working Girl Can Earn an Honest Living by Posing for Moving Pictures," after which lecture said blondes and brunettes promised to apply forthwith at the Solax studio.

NEW YORK MOTION PICTURE CO. MOVE THEIR OFFICES

The New York Motion Picture Co. have removed their offices from 150 East Fourteenth street, New York City, to the new Long Acre Building, Broadway and Forty-second street, where they have a new and beautiful suite of offices. This change is caused by the large and rapidly increasing business of the company. Messrs. Kessel & Bauman will be glad to welcome old and new friends in their new quarters.

Reading, Pa.—A contract has been let for the erection of a new Lyric Amusement Co. Theatre at Boyestown. George W. Unger, O. W. Sapold, Newton B. Erb and others.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Office—133 Third Avenue.
Telephone—Stuyvesant 572.

Two letters appeared in print in the issue of Nov. 2, 1912, of the Moving Picture News; one was written to Roht. Goldhlatt, president of Moving Picture Machine Operators' Union No. 1 of New York, hy Mr. Richardson, of the hranch No. 35, and the other was the answer sent to the latter. Mr. Richardson answers the first question, regarding branch members running a spotlight outside of the booth. He mentions technically the operator has no such right, for it is entirely in the jurisdiction of Local No. 35 and the I. A. T. S. E. handed that to them. But No. 35 will allow that much to the hranch. Nevertheless, the hranch men no doubt are very thankful to Local No. 35 for the charitable favor of allowing them, once in a while, to run a spotlight for paying the same amount of dues. Another question is answered that Local No. 35 promises that the branch may not or cannot have their own officers, hut promises that they (Local No. 35) will in the near future give them their own officers with the possihle exception of the president. How kind of them to do this in the future! These promises were given to the branch just like the ones given so often to the former auxiliary, for a direct charter and many other things, and the poor fools waited and waited five years and then when all the promises were demanded by the men and an accounting for all the money paid in for five years, the I. A. T. S. E. executive board and the executive board of Local No. 35 said disband. All the fools are not dead and another fool is born every day in the week. Mr. Richardson states that he suggested to the executive board that it would be inadvisahle to turn the presidency over to the branch until the orderliness of the meeting have become firmly established. Strangely enough, Mr. Richardson went back on the old organization which holds such orderly meetings to join the new hranch, now three months in existence, and they cannot as yet firmly estahlish orderly meetings. I trust they are not so-called riots; and however they are behaving as such, it is only due to the fact that No. 35 will not concede to the hranch men the privilege of governing their own affairs.

* * *

The regular meeting of the M. P. Operators' Union No. 1, which was held last Monday night at Tetunia Hall, 66 Essex street, New York, was largely attended in spite of the fact that it was the night before election. Six new members were obligated under the $5.00 fee, and as many new applications read off and placed before the body for consideration. The fee for new members will he raised to $25.00 very soon, prohably by the first of January. Philip Grill, a member of the new Branch No. 35, has ordered Ralph Knaster, business representative No. 1, to send in his (Grill's) resignation to Local Branch No. 35, and paid his fee to be obligated in the M. P. Operators' Union No. 1 of New York.

Otto Klein had resigned from the hranch of Local No. 35 two months ago to join the new movement, No. 1. He was expelled from the Moving Picture Operators' Union No. 1 of New York by a unanimous vote of the body at the last meeting; treason.

* * *

Mr. Harry De Veaux, Mr. L. Barry and Mr. Val Tranor, of the Actors' Union, addressed the boys and gave them great credit for the manner in which they conduct their meetings and other business.

Mr. De Veaux told the boys how he organized the first operators' union in New York, in fact the first in this country, and that to this day he has in his possession the first charter issued to the M. P. Operators through the A. F. of L. The speakers were greatly applauded.

Business Representative Knaster had his salary increased the second time in the three months that he is in office, and beyond a doubt will endeavor to do his utmost for the organization. No. 1 appreciates his good work, and has shown its appreciation by paying him a larger salary than any of the former delegates. The salary Knaster receives is $30 a week. This is a credit to Local No. 1, for it proves the prosperity they are enjoying since they have been forced into reorganization.

A committee reported that the Jewish Variety Actors' Union No. 5 held a special meeting Friday, Nov. 1, 1912, for the sole purpose of taking up the matter of co-operating with the M. P. O. Union No. 1. The Variety Actors' Union extends to all members of the Operators' Union No. 1 their heartiest thanks for the good work which was done to win their struggle at the Thalia Music Hall on Broome street. They could find no words to express their gratitude, for whatever was said was not sufficient to show how much they think of the boys that are in the new movement, and that they will at all times assist the Moving Picture Operators' Union No. 1 in any manner or form that may arise in the future. The meeting closed at 4 a. m., and all the boys hurried home to do their duty at the polls and try to vote hallot No. 1 for their choice.

* * *

IMPORTANT

Don't forget the annual entertainment and hall of the Moving Picture Operators' Union No. 1, to he held at the Palm Garden, Fifty-eighth street and Lexington avenue, New York, Monday night, February 10, 1913. Get ready for a grand old time, as this affair will be a record breaker.

OPERATORS' QUESTION BOX

By R. J. Kay

Camden, Ohio, October 23, 1912.

Mr. R. J. Kay,
Care of Moving Picture News,
30 West Thirteenth street, New York City.

Dear Mr. Kay:—I notice you now have a "Question Box" for the operators in the News, and I want to say that I think it a very good thing for all operators.

I have been troubled with a very unsteady picture upon the screen, and have tried almost everything I could think of to remedy this. I have enough tension on the film, for when I hold the film tight (as it enters the gate) between my fingers, the picture "jiggles" just the same. I have the star and cam adjusted perfectly, and I have tried making the loops smaller, but the picture will "jiggle." If a thick splice goes through the gate the picture will jump something awful.

I have been told that if the teeth of the intermittent sprocket are worn badly (into hooks) this will make the picture very unsteady. Kindly advise me whether or not this is so, and many thanks. Also, if there is anything else that I have not mentioned that will make the picture "jiggle" please inform me.

Thanking you many times for your kindness, I am,

Very truly yours,

CHAS. L. DOUGLAS.

P. S.—Please explain how worn teeth on the intermittent sprocket will affect the steadiness of the picture if it does so. C. L. D.

Answer to Chas. L. Douglas

Your trouhle with picture dancing or unsteady upon screen may he due to various causes. You state that your tension is O. K., that the star and cam are adjusted properly; you don't mention if your sprocket is loose on the shaft; that would cause an unsteady picture. Also if the perforation of the film is had that would cause the same trouhle. The teeth of the intermittent sprocket heing worn would cause your upper loop to get larger and you would lose the bottom loop in some cases. Your trouhle perhaps may he that your intermittent shaft is hent, causing unsteadiness or jumping of the film; the worn teeth of a sprocket allow too much motion or play in the perforations of the film, also a cause of jumping. I would advise you to have your machine put in thorough order hy having all worn parts renewed by competent mechanics.

* * * *

Why does my film hreak? I am using a regular machine, hut every now and then the sprocket holes break and strip, then the film breaks and I have to cut out four or five feet of film to make a splice. What is the cause of this? D.

In answer to "D," there are various reasons for same. One is that your top magazine is not in line, uneven tension, old brittle stock in manufacture of film, and sprockets not lined up and many other things will cause such troubles.

* * * *

Mr. R. Kay: I am running Association films in my house, and they are all right except the Kalem, which seem to jump quite some, that is, up and down on the screen. Am using an Edison machine and a poor service, as we are not doing a big business. P. H.

To P. H.:

I have taken the matter up with three exchanges, and they all informed me that the Kalem people had some trouhle quite some time ago and that it has since been remedied. I can safely say that you will not have any more trouble when you get their new films.

* * * *

Question Box:

I had my Powers No. 5 to a repair shop a short time ago, and find that it binds. Have taken out the hushing and replaced them with new ones twice, and find it just as bad as ever. Kindly advise me what to do, as I am discouraged. R. M.

To R. M.:

I think that you will find your trouble in the cam pin, as sometimes it is not set accurately and is set a little too high.

* * * *

Cincinnati, O., Oct. 29, 1912.

Mr. Kay,
Dear Sir:

1. What is electricity? 2. What is a watt? 3. What is meant hy equivalent focus? Yours respectfully, R. F.

R. F., Cincinnati, O.:

The questions suhmitted hy you are of quite a diversified nature, and embrace such matters as would compel me to take up too much space.

In reply to your first (1) question, What is electricity? the sages from the dim past till the present time have asked the same question. Electricity is one of the forces of nature of which no man has been able to give a definite solution. We know of its production in different forms, such as frictional, thermal, vitreous, resinous, inductive and magnetic electricity. No method has yet been found to give a definite form for us. See this remarkable force of nature in bulk or substance; and we can only see or feel the results of this force in the various manifestations such as light, heat, power, etc.

Question 2. A watt is an expression of a term meaning a rate of work and is equal to 1/746 horsepower, also a current of electricity flowing at the rate of one ampere per second at 1 volt pressure.

Question 3. Equivalent focus is a term used in optics which denotes the central point of the crossing of the rays of light between the front and back combinations of a lens.

* * * *

Many letters are received hy the editor of the Question Box without names of the senders and such will not be answered.

Notice.—Send in your trouble questions to the Question Box, Moving Picture News, No. 30 West 13th street, New York City.

DON CAESAR DE BAZAN
Reliance release November 20th.

The Louis Becker Company leased for the Riverside Viaduct Realty Company the plot 75 x 100, on the north side of 157th street, 75 feet west of Amsterdam avenue, for twenty-one years to the Palace Theatre, Inc. The owners will build for the lessees a pictureplayhouse. The theatre adjoins the northwest corner of 157th street.

EDGAR JONES

Edgar Jones, one of the Liebler & Company players is now a pictureplay actor. His past experience has included responsible engagements with Henry Miller, Viola Allen, Kyrle Bellew, the Holy City, and other high-class companies in many of which he has been assigned leading roles. He is an exceptionally good rough rider and master of horses. He is now engaged with the Lubin Company of Philadelphia, and making his mark in the silent drama.

PROTEST AT "MOVIES" OF LIFE OF CHRIST

Wide discussion, much of which is condemnatory, is being aroused by the moving picture show of Christ's life, entitled "From the Manger to the Cross," which has had its initial presentation before a private audience, mostly made up of clergymen.

The managers of the enterprise say they spent $100,000 taking the films in Palestine, where the actors were posed. One scene represents living men writhing on crosses. It is said these fellows got a special bonus for their realistic posing.

Appeals to the public censor reveal the fact that he has no jurisdiction over moving picture films. Some of the newspapers make strong editorial protest against what they call "commercializing the Bible," and the issue is to be brought before Parliament.—N. Y. World.

A NEW MEMBER OF THE ECLAIR CO.

HARLEM AND BRONX THEATRE LEASES

Porter & Co. have leased for D. & J. H. Tonjes the corner store in the building at the northwest corner of Eighth avenue and 124th street to a motion picture theatre, for a term of ten years at an aggregate rental of $37,500.

John A. Evans has leased for Lackman & Goldsmith to the Motion Picture Sales & Construction Company the plot 100 by 100 on the east side of Longwood avenue, 167 feet south of Westchester avenue, the Bronx, for twenty-one years at an aggregate rental of $125,000. The lessee will construct a theatre with a seating capacity of 1,000. The same broker has leased for Patrick J. Reville to Harold W. Rosenthal a motion picture theatre on the southeast corner of the Southern Boulevard and 172d street, for a term of ten years, at an aggregate rental of $20,000.

DICK AND DAISY
Majestic release Nov. 12.

For Those Who Worry O'er Plots and Plays

A CAROL FROM CARROLL

AMES CARROLL, Powers prize winner, puts aside his calabash long enough to indict us an epistle. Mr. Carroll, in his letter, says he believes everything possible should be done to guide the unsophisticated amateur from the "pernicious" schools and compliments us for assisting to "elevate the free-lancers from the pit of desuetude we once occupied to our present plane of respectful attention." Thank you, James, for the letter and the communication which follows:

> For the achievement of the perfect script, which makes successful picture plays, there must be confidence between playwright and editors. This calls for ability as well as scrupulous integrity on the part of the playwright. Taking for granted the ability on the part of the playwright to prepare his script in proper form, he should also have a holy horror against "horrowing" in any shape or form any plot from whatever source, fiction stories, copyrighted books, or other picture plays. "Lifting" another's ideas is the height of dishonesty; nor is it conducive to confidence on the editor's part. It is easy to conceive how, after reading a number of scripts of this class, the editor may receive the impression that, "all playwrights are tarred with the same stick," thus condemning the sheep with the goats. Such procedure does not tend to elevate the picture play, to which end, let it be hoped, the great majority of us writers are working. The editor has done his share toward the establishment of the entente cordiale. He welcomes the outside script, and gives it impartial consideration, and if he finds it available sends a check and if not, he returns it in good shape. In only one instance have I ever had a soiled script returned, and fail to see any great justification for the many plaints anent the mishandled manuscripts. If one-half of the energy placed in the concoction of the many wails apropos of one imaginary grievance or another, was dictated toward the betterment of scripts, a long stride would be taken toward the betterment of the outside script. The burden, then, is upon the free-lance writer to make sure that the script is original. It is not fair to expect the editor, in addition to his other duties, to enter into an arduous search in order to assure himself that the submitted script is not a "conveyance," but an original plot. Let us strive, each for himself, to attain such a reputation for honesty that such research may be entirely unnecessary. Having made sure that his plot is original, the writer should let it maturate (fine adjective that) ere weaving his script around it; too many disjointed, disconnected plots are sent hurriedly, perhaps due to the feverish desire for a check. To work more unselfishly, with a desire to uplift rather than with one eye on self and the other on plot, is conducive to the perfect script and success to the playwright. Continuity, originality and neatness are the chief qualifications toward the making of a perfect script. Let us add ability and training. If one has the ability it can be trained rightly by the mastery of Messrs. Wright's and Sargent's works on playwrighting. All the schools in Christendom cannot equip as well—and if the aspirant cannot turn out a good working script by the aid of these text-booklets, and a perusal of their helpful columns, not forgetting our good friend, Letendre and his "Photoplay Author," he or she should gracefully retire and leave the field open to those who are trying to accomplish something. This is not meant to discourage the ambitious writer, but merely refers to a few, who, having failed to "put one over," write "sassy" letters to the editors, etc., and bring odium upon all alike. One sale does not make a picture playwright and far too many enter the field illy equipped.

PLEASE DON'T

Again we caution our readers not to write personal letters to editors when submitting plots. Don't tell the editor that "he or she is the best in the business and that I have long admired your great work, which undoubtedly is the reason the Doorknob Company is turning out plays second to none in the industry." This may sound good to you, but the editor will at once appreciate your insincerity. Let your script speak for itself. Also, do not address scripts personally to the editors. Send them to the proper addresses. Many editors do not relish these attempts at flattery, believe us. We read a letter yesterday that had been sent to an editor in which the picture playwright (a successful one, too,) wrote: "I honestly consider you a second Sir Walter Scott!" It made the editor laugh—and it didn't sell the script.

QUOTING MR. PLIMPTON

A New York "university" for picture playwrights has the nerve to quote Horace G. Plimpton, head of the Edison Production Department, in its circular to prospective students. The circular states that Mr. Plimpton, and nearly every other authority, are tickled to death to read scripts from writers who have taken this particular course because their "merit" can be determined "almost at a glance." Mr. Plimpton recently contributed to this department. His kindly advice to writers has been quoted and misquoted ever since. If you failed to read and digest Mr. Plimpton's statements at the time they were published, send five cents for the back number to this journal. Mr. Plimpton plainly asserted that too many persons, deceived by glittering advertisements, were entering the picture playwright field. He said that the hardest kind of work, accompanied by natural talent, was essential to success in the profession. He did *not* say that "no education was necessary," that "anyone can do it," or that "fifty dollars weekly could be made" writing picture plays.

BEWARE OF THIS ONE

Beware of the "Association" in Chicago that is advertising a "prize scenario contest" because "we are having difficulty in obtaining good manuscripts desired by manufacturers for picture play production." All contestants are to receive a "text-book free" and "prizes will total $500." The entrance fee is one dollar, of course. Do not enter "prize contests" unless conducted or backed by the legitimate manufacturers or motion picture publications.

NEVER AGAIN!

When we obtained the permission of the Imp Films Company three years ago, through Giles R. Warren, then editor of that company, to use their scenario "Mother Love" in our text-booklet "The Art of Scenario Writing," little did we think that this self-same scenario would be used by two out of every three "schools" and "text-books" which have entered the field since that time. In our work we credit the scenario source. This little matter has been overlooked by the others. Our booklet, first in the field, is well through its second edition. We shall issue a revised edition one of these days, and in it will appear one of our own scripts, produced and then kindly loaned us by a friendly editor.

GOOD PRICES OFFERED

The New York Motion Picture Company, manufacturers of Broncho and Kay-Bee Films, offer $50 as lowest remuneration for good Western two-reel stuff. If the scripts are not worth $50 don't submit them. Scripts should be sent to 1719 Allesandro street, Los Angeles, Cal. Stories must not be commonplace and it will be virtually useless for the beginner to attempt to qualify.

NO SUMMER DOPE

The melancholy days have come, the saddest of the year—but not, we hope, for the picture playwright. Prices are again advancing; note New York Motion Picture Co. announcement. The demand of the Eastern companies is now for studio and city street stuff with mostly inside scenes. Companies in the West and South, who experience continuous summer, remain in the market for outside "dope."

THE TIME TO COMPOSE

Environment has a great deal to do with methods of composition. Some writers can only "dope" their stuff behind locked doors in the front parlor. Others work best in the morning, and then again, winter evenings are relished by some successful writers, we know. Then again, certain successful picture playwrights visit the theatres for inspiration, and gain ideas while the play is on. Many of the successful novelists and short story writers work in the early morning while physically and mentally fresh, and then devote the afternoons and evenings to recreation. But what about the writer who has not the reserve finances to adopt this method?—the author who must work all day and can only devote Sundays, holidays and evenings to his literary occupations. There are many such literary toilers in the picture playwright profession. They are handicapped to a certain extent, but difficulties can be overcome. Take the newspaperman's handicap, for instance. All day he grinds out stuff for his newspaper. At night (if he is employed on an afternoon newspaper) he is oftentimes "written out." Nevertheless, there are many successful picture playwrights and playwrights among newspaper men. They have overcome seemingly insurmountable handicaps. Kipling, Phillips, Chester, O. Henry, Whitlock, Eugene Wood, Ade, yes, in fact the majority of the names famous in fun and fiction, come from the ranks of journalism. These men worked after a weary "hack-writing" day or night. They learned to write under any or all circumstances. Personally, we believe the locked room a bad habit for the writer. From our newspaper training we can write stuff in a room like a conversational sounding-board, with the clatter of linotypes and the jingling of 'phone bells as musical accompaniments. Such methods teach concentration and ready thinking. Our best mental work, however, comes when we can induce a friend or relative to play piano selections. Then to the music, all alone, our "thinktank" starts to working rapidly. Try this plan sometime, when your brain seems rusty.

A WORD TO EDITORS

We would appreciate it if the editors would furnish us with the names of those, if any, who are detected in stealing plots from copyrighted stories or novels and submitting them as original scripts. We shall be pleased to print them not only for the benefit of other editorial offices, but also as a check to the alleged practice. Not only will we publish such names, but we will keep the list standing for several weeks in this department.

ENCLOSE STAMPED ENVELOPES

Correspondents will kindly enclose stamped self-addressed envelopes with their inquiries. Also remember that we do not furnish information concerning the personal life or habits of editors, players, directors or writers. These people have some right to privacy, so do not ask personal questions.

NOTES OF THE WEEK

At Ladysmith, Wis., a new use has been made of the moving picture machine. Owners of a mill have installed one with automatic arrangement whereby it can be hung up in a hidden position in any room and set so as to run for any period of thirty minutes during the day or night. By its aid the superintendents of the different departments can determine how the crew has been working in their absence. Its greatest help is to detect what workmen, if any, are smuggling liquor into the building at night. Such employees are more closely watched thereafter, and eventually discharged if necessary.

* * *

A few years ago the Selig Polyscope Company released one of their feature Western pictures under the title of "The Millionaire Cowboy." This film proved to be one of the most popular released of recent years, and many have been the requests on the part of exhibitors to reproduce and release this great comedy. Acceding to these requests, the Selig Company recently produced this subject, elaborating upon the original story and improving it in many particulars. The new production *is* in two reels and is expected to prove one of the greatest masterpieces ever released by this remarkable institution. It will be booked for release very shortly.

* * *

According to the Boston Herald, articles of incorporation were filed in Dover, Del., at the State Department recently for the Chromo Kinetograph Company of New York City, with a capital stock of $6,000,000, the objects and purposes being to acquire and operate a machine invented by Isador Kitsee of Philadelphia, called a synchromer, being a device for operating a motion picture machine. Incorporators: Thomas R. Maltby, S. O. Coughlan, Joseph F. Curtin, all of New York.

WM. LORD WRIGHT.

THE VIRGIN OF THE FIRE
(Reliance Release for November 16)

Of the production of "The Virgin of the Fire," Producer Saint Loup has made for the Reliance Film Company something that is worthy of special mention, something that is artistic in the extreme, a picture that carries with it the atmosphere of its period, as we feel it may have been. The story from which the picture was made is as follows:

During the cave man's period, some 20,000 years ago, Myrh, a virgin of the tribe in charge of the sacred fire,

meets Wanah, a young warrior belonging to another tribe. She flees through the woods with Wanah in hot pursuit. He falls down a cliff and is hurt. She, womanlike, annoyed he should have given up the chase so soon, looks down and sees him lying unconscious. She drags him to her cave, where he is attended. During his convalescence, Wanah explores the neighborhood and sees a tribe of snail eaters crawling among the rocks and preparing to attack the small group of women left alone in

the caves. He comes to the rescue and is injured.

When he recovers he hears that Myrh was taken by the black men. Regardless of his injuries, he follows, and hiding behind some bushes, he flings his spears at them and frightens them so that they run away, leaving the girl. Wanah is about to make off with her when the black men discover he is alone and return to the fight. He bids the girl run away and decided to sacrifice his life for her. The girl meets her own tribe and urges them to hurry back to Wanah's rescue. There is a fierce battle, after which the tribe of black men is exterminated. Upon the death of the old chief Wanah is elected to his place and he selects Myrh as his bride.

The photographic work in "The Virgin of the Fire" is also worthy of special mention. The effects obtained in the forest scenes are very beautiful. The whole idea has been worked out in the most artistic manner. From the very moment in the opening of the story when the virgin,

bending over the stream, playing with the water, finds the young warrior Wanah in pursuit of her, to its close, when after all their vicissitudes they are represented alone and happy in the embrace of love, there is a gracefulness, a weirdness, and a remarkable charm of atmosphere and location that is most satisfying.

Granger, Wash.—Irene Gordon will reopen the Lois Theatre in Grandview.

Hot Springs, Ark.—The New Lyric Theatre will open up in this city.

New York, N. Y.—W. E. D. Stokes will erect a motion picture theatre in this city on the west side of Broadway, south of 100th street.

Des Moines, Ia.—A contract has been let for the erection of a new theatre in this city, to be located at the northeast corner Fifth and Walnut streets.

THE FAITH HEALER
Reliance, Nov. 13.

THE FIRST GLASS

By VIRGINIA WEST

(Adapted from Powers Release)

IN a shadowy corner of a small café sat an old woman alone. Her dress was faded and worn, but the cloth of which it was made had one day cost many dollars a yard. In the past that was growing dim, the dress had been in the height of fashion. A much worn scarf was over her head and from beneath it straggled thin locks of dull gray hair.

She sat quite still, but for the mechanical movement of her arm as she raised the glass before her to her lips, and with lusterless eyes watched the people going in and out of the café.

The café was small and quiet, and was situated on a side street where it was not likely to be noticed but by those who were seeking it. Its patrons were varied, ranging from handsomely gowned women and well-groomed men facing life, to those who were standing at the bottom of the hill looking back over the path they had descended. The only requirement of the place seemed to be reasonable quiet and the money to pay your bill.

When the hour had grown quite late and the café was almost empty a party of four entered. They were two young men and two girls. The men were of the "good-fellow" type one meets every day, and one of the girls had lost the unmistakable look of innocence from her eyes and her voice had not quite the unconscious ring of youth. But the other girl was different. Her eyes were clear and did not waver; her face had the honest flush of youth and her mouth had the full, sweet curve of a child's.

Old Sarah, at a near-by table, watched the four indifferently when they came in and sat down—almost without seeing them. She heard the younger girl say, "Only vichy lemonade, please," and the other three laugh. One of the men said to a waiter, "Bring four high-balls." The younger girl said nothing.

The old woman watched and listened, but almost without thought, for her senses were dulled.

The four glasses were brought and three of them were raised. The fourth remained on the table.

"Don't be silly, Anna," said the older girl. "It won't hurt you. I can drink a half dozen and never notice them at all."

Anna looked down at her glass and said nothing.

"Why it's half water," said one of the men, "you'll like it if you once taste it."

"Ah, go on," said the other, "Don't be a kill-joy."

Anna flushed and shook her head slightly, at the same time turning her glass around between her finger and thumb.

"Be a sport," whispered the girl at her side, "you're spoiling the evening for the rest of us."

Old Sarah was awakening. The scene before her stirred her memory. Pictures began to take form and the past came back. She looked at the young girl near by and then at herself. Was she really ever as that girl was now? Could the girl become what Old Sarah was? She leaned across the table and watched. Would she take the first drink?

"Go on, girlie, it's all right," one of the men was saying as he leaned very near to her.

For another moment Anna hesitated, then she raised the glass and drank. One sip after another and the glass was half empty.

The girl sat with her eyes down, slowly rubbing her hand up and down the glass.

The blood tingled in her veins and the spirit of recklessness was fast coming upon her.

Old Sarah saw the man next to Anna lean very near to her, putting his hand on her arm and whispering something in her ear. The girl raised her eyes and the prematurely-awakened life looked from them as she leaned closer to the man.

A smothered cry came from the old woman. She staggered toward the table where the four sat. She had seen, and seeing understood.

"No," she cried, "No, don't let her do it, don't let her drink any more."

"Oh, look who's here," exclaimed one man. "What do you want, old woman? Something to buy a drink?"

"Don't let her do it," she repeated, her hand on the back of Anna's chair.

"Here, take this and get away," answered the man, trying to thrust money into her hand.

"No, I don't want your money. I want to save this little girl. Look at me, child," she said, turning to Anna. "Look at me and you will see yourself of the future."

Anna sat with downcast eyes, her heart beating rapidly.

"Don't notice her, she's drunk and doesn't know what she is saying. She'll go away in a minute," whispered the girl at her side.

"Look!" commanded the old woman.

Anna slowly raised her head and looked.

"I was once young and beautiful, too," said Old Sarah. "Come over here and let me tell you my story."

Anna arose almost as in a dream, compelled by the blurred eyes above her. "I will go," she said.

In spite of the protests of her companions, the girl was led across the room to another table.

"People call me an old woman. I am only forty-eight," she began. "Thirty years ago I was young and pretty, just as you are. I lived near the city and had friends here. My parents would let me come in quite frequently to visit. I met young men who seemed to be gentlemen. They drank some, but my friends said 'Oh, all the fellows in the city take a drink when they want it. It's all right. They know when to stop.'"

She paused a moment and pulled her worn shawl closer about her.

"One night I went to the theatre with a young fellow. When we came out he asked me if I didn't want something to eat. I did feel hungry, so we went into a restaurant. Oh, I'll never forget how beautiful it was there! The lights were so bright and the ladies were dressed so fine and the music was playing. I was carried away."

Anna was listening intently, but Old Sarah was gazing into space, unconscious for the moment of the girl's presence.

"We sat at a little table in a corner," she continued. "I remember it now so well. We were away from the crowd and yet seemed in the midst of it. He said, very carelessly, 'What will you have to drink?' and I answered 'Nothing.' Then he said I must have something. He wanted something and he didn't want to take it unless I did. He called my attention to the fact that everybody was drinking something. So at last I asked if I couldn't have something very mild. He said I could and ordered. I don't know what it was."

The old woman sighed and looked at Anna. "I can remember just how those dainty little sandwiches looked that they brought along with the drinks. They were so white and the napkin under them was so white. They make me think of my innocence."

A tear ran down Old Sarah's face and lost itself in a furrow.

"Well, I drank that stuff. At first I didn't like it, but I took sip after sip and the music began to play, and then a feeling so strange and pleasant came over me that I forgot everything else. The young man drank several glasses of something while I was drinking one. He didn't urge me to have any more."

"When we reached my friend's home we stopped in the vestibule. He put his arm around me and kissed me. The blood pounded in my temples and I clung to him for a minute. Then I tore myself free and ran into the house. When I reached my room I threw myself on the bed and burst into tears. A kiss is all right, girlie, but not when it is prompted by wine—never. Trust Old Sarah for she knows."

She sat for a while shaking her head and repeating "she knows, she knows."

"It's getting late. I must finish and let you go home. God knows I hope you've got a home. Have you?"

"Yes," whispered the girl.

"Well," continued the old woman, "I drank again, and then again. Soon I didn't cry when I was kissed and I didn't run away. One night when I started to leave the café I was

not steady on my feet. For a minute I didn't know what was the matter with me. The man I was with took me by the arm and steadied me and somehow got me outside without making a scene. 'You can't go up to the house like this,' he said, and I agreed that I couldn't. He said his rooms were close by and we could go there until I was better. I consented, for I didn't care for anything but to lie down.

"I went with him and I didn't leave that night. Oh, little girl, I shall never forget the next day. I was ashamed to go to my friend's and I hadn't any money. The man offered me money and because I didn't know what else to do I took it. I didn't know that I could make the past as nothing if I chose. There was nobody to tell me that but the man and he didn't. I didn't know I could go home to my mother and forget everything. I didn't know that and I wrote my mother a letter that must have broken her heart. I never saw her again."

The old woman buried her dingy, seamed face in her hands.

"Don't, don't," said Anna, softly touching the wrinkled hand. "What can I do for you to make you less miserable?"

"You can do nothing for me but let me believe that my story has helped you. My life is almost ended and yours is just beginning. There is no use to tell you any more. You can see the rest. The man went away and I was without money. I drank more and more, for it made my life less hard, I thought. I took the only course I thought was open to me. I lived my life and now I am old and ugly and broken, and there is no place in the world for me—not even as a common street woman."

Her voice sank to a whisper and her head dropped to her breast. Anna sat very quiet, trying to choke back the tears.

Old Sarah raised her hand. "Sometimes I had money," she said, "plenty of it. And sometimes I hadn't food to eat. I'm not saying that your story would be like mine if you followed the first drink with another. But I do say that your heart would ache and your soul be seared."

She reached across the table and took the young girl's hand between hers, shaking and soiled.

"You are young and fair," she said, looking intently into the girl's face. "You have a right now to a husband who loves you and reverences you, and to children who can look up to you with respect and faith. Don't, don't throw away that chance, don't. Oh, if I could save one girl who has turned her face in the wrong direction I could feel that my life had not been utterly wasted."

The gray head fell upon the table and sobs shook the bent shoulders.

Anna arose and leaned over her. "It has not been wasted," she said. "I see now, even much more than you have told me. I give you my word that I shall never drink another drop of anything intoxicating."

She put her hand in her bag. "Here. This is small thanks for what you have done, but won't you take it?"

"No," answered the old woman, lifting her head. "I don't want money. Go home now, child. Good-bye."

"Good-bye."

Anna returned to her companions. "I am sorry to have spoiled your evening," she said, "but I shall never spoil another one. I should like to go home now."

Old Sarah sat watching the girl as she left the café. "Thank God," she said, and calling to a waiter, "Bring me some whiskey."

The W. E. D. Stokes property at 2631 to 2635 Broadway, New York City, near 100th street, has been leased by the Quincy Amusement Company for twenty-one years at an aggregate rental of $300,000. A handsome theatre will be erected on this property, planned for moving pictures and vaudeville.

Frederick Becklenberg has leased to Solomon Stone, Max Schwartz and George Paul the theatre in the rear of the building at the northeast corner of Fifty-fifth and Halsted streets, Chicago, including an entrance on both streets as well as the lobby, for a moving picture theatre. The lease is for ten years from January 1, 1913, at a total rental of $65,500, payable at the rate of $500 per month for the first two years, $541 for the following three years and $583 for the remaining five years.

WM. H. MECK, AUTHOR OF THE "ACTOR'S SCHEME," "The Wild Man in the Scene."

ENTERPRISE OPTICAL MANUFACTURING COMPANY OPENS NEW OFFICES

The new offices of the Enterprise Optical Manufacturing Company at 30 East Twenty-third street are now about ready for the reception of visitors.

Mr. Fred A. Clark, the general manager, will be found ready and willing to fully demonstrate the Motiograph machine of which he has on display a full and complete line of the several equipments which comprise the 1913 line.

C. LANG COBB, JR., LEAVES CARLTON MOTION PICTURE LABORATORIES

The resignation of C. Lang Cobb, Jr., has been received at the Carlton motion picture laboratories with a great deal of regret.

In order to show their appreciation of his efforts in their behalf during the one year that he has been in their employ, a splendid letter of commendation was presented to Mr. Cobb on his departure, signed by J. V. Ritchey, treasurer and manager of the company.

FILM RENEWED

Under the Hochstetter Process, better than new.
Write or wire for particulars.

HOCHSTETTER UTILITY CO.
40 East 12th Street **New York City**

PICTURE MUSIC

By ERNST LUZ

It is very necessary, for a successful picture player, that you equip yourself with a repertoire of music, familiarize yourself with it not only as to its technique and phrasing, but be familiar with it as to its temperamental value. We have all known music to bring tears as well as allay them. It is a peculiar fact that in the average picture theatre you will hear a superabundance of numbers used which are on the professional free list of the publishers, or, where orchestra is used, numbers sent to the dollar-a-year club members. Because this music costs nothing does not necessarily mean that it cannot be good, but the very fact that it is given away promiscuously cheapens it and six months is a fair time for it to be considered repertoire, when it happens to be good. The fact that the picture player so cheapens his work, together with his continual faking, and improvising has placed the picture player in ill repute even with these generous publishers, who have a tendency to call us "cheap grafters," which, I am sorry to say, I was in argument compelled to admit its truth in many quarters. Whether this cheapness be the outcome of salaries at present paid, I will not discuss, but every picture player should digest the following thought, viz.: As long as the exhibitor can engage amateurs and students and obtain as good and very often better picture results than with the more advanced musician; until then, there will be no signs of financial relief to the musician.

The remedy of all this is covered by the word repertoire. You must have a "picture repertoire" of music to effectively play the picture, and note that I say "picture repertoire," for many musical publications have no value whatsoever in picture playing, for the picture demands temperament more than phrasing or technique. Mr. Musician, in repertoire lies your salvation, for it is only fair to suppose that the advanced player cannot only use a larger repertoire to better advantage than the amateur or student, but he can also render it more effectively, and this alone will bring him into demand. Positively no one can hope to render satisfactory musical setting for a picture by the sole means of what some would like to call improvising and which I know to be faking pure and simple. Improvising, as it is practiced in professional circles, is an art of simplifying or adapting to one's own methods numbers in which the chord settings are difficult and is very necessary to the pianist who is a sight reader, and is acquired by him not necessarily from a study of harmony but by familiarizing himself with chord formation which is naturally attained by much playing and especially induced by sight reading. Improvisation is then only practical when it is done to shade or otherwise work out a given theme, and so we come to the derivation of the word, which is "Improvisatori," an Italian term designating poets who recite verse without preparation on a given theme, or sometimes sing them, accompanied by musical instruments. We are also told that in modern Europe this talent has been almost entirely confined to Italy.

Were improvisation (such as we are led to believe is practical for picture playing) a talent that could be acquired by either practice or study of any known course, why, then, does not the picture music improve, for it is a known fact that the picture as well as the theatre has shown great improvement in the last few years, while with the exception of a few exhibitors who insist upon certain known musical settings the music in the picture theatre lies dormant and to-day is the theatre's greatest drawback. After we have thoughtfully and truthfully discussed this among ourselves we must of necessity admit that in music, as in any other vocation in life, it is impossible to get something from nothing, consequently to improve the picture music it is essential that we locate the something, which is no less than a musical "repertoire."

It is not a requirement of the picture show that you use numbers more difficult than Grade 3, higher graded numbers being discretional with the player; but care should be taken so that the numbers selected for your repertoire are suitable for the portrayal of certain series of scenes and picture action, and when the time arrives that the picture players, through the medium of trade journals, inform their fellow-players that certain numbers published by ———— have been tried and found good to accompany love scenes or hurried action in court intrigue dramas, etc., then we will see picture music improve.

By observing the following you will find some assistance in the selecting of a suitable repertoire:

In marches or two-steps you will find five distinct temperaments: the 4/4 grand march or processional, which is also good for scenes in court or ancient dramas during which there are heavy entrances of numerous male characters as well as in processionals. The military march, used for parades and in military dramas at all times when soldiers or officers are collectively on the screen, not in battle. The good military march is known by its marked and accentuated tempo and is always in 2/4 or 4/4 cut time. The 6/8 march is excellent for scenes in which male characters predominate, and leading up to heavy dramatic action, and also is an excellent closing for a picture with a very happy (not sentimental) ending after a series of pathetic or sentimental scenes. The 2/4 or cut time marches for hurried effects can easily be located. They must be of simple technique and allow for hurrying; you will find many can be played in galop tempo when necessary. Among the 2/4 you will find many that open in minor keys; these are specially good for hurried effects. The Intermezzo two-step, being of light temperament, can be well used for descriptive scenes in all pictures containing little action regardless of characters participating, while the other march numbers are more effective when accompanying scenes in which male character interest predominates.

The march number is very essential in the creating of a temperamental variety of music for a picture, it being usually the pivot to which and from which you find variety of tempos possible, for after all it is more essential to change your tempos in creating variety during 18 or 20 minutes the picture runs than changing the keys. In placing your march tempos to follow male character predominance you will find all pictures to suggest other movements and tempos. With the exception of the first mentioned no marches are good for dramas of ancient classics or court intrigue, they usually being of more advanced thought and should receive a higher classed musical setting.

Characteristic numbers of above temperament should only be used when picture setting is of country requiring such characteristics.

(To be continued)

MUSICAL PLOTS

By Ernest Luz.

A few rules governing their use.

The cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick seque should be made unless otherwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you both a prompt and direct cue. You are safe in making seque as soon as you are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to the demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to right of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with the cues. Studio projection would allow for material improvement in set-ups. We are always ready to hear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

THE SUBSTITUTE HEIRESS

Lubin. Released Nov. 5.

Set-Up.

1. Intermezzo 2/4.
2. Waltz.
3. Caprice.
4. Wedding March.
5. 6/8 March or Two-step.
6. Waltz. (Sentimental)

Cues.

Play 1 until leader "Arthur Johnson arrives."
Play 2 until maid drops head on table in heiress's boudoir. (Tone)
Play 3 until leader "To make his misery complete Johnson attends the wedding."
Play 4 until leader "Surely you remember Mr. Johnson."
Play 5 until Johnson embraces maid.
Play 6 until end.

THE DYNAMITERS

Selig. Released Nov. 5

Set-Up.

1. Waltz.
2. March 6/8.
3. Dramatic Hurry. (Struggle)
4. Waltz.
5. Dramatic Agitato.
6. Caprice.
7. Heavy octave unison bass roll. (Explosion)
8. Dramatic Agitato.
9. March 2/4. (Hurried)
10. Dramatic Agitato.
11. March 6/8. (Lively)
12. Galop.
13. Mysterioso.
14. Waltz.

Cues.

Play 1 until team on exterior girl's home.
Play 2 until one surveyor lays dynamite on ground.
Play 3 until end of struggle.
Play 4 until girl enters room where man packing suit-case.
Play 5 until lover enters same room.
Play 6 until rival fires shotgun through window.
Play 7 until after explosion.
Play 8 until men on dropping behind rocks.
Play 9 until foreman of men with lover on cabin door.
Play 10 until cowboys on horseback on.
Play 11 until cowboys mount horses and off screen.
Play 12 until Dynamiter and two men seated in woods.
Play 13 until one scene.
Play 14 until end.

QUEEN FOR A DAY

Edison. Released Nov. 6.

Set-Up.

1. Intermezzo.
2. Waltz.
3. Zulu or African Characteristic.
4. Waltz. (Short)
5. Same as 3.
6. Fast 2/4 African Characteristic or other lively 2/4. (Hurried)
7. Waltz.

Cues.

Play 1 until leader "At their destination."
Play 2 until leader "Missionary loses his way."
Play 3 until leader "Dick is alarmed at the non-arrival," etc.
Play 4 until leader "The new Queen."
Play 5 until the missionary and party escape.
Play 6 until Zulus retreat after unsuccessful attack on house.
Play 7 until end.

BROKEN HEARTS
Pathe. Release Nov. 6.
Set-Up.

1. Two-Step.
2. Waltz. (Descriptive)
3. Caprice.
4. March 6/8. (Lively)
5. Polka movement. (Slow)
6. Sentimental.
7. Agitato. (Light)
8. Waltz. (Slow-Legato)

Cues.

Play 1 until miners on screen with asses.
Play 2 until stage coach coming down road.
Play 3 until half-breed rushes off after heing unahle to find Jim's wife.
Play 4 until train has passed.
Play 5 until Jim Brooks sees wife's note on door.
Play 6 until wife exits with hat and dress and Indian leaves room.
Play 7 until Indian man servant on after Jim tries suicide.
Play 8 until end. (Tone)

A STRANGE CASE
Imp. Release Nov. 4.
Set-Up.

1. Caprice.
2. Waltz. (Sentimental)
3. Reverie or Tone Poem.
4. Waltz. (Slow-Legato)
5. Caprice.
6. Pathetic.

Cues.

Play 1 until end of Police Station scene.
Play 2 until leader "Tired and homeless Mary seeks shelter."
Play 3 until one scene.
Play 4 until John is exterior after taking necklace from dresser.
Play 5 until detectives and John exit after arrest.
Play 6 until end.

A TRAMP'S STRATEGY
Champion. Release Nov. 4.
Set-Up.

1. Waltz.
2. 6/8 March.
3. Caprice.
4. March 2/4. (Hurried)
5. Waltz.
6. 6/8 March.

Cues.

Play 1 until girl off screen after letter flashed.
Play 2 until salesman strikes Sam.
Play 3 until farmer rushes off after seeing salesman bound.
Play 4 until farmer and constables on in room where salesman is hound.
Play 5 until minister and farmer walk from lawn to house.
Play 6 until end. (6/8 March)

UNITED WE STAND
Nestor. Release Nov. 4.
Set-Up.

1. March containing National Air.
2. Dixie.
3. Waltz.
4. Military March. (Parade)
5. Dirge.
6. Waltz.
7. Dirge.
8. Waltz.
9. March. National Air Medley. (Blue and Gray app.)

Cues.

Play 1 until leader "Confederate hearing a contingent will march," etc.
Play 2 until leader "When Greek meets Greek."
Play 3 until two fathers and children seated in box of reviewing stand.
Play 4 until vision after father of girl in hotel room.
Play 5 until end of vision.
Play 6 until vision after father of boy in hotel room.
Play 7 until end of vision.
Play 8 until leader "You're the man saved my life," etc.
Play 9 until end.

LA TOSCA
Universal Feature No. 1.
Set-Up.

1. Concert Waltz.
2. 4/4 Roman March. (Light)
3. Gavotte.
4. Mysterioso Dram.
5. Allegretto 2/4 or 4/4. (Hurried)
6. Descriptive number. (Moment Musical or light Chaminade number)
7. Concert Waltz.
8. 4/4 Roman March. (Light)

Cues.

Play 1 until leader "Court entrance to Argentina Theatre," etc.
Play 2 until La Tosca on screen at court entrance to theatre. (Tone at hoy action)
Play 3 until Scorfia demands that citizens remove hats in honor of new bust.
Play 4 until leader "Angelletto adhering to a lost cause," etc.
Play 5 until Angelletto arrested.
Play 6 until Angelletto escapes off screen with mortar hox.
Play 7 until Angelletto hid under cloth at posing table in Mario's room.
Play 8 until end.

LA TOSCA No. 2
Set-Up.

1. 4/4 Allegretto. (Le Secret, by Gautier)
2. Pathetic. (Heavy Minor)
3. Mysterioso.
4. Pathetic. (Light)
5. Mysterioso.
6. Plaintive or Dirge.
7. Miserere or similar.
8. Mysterioso. (Light)
9. Plaintive. (One with an Agitato or meno mosso movement)

Cues.

Play 1 until one scene setting "Failing to find Angelletto," etc.
Play 2 until Mario unbound.
Play 3 until end of scene.
Play 4 until leader "Come, my fair lady, remember your bargain."
Play 5 until La Tosca takes paper from hand of dead hody.
Play 6 until leader "La Tosca believing Scarfia's orders," etc.
Play 7 until soldiers level guns.
Play 8 until Mario falls after shot.
Play 9 until end. (Tone to action)

NOTES OF WEEK
According to the Los Angeles, Cal., Examiner

Fifteen thousand miles of motion picture films were exported from the United States in the last fiscal year, and nearly 3,000 miles were imported.

The exact length of the motion picture films exported in the year ending June 30, 1912, according to the Division of Statistics of this Bureau, was 80,025,302 feet, valued at $6,815,060; the exact length of the motion picture films imported was 14,274,768 feet of "positives" valued at $825,083, exclusive of other films and plates valued at $179,130, of which the quantity is not stated.

A comparison of the exports in 1912 with those of preceding years is impracticable, since 1912 was the first fiscal year in which the quantity of motion picture films exported (measured in feet) was recorded in the statistical returns to the Department of Commerce and Lahor. The fact, however, that photographic goods, of which motion picture films form apparently about 75 per cent of the total, amounted to nearly $10,000,000 value in the exports of 1912, against a little over $7,000,000 in 1911, and $4,750,000 in 1910, suggests a very rapid growth in the exportation of motion picture films. On the import side the growth is much less strongly marked, the figures heing for "positives" 14,250,000 feet in 1912, against 11,750,000 in 1911.

A large proportion of the motion picture films now used in the various parts of the world are manufactured in the United States. About two-thirds of those exported go in the "unexposed" form, ready for use in taking pictures in those parts of the world to which sent. The other one-third is in the completed state, having been utilized in the United States in making finished motion picture films ready for use in placing illustrations upon the screen. Of the importations, practically all are "exposed" films, views taken in other parts of the world for use in the United States.

* * * *

The high schools of Greater Boston are to be used throughout the winter for the instruction of the old as well as the young. After the close of the daily session the warm schoolrooms are not to be idle, for under the direction of Dr. Franklin B. Dyer, the new superintendent of schools, instructive entertainments are to be provided in the long winter evenings. Moving pictures will be used as the medium of instruction. Well selected films, portraying the events that are making current history as well as lighter subjects, have been selected.

Lectures will he given on the following subjects: General works, philosophy, sociology, philology, natural science, useful arts, fine arts, literature and history.

Domestic economy will fill an important place in the curriculum of popular instruction. Pictures will be shown illustrating every phase of domestic science. The best obtainahle authorities on the science of home building and home improvement will lecture in the high schools of the four centres, Roxbury, East Boston, South Boston and Charlestown.

KLEINE'S RELEASES WEEK ENDING NOV. 16TH

"On the Firing Line," for Tuesday, depicts an exciting military story interwoven among actual scenes of the Italian-Turkish War. The puhlic never tires of these war films, and will especially appreciate the opportunity of witnessing genuine action. The plot of the drama is simple and is a charming contrast to the scenes of the conflict.

The Wednesday Eclipse release, "Reviewing French Troops by Airship," shows remarkahle views of French army maneuvers and glimpses of the city of Paris taken from a dirigihle. The photography is above criticism, and every detail of the dwellings in the city is wonderfully hrought out. The reel is completed by two interesting topical subjects.

The Saturday Cines release, entitled "The Old Actor's Vision," is an extremely artistic piece of work. It describes the experiences of an old actor who has fallen into distress and when kind friends make him comfortahle he slowly sinks into a reverie and has vision after vision of his former triumphs upon the stage. The dreams are beautifully executed by douhle exposure and the whole picture play is worthy of the highest praise.

The reel is completed by a travelogue entitled "Life and Industries in Aden Campo," which spreads before us places of interest in and about the town and several delightful views of the picturesque bay.

The Paris Theatre on Curtis street near Eighteenth, Denver, Col., is perhaps the finest moving picture house in America, and was opened to the public on October 5th.

The new theatre embodies the most modern conceptions in ideal construction. Costing $300,000, it has innovations which New York and European cities have incorporated only in the last few months. It is absolutely fireproof, is spacious and has a system of ventilation which is declared to be the most perfect ever devised.

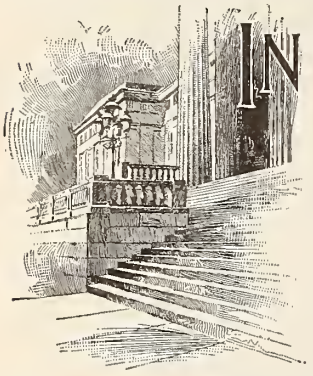
An individual screen ventilator heneath every other seat of the 2,300 in the theatre permits the introduction of a continual change of air. A suction pump in the ceiling is kept continually going to draw air from the ground floor.

No less than 6,000 incandescent lights illuminate the Paris Theatre.

On Thursday evening, October 31st, Mr. Charles Urban produced at the Scala Theatre, London, his latest and greatest achievement in "Kinemacolor"--a pictorial record of the most colossal engineering feat in the history of the civilized world, the construction of that wonderful new waterway from the Occident to the Orient, the Panama Canal. Since the American engineers in May, 1904, entered into possession of the canal zone, once a veritable pest-hole, no less than thirty thousand workers have been continuously employed in a hazardous enterprise against which nature herself has fought and has exacted a death-toll of no less than 240 per thousand per year. Graphically and forcefully the films lay bare this wonder of wonders—showing the mighty steam shovels, each of which scoops three tons of stone from the giant ditch at every assault, the drilling, dynamiting and dredging of the cut, the hydraulic attacks hy which mountain-sides are swept away, the gigantic stone crushers, cement mixers, and a multiplicity of novel machinery which man's ingenuity has brought into being for this titanic undertaking. It is the happy helief of the Panama people that they are now the centre of all things, and no intelligent visitor to the Scala can fail to understand why the inhabitants of the Isthmus who have looked on and marvelled at this linking of the Atlantic and Pacific as it has proceeded day by day for the past eight years, can wonder that they hold this opinion; the whole thing is simply stupendous.

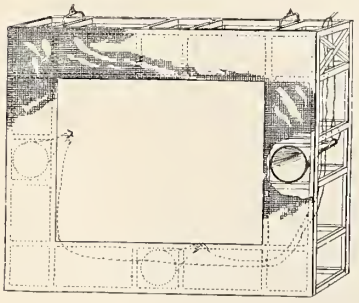
INNOVATIVE

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City



IN the Patent Office there is noticeable improvement in the work done by the Examining Corps—the increased efficiency of this body of highly trained men being undoubtedly due to the material increase of salaries granted by Congress in 1909. Even under the present adverse conditions, all things considered, there is nowhere in the Government service a more competent, intelligent or efficient class of employees than can be found in the Patent Office. Owing to the rigid examination necessary to pass in order to enter the examining corps it is made up almost exclusively of men who have graduated from various technical schools and universities, and they nearly all have a knowledge of the law. Although the increase of salaries checked the number of resignations of competent men, it has not entirely stopped the evil, and further and adequate compensation should be forthcoming in the interest of inventors and patentees, who are the principal sufferers from incompetence.

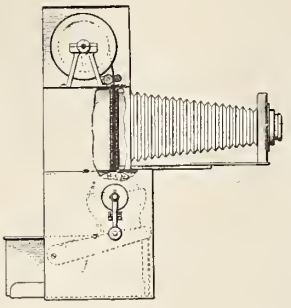
Registration has been granted the Lubin Manufacturing Company, of Philadelphia, Pa., for this trade mark, used July 1, 1909. No claim is made to the exclusive use of the word "Lubin."



Patent No. 1,040,109, to Edward H. Amet, of Redono Beach, Cal., for theatrical appliance. This invention is applicable for use in conjunction with motion pictures, stereopticon views, marionette performances, etc., and its object is to provide means whereby vocal or other sounds supposed to emanate from or accompany motion picture characters, or subjects, may be reproduced with localized effect. The device comprises a drop frame of sufficient depth to carry concealed horns arranged around and adjacent to the visual exhibiting space,—said horns being connected with sound reproducers. Thus each horn may be provided with a telephone receiver actuated by a talking machine through the medium of flexible electrical connections which admit of the raising and lowering of the drop. Of course the synchronism between sound and exhibition is essential to success of a device of this character. The patent claims broadly a theatrical drop provided with a central exhibiting space, and sound reproducers around such space.

The Government of the District of Columbia being vested in Congress, and therefore erethic, may account for the fact that its learned District Attorney recently announced that the sport of smashing straw hats out of season would have to be curtailed for the reason that "If the idea of smashing a man's hat because he chooses to ignore fashion's edict were carried out a man who chose to wear low shoes might have his legs broken."

And reasoning by analogy the "Green Bag" makes the presumption that any old lady who showed herself too decided about matters of costume might be in danger of having her will broken.



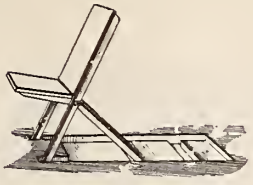
Patent No. 1,040,976, issued to Martin L. Rice, of San Francisco, assignee of Gustave H. Coqeuhniot, of Los Angeles, Cal., relates to duplicating apparatus, and particularly to a photographic machine for making true copies of papers, pictures and the like, directly on paper. One object is to provide apparatus in which the paper is exposed, developed and fixed, in consecutive operations, without necessitating manual handling of the paper. Another object is the provision of means whereby the paper after development is automatically removed from the developing cylinder and delivered face down in the fixing bath. With these and other objects in view, the patent claims the combination with a photographic casing having a roll of sensitized paper in the upper part thereof, of a plurality of plates to guide said paper, a developing cylinder journaled in the bottom of said casing, and provided with a longitudinal groove, a bar in said groove provided with lugs to engage the end of said paper and clamp it in said cylinder, means to operate said clamping means, a fixing tray in said casing, means to remove the paper from said cylinder and deliver it to said fixing tray, a disk to control said removing means, means to control said disk, and means movable in one direction to operate said clamping means and hold said removing means inoperative, and in the opposite direction to release said clamping means, and actuate said removing means.

In Berlin the food inspectors use the moving picture camera in the slaughter houses. Motion pictures are taken of the meat to be examined and then projected on a screen. Moving microorganisms appear on the projected image if the meat is unsanitary. Thus, the art is used to protect as well as to instruct and amuse.

Thomas A. Edison, Incorporated, of West Orange, N. J., has applied for registration of "Home" as a trade-mark for motion picture apparatus and motion picture films, claiming use since January, 1912. We note in this connection that Edison's latest production is a kinetoscope designed especially for the home, with films each carrying three series of pictures; and that Siegmund Lubin has devised a modification of the stereoscope for a like purpose.

Speaking of Edison recalls the fact that he originally had so little confidence in, or conception of, the future of motion pictures, that his failure to take out foreign patents on earlier inventions in that line has involved a loss of many millions of dollars.

There is sound good sense, however, in what "The Old Man," as his army of employees call him, says about patent infringement and the remedy therefor. In a recent interview Edison remarked emphatically, "At present the burden of proof rests on the patentee. Make it rest on the infringer and the problem is solved. In other words, instead of making me prove that my patent has been infringed, make the other fellow prove that my patent has not been infringed. It is simpler, would avoid the endless lawsuits and the burden of proof would lie where it belongs. If the other fellow's patent is worth anything he would be spending his money to some purpose. If it is an infringement, the real inventor should not have to pay good money to prove it. This, moreover, would protect the penniless inventor from having his patents stolen. At present he cannot help himself unless he has the money to put up for legal costs."



Patent No. 1,041,108, issued to William J. Leonard and Fred J. Leonard, of Chester, Neb., is for a disappearable non-obstructive theatre chair which may be folded to a level with the floor in case of fire or other emergency, the object being to render chairs of this class more simple, durable and commercially desirable. The accompanying sketch is a perspective view representing the chair in position for use. The inventors claim the combination with the floor having a rectangular recess therein, the bottom of which is provided adjacent the side walls with longitudinal channels, and transverse channels connecting the longitudinal channels, of a chair comprising a pair of straight standards, a pair of angular standards, a rung pivotally connecting an angular standard to each of the straight standards, a back rigidly fastened to the straight standards, a seat hinged to said back and a rung connecting the rear ends of the angular standards, the forward ends of the straight standards being pivotally connected within said longitudinal channels adjacent their front ends, the last mentioned rung being adapted to engage the rear wall of the forward transverse channel to hold the chair in an upright position, the chair being adapted by spreading the legs, to fold within the recesses to bring the back and seat in the same horizontal plane, and on a level with the floor, the chair standards and rungs being received by the longitudinal and transverse channels respectively.

Argument was made last week before the District Court of Appeals, at Washington, D. C., on the question of the validity of the patents held by the Motion Picture Patents Co., of New York, at the hearing of the appeal taken by the Chicago Film Co., from the decision of the Supreme Court of the District of Columbia, sustaining the rights of the New York concern.

THE clergy of London are very much exercised over the $100,000 production of motion picture representations of incidents in the life of Christ. A great many of the three thousand ministers to whom the film was recently exhibited were impressed with the realism and the beauty of the portrayal of the wonderful subject, but, nevertheless, the Cockney newspapers have been flooded with opinions for and against what is variously characterized as a sacrilege and as something very devotional and rare. The film runs two days, and is to be a great Christmas attraction. Over forty actors and actresses remained in Palestine and Egypt four months engaged in depicting the scenes on original ground.

An English legal luminary tells of a judge so cynical that when counsel established the fact that at the time the crime was committed a maid was combing the prisoner's hair, held that an alibi was only proven for the hair,—not for the prisoner herself.

The Universal Film Manufacturing Company of New York, N. Y., have applied for the registration of BISON as a trade mark for moving picture negative and positive films, claiming use since May 21, 1909; also for the representation of a bison in connection with "101" Bison, Bison "101" for the same purpose, used since February 23, 1912.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

Kinemacolor

Under the command of the Director-in-Chief of the Kinemacolor Production Company, Mr. David A. Miles, the special train engaged for the acting forces on their trip to winter quarters pulled out of the station in Jersey City three weeks ago, and already from the West have come encouraging reports of the work being done by the three large dramatic companies. When the train left New York three sleepers were filled by the company of fifty, which has been reinforced by many prominent actors and actresses who joined the company at various points en route. The train was sent over a schedule that allowed a rest of a day for the entire company at Williams, Arizona, two sections proceeding the following morning to the new Kinemacolor Studio at Hollywood, Los Angeles, California.

From the accepted scenarios which have been accumulating for several months Mr. Miles had picked several to be acted amid the gorgeous grandeur of that Western Wonderland—The Grand Canyon of the Colorado River. The towering heights and the majestic passes, the deep ravines and rainbow-tinted cliffs, formed a background that will make this series unique in motion film production. Of course, the ordinary black-and-white camera would not be able to reproduce the beautiful variations of tint which make the Canyon a mecca for travelers all over the world, but in Kinemacolor every scenic splendor will be perpetuated, and this background to the thrilling dramas arranged will certainly prove a distinct and pleasing novelty to patrons of the fortunate houses which have been able to secure the newly instituted and highly successful Kinemacolor film service. One of the film plays was staged at a place called Turtle's Head, to reach which it was necessary to ride eighteen miles on burro-back along a trail which descended 3,000 feet during the first mile and then zig-zagged back and forth, so that the only picture made that day was one of the sun slowly setting in the West, just as the party reached their camping place.

The pack mules carry tents, which were used by the women of the party, the men preferring an experience in open-air camping. Though they took what they considered plenty of blankets, it was found shortly after nightfall that not a tenth part of the necessary preparations against cold had been made, so it was a very thankful party that greeted the morn. In order to get many of the pictures in the proper way, it was necessary for the camera man to scale cliffs or be lowered down great precipices with ropes. The burro could cling to the very outer edge of the trail with perfect safety, but to those not experienced in such traveling the Canyon held a thrill for every minute of the day. It was necessary to make a start for camp each day at 3 o'clock in order to get out of the awful chasm before dark. Being lost there was a horror no one wanted to contemplate.

It was a tired and peculiar looking lot of men and women who might have been seen a couple of days ago as they hobbled to the station and boarded the train which was to take them to the winter quarters with the rest of the company in California, but they all voted that the work was worth the pains, for in these Kinemacolor releases something remarkable will be given to the public, gladdening the hearts of the worshippers of the Grand Canyon and filling others with the desire to visit this wonderful region.

KINEMACOLOR EXHIBITION OF WEDNESDAY, NOVEMBER 6

The exhibition given for the benefit of the press on Wednesday of this week was exceptionally interesting. A two-reel drama enacted by English players displayed the adaptation of Kinemacolor to the drama. The title of this picture play is "The Mighty Dollar." Other interesting subjects exhibited were "Canadian National Exhibition at Toronto," "Moths of Asia Minor," "Freshwater Aquarium," "Flower Battle at Nice" and "Strange Mounts."

It will be noticed that in addition to the drama industrial, educational, travel and topical subjects have been covered by Kinemacolor.

BERT ENNIS WITH N. Y. MOTION PICTURE CO.

It has been announced that Bert Ennis, formerly connected with the Vitagraph Company, has been appointed manager of the publicity department of the New York Motion Picture Company.

Manufacturers' Synopses of Films

GAUMONT

THE PRICE OF PARADISE (Nov. 14).—Evelyn and Raymond are exuberantly happy in their reciprocal love in spite of Evelyn's mother's strong objections to her entertaining the thoughts of marriage with a poor man. The mother has ambitions to see her daughter wedded to a husband of wealth. When Mr. Varnier visits the inn conducted by her mother and shows a strong partiality for Evelyn, the designing parent coerces Evelyn into becoming Mrs. Varnier. Raymond, of course, has his heart sadly rent, and as the automobile wheels away carrying the bride and the bridegroom-elect and the covetous mother, Raymond attempts to stop them, but he is pushed aside.

The bride takes little satisfaction in her palatial surroundings. She is ever dreaming of her loved and lost sweetheart. A spray of iris given to her adds to her dejection by reminding her of the happy past when the lovers gathered them on the sunlit river.

Mr. Varnier is a man of many travels. In the course of one of these journeys he is killed. At the reading of his will it is learned that though he bequeaths all his property to his wife, she will forfeit it if she marries again. It is a hard alternative, but out of the mental struggle comes the resolution to forego all of the luxuries and brave her mother's anger and return to her lover of yesterday. Putting on the rude clothes which she wore the day she left her home to become Mrs. Varnier, she flees from the mansion. By the river she finds the dejected Raymond still mourning the cupidity that had lost him his adored.

Happiness ever after.

THE BROKEN IDOL (Nov. 19).—Mera, her mother and her fiance go behind the scenes at the opera to get a "close up" look at Strombolini, the great tenor. Mera had been somewhat affected by the golden notes of the singer and had felt that life with a man of this temperament would be one long, sweet song. As he sits amid the admiring throng she feels that he is the ideal of her girlish dreams. Strombolini, unhappily, is a much loved man and receives so many letters from adorers that he needs three secretaries to tear them up. How to awaken his love is the problem. She is so much engrossed in the throes of this passion that she flouts her fiance, much to the pained bewilderment of that worthy young gentleman. She finally writes a letter to the singer, which she follows by many more. The tenor, his curiosity aroused by the letters, none of which he had answered, finally agrees to meet her. She arrives at the trysting place greatly excited, her heart beating a rataplan of passion, and waits for her hero. The hero arrives but without a mustache and his 14th century costume and the halo of his high C flat. She does not recognize him. He admits that he is the beautiful tenor, charming prince, the ideal mentioned in her caloric notes, but it is very difficult for her to believe that he can be the great Strombolini. Thereupon, after leaving him, she becomes very melancholy, comes down to a diet of dill pickles and olives and other lovesick feminities, and but for the fact of a good constitution would have wasted away to a shadow. She is still under the hallucination when she receives a picture which shows the tenor in the most unromantic light and which gives six sturdy and very healthy reasons why she cannot marry him, a wife and five children. Whereupon the illusion breaks with a loud report. The fiance opportunely comes on the scene. Business of smiles, kisses and embraces.

EDISON

A THRILLING RESCUE BY "UNCLE MUN" (Nov. 13).—Again we offer an Uncle Mun story with the author, Mr. Fred Nankivel, in the title rôle. Those who laughed at "Uncle Mun and the Minister" will scream this time at the marvelous and impossible stunts he performs. The story opens with Mr. Nankivel's studio in the country. We find him busy drawing a series of sketches. These become animated and go through a performance which mystifies one and provokes irresistible laughter at the same time. While thus engaged he receives a note from the Golf Club urging him to disguise himself as Uncle Mun and play a game of golf with a would-be champion.

He soon arrives at the club house as Uncle Mun, accompanied by Dot, his mascot, and after the usual preliminaries the game begins. Those who play golf as well as those who do not will become interested and laugh to their heart's content at Uncle Mun's impossible shots. While the game is at its height the caddie discovers a house on fire in the village. Uncle Mun, an enthusiastic member of the Volunteer Fire Department, stops the play abruptly and answers to the call of duty. To give the alarm he drives one golf ball after another in rapid succession toward the bell tower, a mile away, striking the bell with the accuracy of a rifle shot. The ringing bell quickly brings out the volunteers. Uncle Mun joins them and they rush to the burning building. There, to their horror, a small child is seen struggling amid flame and smoke in an upper window. For a moment rescue seems impossible, but Uncle Mun, always equal to any occasion, bounds from a bedspring to the upper story and, clasping the child in his arms, he leaps from the burning window to the ground, right side up, with the agility of a cat, and smilingly turns the rescued tot over to its panic-stricken mother.

In spite of the intense excitement Uncle Mun is applauded for his most wonderful and heroic act. The fire is soon subdued and, as usual, the hose bursts and the crowd is drenched.

THE OLD REPORTER (Nov. 15).—Modern business methods seem to prove the necessity of installing young blood into veins of old concerns in order to successfully compete with rival firms, but when this viewpoint is extended to the newspaper game, it is often a failure. However keen and ambitious a young reporter may be, the old fellows, seasoned by years of experience and full of resource, are generally depended upon to "bring home the big story."

The new proprietor of the "Star" discharges two old reporters. Joe Norris, who has worked for the paper thirty years, is one of them. His farewell to his old desk and its fixtures is pathetic but he must make way for a younger man. Even his friend, the city editor, is unable to save his place.

After a week's search Joe lands a place on another paper, but only as a space writer, and with very uncertain pay. He is indifferently told to go and bring in what news he can of the theft of a famous painting from the art gallery.

Arriving there he meets several detectives and newspaper men whom he knows, all bent upon the same mission as himself.

Kean, a detective with whom he has exchanged courtesies for years, tells him there is absolutely no clew. As he makes a few notes his pencil breaks and he borrows a knife of an attendant of the gallery, who is passing. A bit of gilt on the blade of the knife attracts his attention. The frame from which the painting was cut is a gold one; the attendant knew its enormous value. He borrows a small magnifying glass from his friend, the detective, and makes comparisons. The clew is a strong one and he gets his friend's promise to give him two hours' grace to scoop the story should he land the thief.

They watch the suspected man and trail him to a saloon where he meets two art dealers. The detective interests the bartender while Joe watches the trio over the partition of the back room. The painting is brought from underneath the attendant's vest, where it had been wrapped around his body. There is a sensational arrest of the three and Joe rushes off to write his story.

A habit of thirty years is not easily broken and in his enthusiasm over getting the story Joe unconsciously goes to the "Star" office and to his old desk. When the city editor sees him and looks over his shoulder at the scoop, he promises Joe to see that the boss takes him back, for he has done what none of the new regime could accomplish.

CRYSTAL

THE CHORUS GIRL (Nov. 17).—Jack Gray borrows $50 from his friend, the doctor. He gives the doctor his I. O. U. On the reverse side of the card is a message to Jack, from some chorus girl, asking him to meet her at the Chorus Girls' ball. The doctor's wife, while sewing a button on the doctor's coat, finds the card and thinks it is meant for her husband. She determines to disguise herself as a chorus girl and meet her husband herself. This she does, but on her way to the ball her auto runs into a post and she is rendered unconscious. Jack sees the accident and he carries her into his house. She revives and he induces her to take a few drinks. Meanwhile Jack telephones his friend, the doctor, to call at once, believing her seriously injured. When the doctor calls he finds his supposed patient doing a bear dance with Jack. He recognizes his wife in the chorus girl and proceeds to give Jack a very artistic beating. His wife, having gone home, awaits his return, showing him the card as the reason for her actions. He shows her the reverse side of the card with Jack's I. O. U., and serious complications are thus averted.

A very laughable comedy, with Miss Pearl White as the chorus girl in one of her best rôles.

On the same reel:

HER OLD LOVE.—Irene, before being married, was in love with one of Uncle Sam's sailor boys. A few years later he returns, honorably discharged. He sees Irene on the street and follows her to her home. Thinking to surprise her, he enters the house and makes his presence known by kissing and hugging Irene. Just at this moment Irene's mother-in-law enters and sees this lavish display of affection. She runs out to tell hubby. Irene explains to her old lover that she is married and bids him be on his way. Hubby returns and Jack hides in mother-in-law's trunk. She sees him and determines to lock him in. She looks for her keys and Jack gets out. Hubby, still hunting Jack with a gun, comes upon the open trunk. His mother, thinking him Jack, throws him in and locks the trunk. She sits on the trunk to keep him safe and hubby shoots through the top of the trunk, the bullet lodging in her hand. Meanwhile, Jack escapes through the window, and hubby, being let out of the trunk, nearly suffocated, upbraids his mother for falsely accusing his faithful wife.

A clever farce, original in theme, and very cleverly interpreted.

VITAGRAPH

LORD BROWNING AND CINDERELLA (Nov. 13).—Everything is in anticipation at the home of the Widow Gibson. Her two daughters are anxious to make an impression on Lord Browning, who is expected to arrive at almost any moment. Her step-daughter, Cinderella, a beautiful young girl, is carefully kept in the background. While they are waiting, a storm arises and Lord Browning, who is on his way in his auto, is overtaken. The downpour is so intense he seeks shelter in a fisherman's hut, and learns of the Gibson family from the old fisherman. Mrs. Gibson and her two daughters and step-daughter are caught in the same storm and also take refuge in the fisherman's hut. Lord Browning, seeing them approaching, disguises himself in fisherman's clothes. The mother and her daughters enter very haughtily and, not recognizing him, are very patronizing and seem to be contaminated. Not so with Cinderella. She is a friend of the old fisherman, treats him very kindly and enters into conversation with Lord Browning, very much to the disgust of her step-sisters and mother. The next day, Browning, dressed as the fisherman, comes to Mrs. Gibson's to sell fish. He is summarily and harshly dismissed and told to go to the basement door. Cinderella kindly directs him there.

Lord Browning has made up his mind to reveal himself. He returns to the fisherman's home, changes his clothing, and in his machine visits the Gibsons, previously announcing his

Who Wins?

The man who spends his time "putting over" a "smart trick" on a competitor or the wise fellow who persistently and doggedly sticks to the business of making

Films of Excellence

YOU HAVE WATCHED the even and unabated progress of The Film Supply Co. since its beginning ard have marvelled with others at the absence of discord and dissension.

Here's the Reason

THANHOUSER	GAUMONT	AMERICAN
MAJESTIC	RELIANCE	SOLAX
GREAT NORTHERN	LUX	COMET

ITALA starts Nov. 25

WITH FREQUENT BIG FEATURES ADDED aggregate in their weekly output over

21 GREAT REELS distributed through **30** RENTAL OFFICES

Write for name of nearest agent

FILM SUPPLY CO. OF AMERICA

FILM SUPPLY CO. of AMERICA

133-137 WEST 44th STREET NEW YORK

coming. They receive him very graciously, and when he asks for Cinderella they reluctantly call her and superciliously introduce her. Lord Browning calls frequently after that and soon announces his engagement to Cinderella. Their first thought and pleasure after announcing their engagement is to hurry to their old friend, the fisherman, to tell him the good news, which he joyfully receives and approves with his hlessing.

BILLY'S PIPE DREAM (Nov. 14).—William Winfield, familiarly known in Wall Street as Billy, comes into a considerable fortune. His friends, knowing him to he silly, wonder what he will do with it. He is congratulated hy his husiness acquaintances and opens wine. He receives a letter from an old college chum, Boh Baxter, telling him he has gone into the theatrical husiness and has a fine comic opera company which only needs a little hacking. He calls on Billy and shows him portraits of the footlight favorites, and Billy hites. He consents to finance the scheme.

He is still more delighted on meeting Ruhy and Pert, two of the company, who call him "Angel" Billy. He hecomes enamored of Ruhy and showers her with flowers and presents. The company leaves for the South. Billy is to follow them shortly. He receives the most flattering press notices from Baxter, who also calls for more money. After reading the press notices he is satisfied, and the missives continue to come in. One day, after receiving a hatch, he falls asleep and dreams that he is a theatrical millionaire, the owner of winning race horses, a house on Riverside Drive, where he entertains lavishly, and the hushand of Ruhy. His servant enters, wakes him up and hands him a telegram announcing that the company is "hust" and stranded; he must foot the hills and hring them home. He sits staring at the message, a sadder and a wiser man.

ECLIPSE—George Kleine

REVIEWING FRENCH TROOPS BY AIRSHIP (Nov. 13).—"All ahoard!" The ropes are released, and the great dirigihle arises skyward. With her propellers revolving rapidly the huge craft soars over the heautiful parade ground where the army is maneuvering. After witnessing many interesting military scenes, we are taken over the city of Paris, which is spread hefore us in a series of panoramic views in which a splendid idea of the city is ohtained, for the photography in the film is marvelously clear.

On the same reel:

SPECIMENS OF LIZARDS AND FROGS.—An interesting as well as instructive nature study, showing wall lizards, young alligators, queer creatures called geckos and monitors, and many specimens of frogs.

On the same reel:

THE TOWN OF COGNAC, FRANCE, AND ITS BRANDY INDUSTRY.—After viewing many picturesque scenes of this town on the River Charente, we are taken through a large hrandy distillery, in which every step in the process of manufacturing the famous cognac is clearly shown.

CINES—George Kleine

THE OLD ACTOR'S VISION (Nov. 16).—Ragged and forlorn, old Anthony trudges wearily on his way along the dusty road until his strength fails and he falls down in a heap, utterly exhausted.

Soon a motor car halts hy the hapless figure and kind hands assist him into the car, in which he is carried to the nearest poorhouse, where he is fed and made comfortahle. After his hodily wants have heen satisfied, he slowly forgets the present and sinks into a deep reverie; vision after vision of his former splendor and affluence appear hefore his eyes.

Scenes of the days when he was making a great reputation for himself upon the stage; of the happy hours of his youth and of the great feasts at which his name was toasted with rich wines, follow one another in delightful succession.

He smiles in contemplation, hut suddenly in the midst of his reverie he awakes and is again hrought into the realization of his present misery. His very soul is galled hy the degradation of it all. In desperation he places his pack upon his hack and leaves the despised refuge of the poor to wander off into the great unknown.

On the same reel:

LIFE AND INDUSTRIES IN ADEN CAMPO (NORTH AFRICA).—A fascinating travelogue, spreading hefore us many places of interest in and ahout the town of Aden Campo. We are shown the Square, the Marahut Shrine, the monument to Queen Victoria, many queer types of Arahs, Indians and Negroes, and several delightful views of the town and the picturesque hay.

LUBIN

THE COUNTRY SCHOOL TEACHER (Nov. 14).—In a Western village lives Molly Mason—a girl who has never known restraint and, ahove all, has never known kindness and love. Her hrother Fred is fond of her in his rough way and admires her spirit of rehellion. Among the villagers she is a terror and with the school pupils she is idolized as the captain of disorder. Budding into womanhood in her wild ways, Molly comes up against Neil Freeman, the new school teacher: In the first day of school disorder Freeman takes in the situation. He realizes that discipline is the chief need of his over-grown pupils and he also realizes that Molly must he conquered of her rehellious ways. Neil Freeman is a man of determination and when he made up his mind to introduce that element of discipline in his school he meant to accomplish this at all hazards. Being a man of large frame and strength, he really suhdues the hoys by physical force. With Molly it is a different proposition. His knowledge of woman is that they must he handled with gentle firmness. These tactics Freeman uses with Molly, hut as she does not understand them, she laughs. She continues rehellious, stuhhorn, and even revengeful. Her brother supports her in this attitude toward the teacher. He even makes interferences, hut the school teacher is firm in demanding ohedience. Not until fright and pity are for the first time aroused in the heart of the girl is her rehellious spirit hroken. This happens when her hrother strikes Neil Free-

man senseless in a fit of anger. Then Molly becomes a woman, and so much a woman that she falls in love with the very man she had declared she hated. Neil Freeman has long before fallen in love with the spirited girl, for beneath her wild exterior he knew lay admirable qualities if she would only see the necessity of discipline and allow herself to be what God had made her—a creature to be loved and the helpmate of man.

CHIEF WHITE EAGLE (Nov. 16).—White Eagle, who is at school in the East, learns through a communication from the Government that his father has died, and that he is now chief of the tribe. Receiving orders from the Government to proceed to a Western post and there receive instructions from the commanding officer to assist in subduing the threatened uprising of his tribe. He arrives at the fort and meets with Estrella, a white woman, who teaches nim to love her, she affirming that she loves him. He asks her to marry him and she, never having thought of that side of it, turns on him with names only befitting a dog. He, in the heat of his injured pride and anger, strangles her and returns to his tribe as their chief. The Major commanding the fort finds the hody of the woman and sends an order to Lieutenant Adair to find and shoot White Eagle on sight. Finding White Eagle in the camp dressed in the garh of the red man who dared forget himself, Adair kills White Eagle, though much against his will. After doing his duty he says a prayer to his God on hehalf of the dead chief and retires with his soldiers. The Indians return, kneel heside their dead chief, raise their hands to the Great Spirit, praying that his soul may go to the happy hunting ground.

LUX

THE ADVENTURES OF A HANDSOME YOUNG MAN (Nov. 16).—Algy falls in love with a charming young creature and proceeds to follow her. This shadowing necessitates a disguise, and this disguise causes Algy very serious trouble.

On the same reel:

BOXING UNDER DIFFICULTIES.—The startling adventures of two gentlemen who are simply itching for a scrap. A veritable whirlwind of excitement, the funniest of the season.

PATHE FRERES

PATHE'S WEEKLY No. 46 (Nov. 11).

THE SPAHI'S FIANCEE (Nov. 12).—An Algerian soldier, Ahmed Hemer, bids his sweetheart, Djorah, an affectionate farewell and starts for the front. Time, with the assistance of a beautiful girl, Aich, cools his ardor. Djorah, tired of waiting for his return, follows him to the Sahara. Her naive charm wins the affection of Aicha, her rival, who withdraws and allows the old sweethearts to wander the world together.

On the same reel:

THE DINKA CHIEF'S RECEPTION.—The natives of Central Africa willingly pose for an interesting film showing their queer customs and mannerisms.

A TRIP TO MOUNT RAINIER (Nov. 13).—This picture is taken from the foot of Mount Rainier, a towering peak 14,526 feet high, covered with 32,500 acres of ice and snow, and located in Rainier National Park, a two million acre stretch of forest land in Washington. Following the camera, the audience ascends the enormous peak enthralled by the marvelous beauty which is in ever-growing grandeur as the altitude increases. The last and most beautiful scene is Mirror Lake, which reflects the gigantic peak and its beautiful surroundings without a blur.

On the same reel:

THE PINEAPPLE.—A study of this luscious fruit in the growing, from the planting until it is ripe and ready to tickle the palate of all lovers of sweets.

THE BRANDED ARM (Nov. 14).—A mischievous boy applies the cattle brand to the arm of his baby sister and this incident lays the foundation for a gripping climax. The little girl is later captured by the Indians and all efforts to find her prove futile. The girl grows to womanhood among the redskins without knowledge of her ancestors and is quite happy with loving an Indian brave. In a quarrel with this Indian one day a drunken cowboy draws a knife, which be has stolen from anotner cowboy, and the redman is slain. Following the custom of the Indians, and using the knife as a clue, the girl traces the innocent owner of the knife and is about to avenge her lover when her hand is stayed by the cowboy's mother. An expression of mingled horror and joy crosses the mother's face as she sees the brand upon the girl's arm.

MAX GETS THE REWARD (Nov. 15).—Our friend, Max Linder, is another farce-comedy, in which he practices the art of robbery by personal magnetism. Max matches wits with a detective anxious to secure the reward offered for the capture of the mysterious burglar. He is too clever for the detective, which is proven when he delivers the detective to the chief of police and collects the reward for his own capture.

THE LIGHT THAT FAILED (Nov. 16).—Melvin Brooks, first officer of an ocean liner, falls in love with Betty, the daughter of John Sterling, an aged lighthouse keeper who is opposed to Betty getting married, reasoning that she should stay with him for the few years of his life remaining.

Melvin's steamer is ready to sail, and at their trysting place near the lighthouse be meets Betty to say farewell. The old man from his conning tower sees them embrace and flies into a rage that verges upon insanity. He vows to be revenged upon the man who is trying to take his daughter away. Knowing Melvin's steamer depends upon his light to guide it safely past the reef, he shatters the lens with a blow. Betty tries to save the steamer, but her efforts are unavailing. Hurrying to the station she warns the life savers, who rig up their breeches buoy and save all hands in a scene which is very realistic and extremely exciting. Brooks is the last one to leave the sinking steamer, and when he reaches the land he falls exhausted into the arms of Betty.

THANHOUSER

FRANKFURTERS AND QUAIL (Nov. 17).—The young couple were happy, extremely fond of each other, and the fact that they had very little money made absolutely no difference to them. Their simple, inexpensive pleasures were thoroughly enjoyed, and among the ones that were most memorable were trips to Coney Island, where the Side Show is King and the Frankfurter is Prime Minister.

Wealth came to the man and wife through the unexpected death of a rich relative who had totally ignored them during his lifetime. They now had a beautiful estate, a large circle of friends and plenty of money, but they were far from being happy although they would not acknowledge it.

The solemn butler scared the husband and he loathed the evening clothes his autocratic valet brought him promptly at six o'clock each night. The wife had her troubles, too, for her maid annoyed her, though she did not even care to hint that such was the fact. The couple went to many dreary social functions, met numerous uninteresting people, and were gradually becoming thoroughly wearied of life.

One morning the husband noted in tbe paper that the Coney Island Carnival was on. He remembered what splendid times he had had there in years gone hy, and decided he would like to try it again. The poor man didn't dare ask his wife, the maid made her look so stylish that the husband was really afraid of her, so he left a note explaining that he would lunch at a very tiresome club with a certain dreary individual he named, he eluded the vigilant valet and the grave butler, and "hiked" to Coney Island.

The wife also noted that there were to be doings at the seashore. She yearned to view them, and would have liked to have participated in the merriment accompanied by her husband, but since he wore evening clothes every night she feared he would turn up his nose at Coney Island. So she left a note, telling of a social function, and then made a bee-line for the seashore amusement resort.

Man and wife, each very happy, met while hilariously viewing the parade. There were mutual explanations and mutual laughter. Then they telephoned to their haughty servants that they were "dining out," and proved it by eating "hot dogs" with much relish. Late at night they tip-toed into the house, meekly accepting the attentions of their shocked employees, and guiltily stole up to bed.

But they had such a good time that both agreed it was worth it.

MISS TAQU OF TOKIO (Nov. 19).—He was the only son of an extremely wealthy and indulgent widowed mother. When he returned from college he promptly fell in love with his mother's companion, a girl of no family and no beauty of character. His mother realizing that he would soon repent of a union with such a woman, immediately refused her consent to their marriage, declaring that the boy should not have a penny of her money if he persisted in his resolve to make this low-born girl his wife. When the companion found that a union with the boy would have to be a love match and that the hope that she had entertained of being a rich man's wife would not be fulfilled, she promptly took her departure, intending to continue her search for a rich husband and hoping that next time she would find one whose wealth was all his own and not held in trust for him by a proud old woman.

Believing himself heart-broken, the son started on a trip around the world. While in Japan he was strongly attracted by a little Japanese girl, seen by accident in a tea garden. He was very much in love with Japan and thought little Miss Taqu a charming companion, so he promptly bought her from her father and made her his wife.

Two years after her wayward son left his native land the widow was delighted to hear from him to the effect that he was returning accompanied by his wife and their infant son. He

AT LIBERTY AT LIBERTY

HORACE VINTON

AUTHOR AND PRODUCER—FOLLOWING RELEASES

"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

ADDRESS, 339 WEST 30th STREET, NEW YORK, OR THIS OFFICE

also assured his mother that she need not fear he was bringing an upstart into the family, as his wife was of ancient lineage.

The mother prepared to receive her son in state, gathering together for his reception the friends of his youth. To her horror, he entered accompanied by a hated Oriental (poor little Taqu) whom he sarcastically introduced as his wife. The mother was chagrined, but in the joy of getting her boy back, she excused him even the awful folly of his marriage, and proceeded to enjoy his company, simply ignoring the pathetic little wife.

Realizing that she was detested by her husband's friends and family, and often neglected even by him, little Taqu quietly slipped from the house one summer night, leaving behind her a message that of her own free will and realizing their mutual mistake, she was returning to her people. Her husband, on receiving her message, decided she was right and plunged into a life of gaiety, which seemed great fun after his long absence in a foreign land. But the old friends, the old pleasures, did not seem the same. Constantly before him rose the pathetic little figure of Taqu.

Taqu took up her residence in a little home near Tokio that she had once entered as a happy bride, and there to her one day came her husband, repentant and humble, telling her that she and her baby and their little corner of Japan were more precious to him than all the rest of the world.

CROSS YOUR HEART (Nov. 22).—A little boy, inmate of an orphan asylum, wearied of the life there, ran away. He fell in with an itinerant knife grinder, and for some time happily accompanied him in his wanderings through the country.

The boy had had no home life, no proper bringing up. Right and wrong were all the same to him, and when his companion suggested that they steal some chickens from the hen-house on a farmyard, he did not strenuously object. The farmer was alert, however, and although the knife grinder escaped, the boy was made a prisoner and locked in a closet in a sitting-room awaiting the arrival of the constable.

The farmer had two little children, a boy and a girl. They had gone to bed, but when they heard the excitement, came down to investigate. They were sorry for the tiny prisoner and when father was out of the room, released him. The little girl lectured him on his conduct, made him swear, "I promise never to steal, cross my heart," and then assisted him to escape through a window. When the farmer returned the children gravely told him what they had done and urged him not to pursue the child for he would never be wicked again, and the farmer, who loved his children, consented.

The little orphan, whose childhood was friendless and unhappy, later came into good fortune. A wealthy real estate broker saw him, took a fancy to him, and finally adopted him. The boy, when he grew to manhood, was taken into partnership by his benefactor. One day the firm engaged a new stenographer, and the junior partner did not know the youth was one of the children who had aided him years before. The stenographer, a weak character, took up with vicious associates, squandered his money and ran heavily into debt. Brooding over what he called his misfortunes, he saw a chance to take a sum of money from the safe, and yielding to the impulse did so. Hardly had he left the office before the theft was discovered by the junior partner, who was morally certain that the stenographer was the guilty party. He followed him to his home, and while waiting in the sitting-room for him to appear, noticed on the mantlepiece a picture of two children. He recognized them as the ones who had saved him from imprisonment years before, and on questioning the stenographer's pretty sister, found that she was the little girl who had made him swear to be honest.

When the boy came downstairs prepared for flight, he was shocked to see his employer there. The junior partner, however, did not have him arrested. He explained how he had been given a second chance, and because of it had made good, then to the stenographer he repeated the pledge he had taken in his childhood, "Promise never to steal, cross your heart," and the weak young man with tears in his eyes swore he would make good in the future.

ECLAIR

HIS DETERMINATION REWARDED (Nov. 19).—Guy Olliver, a married man, has fallen into the company of a certain Adolp, who lives by his wits and scheming. He induces Olliver to gamble with the usual result of losing. Olliver then begins his peculations from his employer, is caught and sentenced to prison. He leaves behind him a wife and child and dear old grandmother, who nightly pray for his redemption when he shall be released.

His sentence expires. He is back among his wife and family determined to live straight and keep away from the old associates. He secures a position. Adolp discovers him and tries to persuade him back to his old life. Olliver refuses and Adolp begins an underhand persecution. He tells Olliver's employer he has an ex-convict in his employ and Olliver is discharged. Adolp keeps this up till Olliver discouraged of ever getting back into respectability agrees to join Adolp and his gang in a house-breaking job.

They are about to depart upon their depredation when Olliver's little girl comes to the saloon, where is their rendezvous, and begs her papa to come home with her. The good in the man awakens at the sight of his own child. He determines to make one last stand for decency, law and order. Hastily he writes a note of warning to the man whose home is to be robbed. This note he gives his child to deliver to the man who is to be burglarized.

Adolp, Olliver and the men are in the home and preparing to gather up the valuables when the door opens and a shot is fired. The child has delivered the note in time. The owner of the mansion secures policemen and all the gang are captured with the exception of Olliver, who is allowed to go free as a part reward for his act. He is given a position, his determination has been rewarded.

THE BLACK HAND (Nov. 21).—To many people that title suggests a tragedy with pistols firing, knives flashing and bombs roaring, but to those who see this picture, those three words will forever after mean a hearty laugh. Mr. Bodkens reads an account in the paper of different people receiving black hand letters and warnings, to him it is a joke until one of his fellow clerks impresses on him the fact that they really are dangerous and mentions that even he, Bodkens, is liable to receive one.

Bodkens is a trifle nervous when he arrives home, and finding an imprint of a black hand on his door jamb, does not help matters, added to this when he and his wife and four friends, sit down to dinner, and the hand once more appears, this time on the table cloth, his consternation is complete.

The search for the owner of the hand, and the final finding of him, are amusingly shown and must be seen to be enjoyed.

On the same reel:

MOTHER'S BANKROLL.—Mrs. Tompkins decides to invest in a new piano, trading her old upright.

The day the trade is to be consummated, she draws her money from the bank and, fearing to carry it with her on a short neighborly visit, she decides to hide it in the house. Several places suggest themselves, but she makes the kitchen stove her temporary vault.

Papa Tompkins has been using some oiled rags. Taking them to the kitchen he opens the stove and finds the roll. He imagines who has hidden it there and feels that he can find a much safer place. He does, in his daughter's room, in one of her dresser drawers.

Daughter Agnes has received a present that morning by mail. Wishing to show it to her beau, she runs up to her room, opens the drawer, and under the little box finds the hankroll. Rather at a loss to account for its presence there, she imagaines that it is mother's. "Poor place," says she, "I will find a really safe place for it." She does, in brother Billy's room, in a hat on the closet shelf.

Son Billy breaks his hat. Remembering that he has a "hold over" that is fairly good, he repairs to his room for it. He finds the roll, imagines the owner, and decides to place it where it will be perfectly safe, the piano in the parlor.

The piano company sends for the old piano, Agnes allows the men to take it, then leaves with her beau for a soda. Bridget, the hired girl, returns, although it is her day off, builds a fire and Mrs. T. returns to find her depository a blazing furnace. The father arrives, reassures her—money gone—Agnes happens in—she reassures them both—nothing doing—Billy found on the lawn, laughs at their foolish fears, he shows them where it is—not. Then comes the race for the piano, the frantic unwrapping of same when found, and the final restoration of mother's hankroll to her, to the surprise of the piano movers.

INSECT HUNTING (Nov. 22).—This very curious scientific film initiates the spectator into the secrets of insect hunting, so dear to students and collectors. One will be able to follow with interest the hunting of insects in meadows, the hunting for insects on branches by means of umbrellas, searching under stones and in the trunks of trees, on carrion, etc., etc. Then in an extraordinary way, one will learn how to hunt the aquatic insect.

Next some very curious specimens will attract the spectator's attention by their ugliness or ferocity, such as the praying mantis, the chrysomelis or the green beetle, the ferocious carabis and so on. He will be able to also notice the dytiscus (swimming beetles), the enemies of fish culture.

It is very instructive and interesting to behold the voracity of this infinitely small insect feeding on its prey.

On the same reel:

GONTRAN, A KIDNAPPER.— On this day, it is certain that our friend Gontran is unlucky. On turning a street corner, he amuses himself by watching two women who are quarreling over an enormous head of cabbage. One of them carries a child. She abruptly puts it into Gontran's arms, who did not know what to do. The women quarrel until the policemen take them to the police station, and, of course, Gontran remains with the child in his arms. He does not know how to get rid of it. He tries to deposit it in the entrance of a house, but the janitor forces him to take it back. He endeavors to leave the child at the foot of a wall, but the shouts of a policeman remind him that it is forbidden to deposit anything at that place. Seeing a group of policemen, he wants to give it to them, but they are satisfied to take his name and give him back the embarrassing package.

Gontran, discouraged, goes home. He is received by the janitor, who says, "No children in this house." He finally reaches his apartment, where his wife becomes furious because he brought home a child not their own. Meanwhile the infant's mother comes out of the police station and begins a search for her child. She reaches Gontran's home just in time to add her beating to that of his wife. And, of course, Gontran cannot protest. What can he do against two women?

THE INVISIBLE (Nov. 24).—A wealthy farmer, Michu, refuses to allow Tom to call on his daughter Mabel.

Tom notices a "quack" who is selling a powder which makes people invisible. It is even experimented on a farmer in the crowd who, by the means of a trick, becomes invisible. Tom buys a box so he will be able to see Mabel without being seen by Michu. He takes the powder.

On the way to Mabel's house he meets two lovers who, being deeply interested in each other, do not see him. The schoolmaster has dropped his glasses and when he passes does not see Tom either. Naturally he thinks he is invisible. He reaches her home and climbs up a ladder, when the father sees him and tries a pitchfork on his legs. He does not ask for permission to run away.

The two friends have seen everything, and, of course, are laughing. They decide to carry the joke further. When he speaks to them they do not answer, making believe they cannot see him. Disgusted, Tom hopes to find consolation in a glass of wine, and while he is drinking the good friends take the bottle and glass because they do not see him. Tom grows more nervous.

The two jokers enter Tom's house and unload his gun, and take everything which can reflect his own image and wait. Tom arrives. His friends take his money. For a moment, taken aback, Tom jumps for his gun and fires, but of course without effect.

This time Tom becomes real frightened and tries to commit suicide. The two jokers explain everything to old Michu, who laughs heartily at seeing Tom's bag of money. He decides to allow his daughter to marry Tom and they all go to Tom's house. On seeing them, Tom runs away in order to jump into the river, but he only falls into Mabel's arms.

On the same reel:

SEVILLE AND ITS GARDENS.—The popularity of good scenic, educational films is growing by leaps and bounds everywhere. One of our camera men in Spain has secured some wonderfully artistic views in and about the beautiful old city of Seville. Some especially fine views are given of the famous gardens about the city, the Giralda and the Cathedral, the Fairpark and the Alcazar Palace. The photography is splendid.

SOLAX

A COMEDY OF ERRORS (Nov. 20).—Mr. Greeneyes, who is very much in love with his wife, gives her an extra kiss on the morning of his birthday. When Greeneyes walks down the street, she throws kisses at him from the window, and Billy, who lives in the house across the street, thinks that these kisses are for him. When she drops a book to the street, Billy thinks that is an invitation. He accepts it with agility—but learns from Mrs. Greeneyes that the kisses were for her husband—a six-footer with big muscles. When Billy hears about six feet and big muscles, he decides he is wanted elsewhere—so he goes on the jump—forgetting his umbrella.

The husband later returns and sees the umbrella. His wife explains that the umbrella is a birthday gift. Satisfied, he leaves. Later Billy returns for his umbrella, and while in the house, Greeneyes comes back. Wifey hides Billy in a closet, where he almost suffocates, while wifey explains with "fibs" about the gloves hubby finds on the table. A series of comic incidents follow here in rapid succession while wifey explains that Billy is the tailor—until Billy and hubby confront each other, which results in Billy losing his fine fur coat.

All these events give Greeneyes sufficient cause to be jealous—which culminates in a big scene, where hubby upsets everything in the house in his search for Billy. Billy takes advantage of the turmoil and makes off with his belongings, and when later hubby asks for his birthday presents, wifey answers: "Birthday presents, poor hubby, you've had an attack of delirium—there are no presents, but I'll get you some."

THE POWER OF MONEY (Nov. 22).—This story abounds with striking scenes of the curb market and a broker's office during a slump in the market. The story concerns a broker who is in love with a nice little girl. He has a rival. The rival, who is also a broker, plans to "break" the man who is in his way—knowing that the girl will not marry a poor man. Through some of his friends the rival is able to get his opponent to buy certain mining stocks. The plans of his rival are successful and the broker is ruined.

The broker in his opulent days buys, in a jest, a Louisiana lottery ticket. However, he does not keep it very long. In paying for flowers one day he gives the lottery ticket to the flower girl. The lottery wins the capital prize and the girl gets the money. She, however, traces the man who gave her the ticket and divides the prize with him. The money comes at an opportune moment—for with it the broker is able to redeem his losses—and make a little besides—much to the chagrin of his rival. His old sweetheart, who had left him when he lost his money, is now willing to receive his attentions—but the broker does not think much of "sunny day" friends. He is soon able to win the love of the flower girl.

AMBROSIO

THE SIREN'S CALL TO DUTY (Nov. 13).—Jack arrives to his work at the factory a little late. The master fines him, not believing that the poor man was kept at home by the dangerous illness of his wife. The other employees, indignant at the harsh treatment of their fellow-worker, decide to strike, whereupon they are all turned out. That same evening the master gives a big reception at his home in honor of his wife's birthday. This seems a provocation to the workers and they send an ultimatum to him in which they threaten to burn down the factory if on the following day the siren of the factory doesn't whistle as usual to call them to work. The master is not afraid, he throws away the note, but his little daughter, an angel of beauty and kindness, runs to the factory the next morning, and not fearing the dangers from the desperate strikers, she blows the siren. The workers hear the whistle. They are forgiven. They take the little girl in their arms and bless her.

REX

A MOTHER'S AWAKENING (Nov. 17).—The suffragette's child, left to the care of servants, is not allowed to disturb the busy mother, makes friends with the little girl next door of humbler circumstances, whose mother is too busy at home to belong to clubs. Jennie Smith has some kitties greatly admired by the little suffragette, Alice James. Jennie generously parts with one of her beloved pets, and Alice proudly takes kitty home. Servants are horrified at having the animal in the house on account of germs. When Alice refuses to part with the pet her mother is appealed to, temporarily suspending business. Mother demands the animal shall instantly be removed. Alice slips out of bed at night to sit by her little friend's window to hear the wonderful bedtime stories told by Jennie's mother. Alice decides to write to the editor of the paper and asks him to find her a mother who will tell her stories and let her have a kitty. Writing in her mother's office, hears someone coming, hastily covering letter, escapes. Mother enters looking for some paper, finds Alice's letter. Realization comes to her. Going to find her little girl, sees her slip out, and follows to Jennie's window. Getting some kitties the mother takes them to the little girl's room, and when Alice returns, she finds the mother who tells bedtime stories as well as kitties. Mother and child become happy friends.

VICTOR

THE LADY LEONE (Nov. 15).—The hand of the wealthy orphan heiress, the Lady Leone Mervyn, is sought by her notorious outlaw cousin, Sir Robert Huntley, for his scapegrace son Hal, Sir Robert desiring to secure her vast estates for his branch of the family. The Lady Leone refuses his offer with scorn, but Sir Robert and Hal, accompanied by their retainers, abduct her and take her to their stronghold situated in Glen Huntley, a well-nigh inaccessible spot, reached only by means of a deep gorge which is carefully guarded night and day.

During this raid the yeoman, John Wilde, is killed in pure wantonness by Hal Huntley, and John's son Jack swears to avenge his murder. Jack, in an endeavor to reconnoiter the Huntley fortress, falls into the glen from an overhanging cliff and is rendered unconscious. The Lady Leone, accompanied by the grim housekeeper of the Huntley castle, Dame Margery, discovers Jack, and with her aid resuscitates him. Mutual admiration springs up between the noble heiress and the humble yeoman, and they tell each other their woeful stories, Jack asking to be permitted to aid her in her escape. Dame Margery interrupts their tete-a-tete by announcing the approach of the Huntleys, and Jack is forced to conceal himself. He later, after a hard fought battle with the sentries, escapes from the glen and returns home.

A short time after Dame Margery brings Jack a letter from the Lady Leone, informing him that Sir Robert is dying and insists upon her marriage to Hal, before he expires. Jack immediately goes to her aid armed with a sword taken from one of the Huntley retainers. By means of a clever subterfuge, he gains the interior of the Huntley castle, arriving just in time to interrupt the ceremony. After a desperate fight against overwhelming odds, Jack succeeds in rescuing Leone from the Huntleys and bringing her safely home, although he arrives in a seriously wounded condition.

Reel No. 2

Some weeks later the Lady Leone, having appealed to the King for protection, is conducted to London by the Royal Commissioners, leaving Jack well-nigh heart-broken.

Jack, unable to bear the loneliness, follows Leone to London, and, being unable to get into communication with her, endeavors to obtain admission to the royal chapel during morning service. As he is being driven away by the yeomen of the guard, the King and Queen, accompanied by the entire court, enter from the chapel. Leone, who is one of the ladies-in-waiting to the Queen, sees Jack and rushes to him and presents him to their majesties. The King, who has, of course, learned of Jack's wonderful prowess in rescuing Leone, is so impressed by his manly appearance that he knights him. The following day Leone and Jack have a meeting in the King's gardens, and Jack, emboldened by his recent advancement, tells her of his undying love and devotion and is accepted. At this moment, however, the King and Queen make their appearance, and the King expresses his displeasure at permitting the wealthy ward of the crown marrying a simple knight, but yesterday a humble yeoman. The Queen in her kindness of heart comes to the rescue and through her intercession the royal consent is obtained.

Leone and Jack, accompanied by their retinue, start for her estates to be married. Hal Huntley, who has managed to keep advised regarding their affairs, attacks them on the road with his band of outlaws and succeeds in capturing Leone. Jack finally manages to cut his way through the Huntley men-at-arms and starts in pursuit, being in turn closely pursued by four of the Huntley retainers. The odds seem all in favor of Hal Huntley, but after a long and exciting chase and desperate running battle, Jack succeeds in routing the retainers and driving Hal at the point of his sword over the edge of the precipice to his death.

Then Leone and her manly Sir Jack arrive at her beautiful home and are happily married, their troubles and trials all behind them.

"101" BISON

THE TRIBAL LAW (Nov. 16).—The prologue of the story is laid in the days before the white man came. A young maid of the Pueblos against her father's wishes has eloped with a young Apache brave to his village. The maid's father in his anger leads his tribe to the Apache village to bring her back. He and the young Apache fight and the latter is killed. The maid refuses to leave her husband's body, and the father kills her. Over the bodies of the young couple he registers an oath: Henceforth it shall be a tribal law that she of the Hopi who weds an Apache of the arrow tribe must die."

Each member of the Arrow tribe is distinguished by a circle-arrow mark tattooed above his heart.

The story proper commences one hundred years later, the action taking place in the Hopi country near the Mexican border.

Tall Pine, an Arrow Apache and Carlisle graduate, starts out into the Hopi country with a party of surveyors. As they are encamped in the foothills a night or two later, Crouching Panther, a Hopi hunter, having been bitten hy a rattlesnake, seeks aid from them, and recognizing in Tall Pine another Indian, turns to him. Tall Pine aids him and he departs. The next morning Tall Pine, with his shotgun goes hunting and stumbles into an Indian bear trap, which consists of a large suspended stone, which falls, crushing the hunter's leg. Ravina, a maiden from a nearby Pueblo, hearing his cries for aid, comes to his assistance and takes him to her home, where she nurses him back to health. During the period of his convalescence, a strong attachment has grown up between them, and they are married. After the wedding Tall Pine decides to assume the tribal costume. He does so, thereby disclosing the arrow mark of the Apache tribe. Ravina, who knows the law, begs him to keep it covered. He does so, but not until it has been seen by another Hopi, who had been a suitor for Ravina's affections.

At this time Crouching Panther returns from the hunt and learns that Tall Pine is in the village. He immediately goes to his house. The villagers in the meantime are apprised of the fact that Ravina has broken the tribal law, and start to enforce the penalty. They drag Ravina and Tall Pine to the village, leaving Crouching Panther unable to assist. The squaws stone Ravina, then lock her in a pueblo to await her execution. Tall Pine is tied to a post outside the door. That night Crouching Panther comes to the rescue. From here on the story draws rapidly to a close, leaving the young couple bidding good-bye to their benefactor, Crouching Panther, at the Mexican border.

NESTOR

A WHITE LIE (Nov. 11).—Grace and Dick Spencer are orphans, and the impulsive, generous Dick is held in check by his love for his sister. Dick goes West and becomes a cowboy. Eventually the ranch boss is unable to condone Dick's fits of intemperance any longer and he dismisses him.

Dick drowns his sorrows at a saloon and joins in a game of cards and in a half-drunk condition he makes mistakes, is accused of cheating and ejected from the saloon. He walks mechanically to the nearest horse and is about to ride off when the owner stops him and calls the sheriff. The latter is loathe to take Dick in charge, although he regards him as a nuisance. He therefore orders him to "hit the trail and keep going."

Dick goes, and as he becomes sober he sits down and wrestles with vain regrets and makes resolutions for the future. Bess, the sheriff's daughter, is out riding. She dismounts to pick some flowers and is bitten by a rattlesnake. Dick hears her cries and running to her he kills the snake and cuts around the bite and sucks the poison out. He attempts to carry her back, the horse having run away, but dissipation has sapped his strength and he makes her as comfortable as possible and hastens into town to get help.

The sheriff and some cowboys see the riderless horse and hurry to the woods from whence it came. On the outskirts of the town they meet Dick, who is exhausted and who falls, hurting his hip. He rises as the sheriff asks him where his daughter is, and what he is doing there. Dick attempts to speak and places his hand to his injured hip. The action is misiudged and he is shot by the sheriff.

Dick motions to one of the cowboys and gasps out the facts. The sheriff is overcome with grief at his hasty action, and bidding the boys take Dick carefully to his home, the sheriff rides on and brings Bess back.

Grace is sent for, but does not arrive in time to see her brother alive. Before he dies, Dick freely forgives the sheriff, whom he begs not to tell Grace he was a "bad man." Dick dies smiling and with Bess's kiss upon his lips. The boys all agree that Grace shall only know the good about her brother and are just in time to finish the roughly hewn and inscribed headstone when she arrives.

Grace reads the fact that Dick died a hero, and adds to the numerous wreaths on the newly made grave, and the sheriff tells her that he now has two daughters instead of one.

IMP

WHEN CUPID RUNS WILD (Nov. 11).—Florence Sherry, a prominent actress, suffers a nervous breakdown and is advised by her physician to go to the country for a much-needed rest. She heeds the advice and takes up her residence at a small country farmer's. The daughter, Sue, a pretty little girl, is in love with a country boy, Ben, and Ben is devotedly attached to her. A great change takes place with the advent of the city girl. She, to break the dull monotony of the peaceful suburban life, flirts outrageously with Sue's sweetheart, Ben, which Sue resents and swears vengeance on the woman who would steal her beau's affections. Florence learning of Sue's misery and wishing to pay Ben for his treatment of Sue, plans to get even. She loans Sue one of her best dresses, dresses her hair in the latest fashion and teaches her how to carry herself as would befit a lady. She ignores Ben, and he realizing that his chances are with her, tries to ingratiate himself again in the good wishes of his former sweetheart, Sue, for now in his eyes Sue dressed in regular city clothes is far the most beautiful. However, Sue turns a deaf ear to his love making and Ben is ostracized by both the young ladies. At this stage an old admirer of Florence Sherry, Howard Seymour, pays a week-end visit to see her. Florence introduces him to Sue and the three plan to make Ben's life miserable and show him how it feels to be really hurt and jealous. Howard makes desperate love to Sue to the delight of the three conspirators and to the mortification and chagrin of Ben. This make-believe love that had its birth in a joke, soon grows into a budding and lasting affection. The country girl and the city-bred chap really fall in love and are married. Miss Sherry, piqued at the turn affairs have taken, and she in turn wishing to p a y Sue and Ben back in their own coin, absolutely proposes to Ben herself, is accepted and they are married. There are many extremely funny situations, and also a few dramatic touches that make this comedy an unusual one. "Variety is the spice of life," and that trite saying is particularly applicable to "When Cupid Runs Wild."

CHAMPION

A PROTEGE OF UNCLE SAM (Two Reels) (Nov. 11).—A woman is found dead in a doorway with an infant child in her arms. The child is sent to an orphan asylum, where later it is adopted by Mr. James Barton and his wife. The child is given the name of Robert, after their son, which they have just lost. The Bartons grow to love their adopted son, but notice even at the age of 12 years his preference for associates of the poorer class. Later Bob is sent to college, where he neglects his studies and associates with the fast set, causing Mr. and Mrs. Barton considerable worry.

After his graduation Bob returns home and is placed in the bank controlled by Mr. Martin, a lifelong friend of Mr. Barton's. Julia Martin loves Bob, but he is indifferent to her, preferring a gay life with questionable persons, which leads him to neglect his duties at the bank. Mr. Martin complains to Mr. Barton about Bob's conduct. Mr. Barton reaches a decision when Bob returns home intoxicated while he is entertaining the Martins. He upbraids Bob and orders him from the room. Julia is grieved at Bob's actions, pleads with him, but he is too intoxicated to take her good advice.

The next day Mr. Barton tells Bob that the best course for him to follow is to go out into the world and make a man of himself. He gives Bob money and good advice which Bob ignores. Bob on leaving home soon gets into the association of evil companions and travels the pace that kills. His money soon gives out and he sinks to the lowest depths and frequents the low East Side dives.

On one occasion his manhood asserts itself when drawn into a fight in an East Side saloon he defends himself heroically. The United States warships arrived in New York harbor for review draw Boh up to the West Side where he is seen by Julia, Mr. Martin's daughter. The girl's great love for Bob asserts itself. She pleads with Boh to change his course. The boy notices the girl's great love and interest, realizes his condition and gives her his promise to brace up. After the girl leaves him Bob reaches a firm resolution. He decides to enlist in the United States navy. He enlists and is later seen on board a warship. His life on board the battleship proves to be the right thing for him, a change is noticed in his condition. Later the boy is given a chance to show his worth. A dangerous explosion is threatened by a leak in one of the pipes in the boiler. Bob volunteers to enter the furnace and plug up the leak after the flues have been removed. The boy is successful in his attempt and a catastrophe is averted. Bob is injured by the intense heat and is removed to the United States hospital ship "Solace." He recovers from his injuries and is given a leave of absence. Bob's brave act is mentioned in the newspapers and is read by those interested in him at home. Immediately after leaving the hospital ship Bob returns home and is given a hearty welcome. Mr. and Mrs. Barton realize that their son has shown his worth and they receive him back home with open arms. Bob, who has long since been aware of his love for Julia, proposes and is accepted.

POWERS

THE COWBOYS' LEAP YEAR (Nov. 13).—Leap Year on Double-Cross Ranch was ushered in by the cowboys in a very sorrowful manner, as they all felt before the year had ended the widow Maguire would certainly have harnessed one of them into line, as since the death of Maguire, some months previous, the widow in her loneliness had done everything in her power to captivate the admiration of at least one of the boys.

Little Dutchie, a new arrival at the ranch, was warned by the boys of the expected calamity which was to befall one of them. Dutchie had a perfect horror of women and was the most uneasy wretch that ever bestrode a horse. Imagine his feelings when after dinner one day the widow endeavored with her most winning smile to hold him for a few minutes and visit her.

Dutchie looked around for assistance, but as none was in the room and as he was more frightened of her and he would be of a roaring bull, his natural inclination was to grab his six-shooter and make his escape. The consternation of the boys is most amusing when a letter arrives stating that the widow has been left a large sum of money by an Eastern relative. They all make a headlong rush to win her favor, affections and pocketbook, and as Dutchie and two others are tied for the honors and as the widow cannot decide which one she would rather have, she decides that the one that can reach the town first and return with the ring shall be her husband.

Dutchie starts off, but on account of his fat stomach and short legs, he is soon left in the rear, and as they say that all great men are usually small of stature, he must live up to the reputation. He suddenly espies in the distance a man on horseback and, as the rider draws nearer, Dutchie explains his predicament. The rider heartily agrees to help in every way possible, speeds off, secures the ring and by the time the other boys return the minister is giving Dutchie and the widow his blessing. The boys are still wondering how Dutchie got to town first.

GEM

THE LIGHTING OF LOVE'S WAY (Nov. 12).—Adolph, a half-witted hunchback, loves a girl who is loved by Miles, a lighthouse tender. She returns his affection. They have a clandestine meeting for her father objects to Miles. This is seen by the hunchback, who tells the father, who finds them together and leads the girl in the house hy the ear.

Miles and the girl decide to elope. They are married in a boat while the father rages impotently on the shore. A month later Adolph cuts the wires and punches holes in the oil tank at the lighthouse, and Miles, the girl's husband and keeper of the lighthouse, finds to his horror that the light will soon be extinguished as holes have been bored through the oil tank. He goes ashore for oil.

The hunchback, who is laboring under a delusion that the lighthouse keeper's wife is held a prisoner by her husband, comes in the house and asks her to fly with him and makes love to her. She refuses to leave and he ties her to a chair. Then he goes up to put out the light. A steamer is seen approaching. Adolph is putting out the light when the wife breaks loose, runs upstairs, and after a fight, she throws him from the lighthouse window and manages to keep the light burning until the ship is safe. Then she and her husband, search for the hunchback and find him clinging to a boat and almost dead. They resolve to care for him in the future.

MAJESTIC

TWO OF A KIND (Nov. 19).—Jane, daughter of a socially inclined mother, hates balls and being dressed up. She wants to become a teacher at a charitable kindergarten under the patronage of some of her girl friends. Her mother will not listen to this, but wants the girl to make a rich marriage. Mrs. Morton, another society leader, has a son, Jack, who runs away from all his mother's balls. She insists upon his coming to one. Jane and her mother, with cousin Vera, attend. Jack is forced to ask Vera to dance, but he makes a bad job of it. Jane, with her scowls, frightens everyone away. She seeks refuge in the conservatory. She sees Jack trying to take Vera around the floor and laughs. Later he stumbles into the conservatory. They are both very shy—and each backs away from the other. Finally Jane's sense of humor gets the better of her and she tells Jack of seeing him dance. They both laugh and get a bit more friendly. Realizing this—they become embarrassed again. Next morning Jane goes on strike and says she will leave home if she is not permitted to go and teach. Her mother—seeing her with packed suit case, is forced to consent. Jane finds her element at the kindergarten. One day by chance she meets Jack downtown. She asks him in to see the work. He goes. At first he is afraid of the kiddies—but later becomes friends with both them and their teacher. Jane's mother, paying a visit to her obstinate daughter, finds Jack and Jane in the midst of a hilarious time in the kindergarten in which they are enjoying themselves as much as the children. Perfectly satisfied, she returns home. A few nights later—Jack summons up courage enough to call upon Jane. Learning that he is to be her visitor she takes her plain dark frock off and changes it for one of the loathed light gowns. In the parlor they have no trouble in entertaining each other. But Jane's mother stumbles in just as Jack is handing the girl a bunch of flowers—and immediately comes to the wrong conclusion. She thinks the two "good pals" are in love. And, excusing herself, she bows her way out—leaving the young pair turned to stone with horror. It is obvious what the mother thought—they both realize why she was so confused. Jane, shame-faced, attempts to explain, but Jack—no longer shy—and not unwilling to let things go as mother saw them—takes her into his hands—and the pals are sweethearts.

ESSANAY

A MONEY? (Nov. 6).—Cal and Billy, two young chaps, turn over their money to their friend, Steppling, for safe keeping, and he promises to allow them a certain amount each day. Next day the two boys meet some charming girls and, not having money enough to entertain them, hurry home and beg Steppling to let them have some on account. He refuses and goes to sleep while they rave. Seeing his clothes on the chair they hit on a scheme, hurry to a pawnshop and pawn the clothes for a couple of dollars. Steppling awakens, finds his clothes gone, and is horrified. Securing a suit much too small for him, he takes some old suits of clothes belonging to the boys and pawns them to get money. This, in his excitement, he drops on the sidewalk. Reaching home he meets the boys, who laughingly tell him about pawning his clothes, then are dumbfounded when Steppling frantically explains that their money was sewed in the lining of his coat. Immediately the boys rush to the pawnshop, but find the suit has been purchased by an unknown party. Returning home they are further knocked out to find that Steppling has also lost the money he got for the pawned clothes. Meanwhile the man who bought Steppling's suit discards it on reaching home, and it is thrown out on the ashheap. A tramp finds it, puts it on, and applies at the house where Cal, Billy and Steppling are doing menial housework to get some money. They instantly recognize the clothes, and the poor tramp is put through a strenuous ordeal as they pull the togs from him and triumphantly wave the recovered money as they kick him out the door.

MAKE YOUR OWN SLIDES
WITHOUT AID OF PHOTOGRAPHY
From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.
MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

FEATURE FILM COMPANY RELEASE DATES

FEATURE FILM SALES CO., LTD.

Oct. 2—The Interne (2 reels) .....
Oct. 4—The Loan Shark (2 reels).....
Oct. 5—The Escaped Convict (2 reels)....
Oct. 7—The Shipwreck or Fire at Sea (2 reels) .....
Oct. 9—The Yellow Peril (3 reels).....
Oct. 11—In the Grip of the Usurer (3 reels)
Oct. 12—Count Leo Tolstoi and the Kreutzer Sonata (3 reels) .....
Oct. 14—For Her Father's Sake (3 reels)...
Oct. 16—Gypsy Blood (3 reels).....
Oct. 18—Poverty (2 reels) .....
Oct. 19—A Race for Gold (2 reels).....
Oct. 21—The Scandal (3 reels).....
Oct. 23—The Great Moment (4 reels).....
Oct. 25—The Mystery of Souls (3 reels)...
Oct. 26—Fatality (3 reels) .....
Oct. 28—Tom Butler (3 reels) .....
Oct. 30—True Till Death (3 reels).....
Nov. 4—Henry VIII (2 reels).....
Nov. 6—The Power of Gold (4 reels).....
Nov. 8—True Love (3 reels) .....
Nov. 9—The Shadow of the Dead (3 reels)

FEATURE AND EDUCATIONAL

Oct. 15—International Auto Races, Milwaukee (Top.) 950

GENERAL FILM PUB. AND SALES CO.

June Nat C. Goodwin as Fagin in "Oliver Twist" (Dr.) 5000
Oct. Theodore Roosevelt (Ed. and Sc.)....2000
Oct. "In a Woman's Grip" (Melo. Dr.).....3000
Nov. "The Fatal Shot" (Melo. Dr.).....2000
Nov. Japanese Warriors (Ed. and Dr.).....1000
Nov. Historical Pageant (Hist.).....3500

WARNER'S FEATURES

"Redemption" (Dr.) 3000
"The Glass Coffin" (Dr.) 3000
"The Miner's Gift" (W. Dr.).....2000
"Peril of the Plains" (W. Dr.).....3000
"Regeneration" (Dr.).....3000
"The Raiders of the Mexican Border" (Mil.).3000
"Tracked by Wireless" (Dr.) 3000

DEADWOOD DICK
THREE REELS

SAPHO
THREE REELS

SECRET SERVICE STEVE
THREE REELS

BIG LOBBY DISPLAYS

THE WAGE EARNERS
OR LABOR vs. CAPITAL THREE REELS

SEVEN MONEY GETTERS
NOW BOOKING
United Feature Film Co.
5 East 14th Street :: New York City

BANNERS PHOTOS POSTERS HERALDS

DALTON BOYS' LAST STAND
AT COFFEYVILLE, KAN. Three Reels

THE GREAT AMERICAN DETECTIVE THREE REELS

TRACKED BY BLOODHOUNDS THREE REELS

WARNING--- **This photoplay has been duly copyrighted, and we will prosecute all infringements of our rights.**

This wonderful musical photoplay will be the greatest money-getter ever produced. Music has been especially arranged and composed for this play and helps to make it a unique exhibition. Is 4,200 feet long, in four acts. Will have one-half sheets, 1-sheets, 3-sheets, 6-sheets, 8-sheets and 12-sheets; several styles of each size. Will allow full fare and expenses of trip to purchasers of STATE RIGHTS for any part of the United States and Canada.

Ready for Shipment November 20th

NEW YORK FILM COMPANY
12 UNION SQUARE, NEW YORK CITY

"Agfa"

Celluloid Positive Celluloid Negative
NON-FLAM AND **POSITIVE**
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

TO LEASE
Moving Picture Theatre that is making 10,000 a year

over all expenses will bear closest investigation, address P. Rosencranz, Ft. William, Ontario, Canada.

IT WILL TAKE

$8,000 TO HANDLE THIS

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

		Feet
July	17—The Airman	
July	17—The Legend of the Chrysanthemum	
Sept.	25—Arabian Infamy (Dr.)	
Oct.	2—The Bowstring (Dr.)	
Nov.	6—The Ship of Lions	
Nov.	13.—The Siren's Call to Duty (Dr.)	
Nov.	20—Grandfather's Forgiveness (Dr.)	

AMERICAN

Nov.	4—Maiden and Men (Dr.)	1000
Nov.	7—God's Unfortunate (Dr.)	1000
Nov.	9—The Starhucks (two reels) (Dr.)	1000
Nov.	11—Man's Calling (Dr.)	1000
Nov.	14—The Intrusion at Lompoc (Dr.)	1000
Nov.	16—Jim Bentley's Adventure (Dr.)	1000
Nov.	18—The Thief's Wife (Dr.)	1000
Nov.	21—The Would-Be Heir (Dr.)	1000
Nov.	23—The Idyll of Hawaii (Dr.)	1000
Nov.	25—Jack's Word (Dr.)	1000
Nov.	28—Her Own Country (Dr.)	1000
Nov.	30—The Hidden Treasure (Com.)	1000
Nov.	30—On Board the S. S. Duhuque (Ed)	1000
Dec.	2—Pals (Dr.)	1000
Dec.	5—The Animal Within (Dr.)	1000
Dec.	7—Bludsoe's Dilemma (Dr.)	1000

AMMEX

Oct.	2—Ashes of Memory (Dr.)	
Oct.	9—Getting in Strong (Com.)	
Oct.	9—Woman Haters (Com.)	
Oct.	16—Mission Maestro (Dr.)	
Oct.	23—A Redeemed Reputation (Dr.)	
Oct.	30—Brand of Cain (Dr.)	

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept.	24—The Hidden Trail	
Sept.	27—On the Firing Line	
Oct.	4—Custer's Last Fight (3 reels) (Hist.)	
Oct.	11—The Sergeant's Boy	
Oct.	18—The Vengeance of Fate (2 reels) (Mil.)	
Oct.	25—The Colonel's Ward (2 reels)	

BISON (UNIVERSAL)

Oct.	22—Hunted Down (Dr.)	
Oct.	29—The Cowboy Guardians (Dr.)	
Nov.	2—Trapper Bill, King of Scouts (2 reels	
Nov.	5—A Red Man's Love (Dr.)	
Nov.	9—An Indian Ishmael (Dr.)	
Nov.	12—Blackfoot's Conspiracy (Ind. Dr.)	
Nov.	16—The Trihal Law (2-reel Dr.)	
Nov.	19—Trapped hy Fire (W. Dr.)	
Nov.	23—The Half-Breed Trapper (2 reel Dr.)	

BRONCHO

Oct.	16—The Sheriff's Adopted Child (Dr.).	
Oct.	23—The Story of the Savage Modock Mine	
Oct.	30—How Shorty Kept His Word	
Nov.	6—The Man They Scored (2 reels)	
Nov.	13—Mary of the Mines	
Nov.	20—The Civilian (Dr.)	

CHAMPION

Oct.	14—The Girl in the Gingham Gown (Dr.)	
Oct.	21—Thy Will Be Done	
Oct.	26—Sue (Dr.)	
Nov.	4—A Tramp's Strategy (Dr. Com.)	
Nov.	11—A Protege of Uncle Sam (2-reel Dr.)	
Nov.	18—Blue Ridge Folks (Dr.)	

COMET

Oct.	7—"'Ostler Joe" (Dr.)	1000
Oct.	12—The Douhle Deht (Dr.)	1000
Oct.	14—Taming a Bachelor (Com.)	1000
Oct.	19—A Romance of the Rockies (Dr.)	1000
Oct.	21—She Married a Hero (Com.)	1000
Oct.	26—The Mule Ranch Mystery (W. Dr.)	1000
Oct.	28—Dooley's Triumph (Dr.)	1000
Nov.	2—A Tempest in a Teapot (Dr.)	1000
Nov.	4—A Four-Cornered Wedding (Com.)	1000

CRYSTAL

Oct.	27—A Pair of Fools	
Oct.	27—The Blonde Lady	
Nov.	3—O, Such a Night (Com.)	525
Nov.	3—Marriage a la Carte (Com.)	475
Nov.	10—The Gypsy Flirt	
Nov.	10—Man Wanted	
Nov.	24—The Quarrel	
Nov.	24—The Valet and the Maid	

ECLAIR

Oct.	27—Brusia (Travel)	
Oct.	29—Rosie (Com.)	
Oct.	31—The Transgression of Deacon Jones (Com.)	
Nov.	3—Aunt Bridget (Com.)	
Nov.	5—Silent Jim	
Nov.	7—Foiling a Fortune Hunter	
Nov.	7—What Father Did	
Nov.	10—Golden Hair	
Nov.	10—Constantinople	
Nov.	12—For the Honor of the Firm (Dr.)	
Nov.	14—Their Children's Approval (Com.)	
Nov.	17—A Criminal in Spite of Himself	
Nov.	17—Oporto and Its Harbor	
Nov.	19—His Determination Rewarded (Dr.)	
Nov.	21—Black Hand (Com.)	
Nov.	21—Mother's Bank Roll (Com.)	
Nov.	22—Insect Hunting	
Nov.	22—Gontran, a Kidnapper	
Nov.	24—The Invisihle	
Nov.	24—Seville and Its Gardens	

GREAT NORTHERN

Oct.	5—The Tramp's Revenge (Com.)	253
Oct.	7—The Black Chancellor (3 reels) (Dr.)	
Oct.	26—The Angling Widow (Com.)	976
Nov.	2—The Lottery Prize (Com.)	534
Nov.	2—An Unsuccessful Flirtation (Com.)	466
Nov.	9—The Lost Stud (Com.)	649
Nov.	9—The Disturhed Sentry (Com.)	351

GAUMONT

Oct.	29—The Gorges of Alhuquerque	
Oct.	31—The Emperor's Message	
Nov.	2—Castles of Bavaria	
Nov.	5—Cupid's Lottery	
Nov.	7—Zoological Specimens of Pond Life	
Nov.	7—Bruges, the Venice of the North	
Nov.	9—Bolivian Army	
Nov.	12—An Adventurous Adoption	
Nov.	14—The Price of Paradise	
Nov.	16—Zoological Gardens at Cincinnati	
Nov.	19—Battle Practice on a Cruiser	
Nov.	19—A Broken Idol	
Nov.	21—Olga, the Adventuress	
Nov.	23—Giving the Blind Light of Knowledge	
Nov.	26—The Destructive Duelists	

GEM

Oct.	8—Orphans (Dr.)	
Oct.	15—What the Bell Told (Dr.)	
Oct.	22—The Woman in White (2 reel Dr.)	
Oct.	29—The Old Dollmaker (Dr.)	
Nov.	5—The Better Part (Dr.)	
Nov.	12—The Lighting of Love's Way (Dr.)	
Nov.	19—The Tongueless Man (Dr.)	

IMP

Oct.	31—John Sterling, Alderman (2 reel Dr.)	
Nov.	2—Ferdie Be Brave	
Nov.	2—Pres. Taft at the County Fair	
Nov.	4—A Strange Case (Dr.)	
Nov.	7—Leah the Forsaken (3 reels Dr.)	
Nov.	9—Half Shot	
Nov.	9—How Ned Got the Raise	
Nov.	11—When Cupid Runs Wild (Com.)	
Nov.	14—Officer 174 (Dr.)	
Nov.	16—Ole, the Hypnotist	
Nov.	16—Just Like the West	
Nov.	18—The Open Road (Dr.)	
Nov.	21—The Candy Girl (Dr.)	
Nov.	23—One of the Bravest	
Nov.	23—The Rapids of the Inatra River, Finland	

ITALA

Nov.	25—The Horror of Sin (Dr.)	1000
Dec.	2—Too Much Beauty (Com.)	600
Dec.	2—A Spider in the Brain (Com.)	370
Dec.	9—Peeping Tom (Com.)	700
Dec.	9—Keeping in Style (Com.)	300

KAY-BEE

Nov.	1—On Secret Service (2 reels)	
Nov.	8—When Lee Surrenders (2 reels)	
Nov.	15—The Altar of Death	

KEYSTONE

Nov.	4—Mahel's Lovers	
Nov.	4—At It Again	
Nov.	11—A Temperamental Hushand	
Nov.	11—The Deacon's Trouhles	
Nov.	18—The Rivals	
Nov.	18—Mr. Fixit	

KINEMACOLOR

Sept.	28—Bee Culture (Scientific)	
Sept.	28—Tulip Studies (Scientific)	
Oct.	5—An American Invasion (Dr.)	
Oct.	5—American Fashions	
Oct.	5—Picturesque Scenes on the Potomac River (Sc.)	

LUX

By Prieur.

Nov.	1—Oh! My Pipe (Com.)	331
Nov.	1—Henpecked's Bid for Freedom (Com.)	652
Nov.	8—Spiffkins East Frogs (Com.)	475
Nov.	8—A Magnetic Personality (Com.)	455
Nov.	16—Boxing Under Difficulties (Com.)	288
Nov.	16—The Adventures of a Handsome Young Man (Com.)	691

MAJESTIC

Nov.	5—A Day on the Battleship Florida	
Nov.	10—The Deacon's Shoes (Com.)	500
	His Cook Lady (Com.)	500
Nov.	12—Dick and Daisy (Com.)	1000
Nov.	17—Hazel Kirke Dr.)	2000
Nov.	19—Two of a Kind (Com.)	1000
Nov.	21—Poor Finney (Com.)	500
Nov.	21—Oh, You Bahy (Com.)	500
Nov.	24—An Old Love Letter (Com. Dr.)	1000

MILANO

Nov.	2—A Tragic Wedding (Dr.)	
Nov.	9—Her Masterpiece (2 reel Dr.)	
Nov.	16—The Bewitched Bandhox	
Nov.	16—Kelly on a Tight Rope	
Nov.	23—Boniface as a Blackamoor	
Nov.	23—Castles and Landmarks of Italy	

NESTOR FILM COMPANY

Oct.	30—Fatty's Big Mix-up (Com.)	
Nov.	1—Making a Man of Her (Com.)	
Nov.	4—United We Stand (Dr.)	
Nov.	6—His Little Partner (Dr.)	
Nov.	8—Sharps and Chaps (Com.)	
Nov.	11—A White Lie (Dr.)	
Nov.	13—Dad's Mistake (W. Com.)	
Nov.	15—A Cowgirl Cinderella (W. Com.)	
Nov.	18—A Fight for Friendship (Dr.)	
Nov.	20—In the Long Run (Dr.)	
Nov.	22—The Shanghaied Cowhoys (W. Com.)	

POWERS' PICTURE PLAYS

Oct.	18—The Sealed Envelope (Dr.)	
Oct.	23—The Skeleton (Dr.)	
Oct.	25—Just a Woman (Dr.)	
Oct.	30—The Collahorators (Com.)	
Nov.	1—A Dreamland Tragedy	
Nov.	6—The Railroad and the Widow (Dr.)	
Nov.	8—The First Glass (Dr.)	
Nov.	13—A Cowhoy's Leap Year (W. Com.)	
Nov.	15—His Career (Dr.)	
Nov.	20—The Leg and the Legacy (Com.)	
Nov.	22—Her Yesterday (Dr.)	

RELIANCE

Oct.	26—A Wireless Miracle (Dr.)	1000
Oct.	30—Men Who Dare (2 reels)	
Nov.	2—Trials of Faith	
Nov.	6—A Brother's Requital (Dr.)	1000
Nov.	9—Bedelia and the Newlyweds (Com.)	1000
Nov.	13—The Faith Healers (Dr.)	1000
Nov.	16—Virgin of the Fire (Dr.)	1000
Nov.	20—Don Caesar de Bazan (Dr.)	2000
Nov.	23—Father (Dr.)	1000
Nov.	27—Bedelia Has a Toothache (Com.)	1000
Nov.	30—Brother of the Bat (Com. Dr.)	1000

REX

Oct.	27—Through a Higher Power (Dr.)	
Oct.	31—Careful Nursing (Com.)	
Nov.	3—An Old-Fashioned Mother (Dr.)	
Nov.	7—Honor of the Family (Dr.)	
Nov.	10—A Galley Slave's Romance (Dr.)	
Nov.	14—Camping Out (Com.)	
Nov.	17—A Mother's Awakening (Dr.)	
Nov.	21—The Debt (2 reel Dr.)	
Nov.	24—The Broken Ring	

SOLAX

Nov.	6—The New Love and the Old	
Nov.	8—Just Hats	
Nov.	13—The Prodigal Wife (Dr.)	
Nov.	15—Flesh and Blood (2-reel Dr.)	
Nov.	20—Comedy of Errors	
Nov.	22—The Power of Money	
Nov.	27—The Paralytic	

THANHOUSER COMPANY.

Nov.	3—Petticoat Camp	
Nov.	5—The Ladder of Life	
Nov.	8—Through the Flames	
Nov.	10—A Noise Like a Fortune	
Nov.	12—The Country's Prize Bahy	
Nov.	15—In Time of Peril	
Nov.	17—Frankfurters and Quail	
Nov.	19—Miss Jaku of Tokio	
Nov.	22—Cross Your Heart	
Nov.	24—The Truant's Doom	
Nov.	26—The Thunderholt	
Nov.	29—Forest Rose (2 reels)	

VICTOR

Oct.	18—The Cross-roads (Dr.)	
Oct.	25—The Angel of the Studio (Dr.)	
Nov.	1—The Redemption of Riverton (Dr.)	
Nov.	8—Sisters (Dr.)	
Nov.	15—The Lady Leone (2-reel Dr.)	
Nov.	22—Was Mahel Cured (Com.)	

A Striking AMBROSIO PRODUCTION
in Three Reels

SIEGFRIED

COPYRIGHTED

10c PER FOOT

Ready for delivery
NOV. 30

THE GREATEST TRIUMPH OF THE PRODUCER OF THE WORLD'S BIGGEST PRODUCTIONS

MORE STUPENDOUS THAN THE LAST DAYS OF POMPEII

10c PER FOOT

Absolute Protection

Write or Wire for Open Territory NOW

SPECIAL, 8 SHEETS, 3 SHEETS, 1 SHEET POSTERS

Also Specially Arranged Music

Send for Illustrated Booklet

AMBROSIO AMERICAN COMPANY
15 EAST 26th STREET 'Phone 7876-7 Madison Square **NEW YORK**

DON'T FAIL TO ATTEND THE

SECOND ANNUAL ENTERTAINMENT AND BALL OF THE

MOTION PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK

THURSDAY EVENING
NOVEMBER 14, 1912
AT PALM GARDEN
58th STREET, Between LEXINGTON and THIRD AVENUES
NEW YORK CITY

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830, Ridgewood, New Jersey.

In writing to advertisers please mention "MOVING PICTURE NEWS"

LICENSEES OF PATENTS CO.

BIOGRAPH

Oct. 14—In the Aisles of the Wild (Dr.)...1000
Oct. 17—A Limited Divorce (Com.).....
Oct. 17—Like the Cat, They Came Back (Com.) .....
Oct. 21—The One She Loved (Dr.).....
Oct. 24—The Painted Lady (Dr.).....
Oct. 28—At the Basket Picnic (Com.).....
Oct. 28—A Real Estate Deal (Com.).....
Oct. 31—The Musketeers of Pig Alley (Dr.)
Nov. 4—Heredity (Dr.) .....
Nov. 7—His Auto's Maiden Trip (Com.)....
Nov. 7—The Cluhman and the Crook (Com.)..
Nov. 11—Gold and Glitter (Dr.).....
Nov. 14—My Baby (Dr.).....

CINES
G. Kleine

Oct. 22—Ascoli Piceno, Southern Italy (Sc.) 250
Oct. 22—The Invited Guest (Com.)..... 750
Oct. 26—A Turn of Fortune (Dr.).....1005
Oct. 29—Straw Hats—Made in Florence, Italy (Edu.) 400
Oct. 29—Mosques and Turkish Palaces (Sc.). 450
Oct. 29—Venetian Lace Workers (Edu.).... 150
Nov. 2—A Head for a Head (Hist. Dr.)....1100
Nov. 5—The Golden Shell of Palermo, (Sc.) 300 and Love versus Gratitude (Dr.)... 700
Nov. 9—No Fool Like an Old Fool (Com. Dr.) 1000
Nov. 12—On the Firing Line (War Dr.)....1050
Nov. 16—Life and Industries in Aden Campo (Educ.) 400
Nov. 16—The Old Actor's Vision (Dr.)..... 600
Nov. 19—The Magic Elixir (Com.)..... 650
Nov. 19—Caught With the Goods (Com.).... 350
Nov. 23—Mafredonia, So. Italy (Sc.).....
Nov. 23—Two Afflicted Hearts (Com.)..... 700
Nov. 26—The Beautiful Valley of the Tronto (Sc.) 250
Nov. 26—All on a Summer's Day (Com.).... 750
Nov. 30—Corneto Tarquinia, Central Italy (Sc.) 450
Nov. 30—A Comedy of Errors (Com.)..... 550

EDISON

Oct. 9—Uncle Mun and the Minister (Com.) 1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1025
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)..1000
Oct. 15—Glimpses of Bermuda (Sc.)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650
Oct. 16—Removing Sunken Vessels (Top.).. 350
Oct. 16—Like Knights of Old (Com.)..... 650
Oct. 18—The Foundling (Dr.).....1000
Oct. 19—A Soldier's Duty (Dr.).....1000
Oct. 21—Kitty at Boarding School (Com.).. 650
Oct. 21—Mother Goose in a Sixteenth Century Theatre (Com.)..... 350
Oct. 22—At the Masquerade Ball (Dr.).....1000
Oct. 23—At Home in the Water (Top.)..... 400
Oct. 23—The Boy Rangers (Com.)..... 600
Oct. 25—The Affair at Raynor's (Dr.).....1000
Oct. 26—Young Mrs. Eaton (Dr.).....1000
Oct. 28—The Land Beyond the Sunset (Dr.).1000
Oct. 29—Burma, Rangoon, India (Sc.)..... 350
Oct. 29—Bringing Home the Pup (Com.).... 650
Oct. 30—Copper Mines at Bingham, Utah (Sc.) 400
Oct. 30—A Suffragette in Spite of Himself (Com.) 600
Nov. 1—A Baby's Shoe (Dr.).....1000
Nov. 2—Bobby's Dream (Com.)..... 375
Nov. 2—For Professional Services (Com.).. 625
Nov. 4—New Member of the Life-Saving Crew (Dr.) 1000
Nov. 5—A Romance of the Rails (Dr.).....1000
Nov. 6—A Queen for a Day (Com.).....1000
Nov. 8—Yellowstone National Park, Wyoming (Sc.) 1000
Nov. 9—A Doctor for an Hour (Com.)....1000
Nov. 11—The Non-Commissioned Officer (Dr.) 1000
Nov. 12—Salt Lake City, Utah and Its Surroundings (Sc.) 500
Nov. 12—Linked Together (Com.)..... 500
Nov. 13—A Thrilling Rescue by "Uncle Mun" (Com.) 1000
Nov. 15—The Old Reporter (Dr.).....1000

ESSANAY FILM CO.

Oct. 9—The Rebellion of Mandy (Com.)...1000
Oct. 10—The End of the Feud (Dr.).....1000
Oct. 11—Not on the Circus Program (Dr.)..1000
Oct. 12—The Shotgun Ranchman (Dr.)....1000
Oct. 15—A Mistaken Calling (Com.).....
Oct. 16—The Grassville Girls (Com.) 1000
Oct. 17—The Snare (Dr.) 1000
Oct. 18—The Warning Hand (Dr.).....1000
Oct. 19—The Outlaw's Sarcifice (Dr.).....1000
Oct. 22—The Tomboy of "Bar Z" (Dr.)....1000
Oct. 24—The Thrifty Parson (Com.).....1000
Oct. 25—Sunshine (Dr.) 1000
Oct. 26—The Ranch Girl's Trial (Dr.).....1000
Oct. 29—Miss Simkin's Summer Boarder (Com.) 1000

		Feet
Oct.	23—Bringing Father Around (Com.)....1000	
Oct.	30—The Letter (Dr.).....1000	
Oct.	31—The Fisherman's Luck (Com.).....1000	
Nov.	1—The Moving Finger (Dr.).....1000	
Nov.	2—The Mother of the Ranch (Dr.)....1000	
Nov.	5—Chains (Dr.) 1000	
Nov.	6—A Money? (Com.).....1000	
Nov.	7—The Ranchman's Anniversary (Com. Dr.) 1000	
Nov.	8—When Wealth Torments (Com.).....1000	
Nov.	9—An Indian's Friendship (Dr.).....1000	
Nov.	12—From the Submerged (Dr.).....1000	
Nov.	13—The House of Pride (Dr.).....1000	
Nov.	14—Cutting California Redwoods (Ed.).1000	
Nov.	15—Mr. Up's Trip Tripped Up (Com.).1000	
Nov.	16—"Alkali" Ike's Close Shave (Com.).1000	

LUBIN

Oct. 19—The Sporting Editor .....
Oct. 21—Just Maine Folks .....
Oct. 22—In the Service of the State.....
Oct. 24—The Old Chess Players.....
Oct. 25—The Noodle Industry (Ind.).....
Oct. 25—Down With the Men (Com.).....
Oct. 28—An Irish Girl's Love (Com.).....
Oct. 29—Parson James (Dr.) .....
Oct. 31—The Heavenly Voice (Dr.).....
Nov. 1—Fixing a Flirt (Com.) .....
Nov. 2—The Family Next Door (Dr.).....
Nov. 4—Juan and Juanita (Dr.).....
Nov. 5—The Substitute Heiress (Dr.).....
Nov. 7—The Sheriff's Mistake (Dr.).....
Nov. 8—Felix at the Ball (Com.).....
Nov. 8—An Accidental Millionaire (Com.)..
Nov. 9—The Water Rats (Dr.).....
Nov. 11—The Way of the Mountains (Dr.)..
Nov. 12—At the Rainbow's End (Dr.).....
Nov. 14—The Country School Teacher (Com. Dr.) .....
Nov. 15—The Slate Industry (Ind.).....
Nov. 15—Suitors and Suit Cases (Com.).....
Nov. 16—Chief White Eagle (Dr.).....
Nov. 18—The Good for Nothing.....
Nov. 19—A Fugitive from Justice.....
Nov. 21—Love and Treachery.....
Nov. 22—The Drummer .....
Nov. 22—Taming Their Parents.....
Nov. 23—The Silent Signal.....

G. MELIES

Sept. 26—The Beach Combers (Dr.).....1000
Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the West .....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000
Nov. 7—The Smuggler's Prisoner (Dr.)....1000
Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000

PATHE FRERES

Oct. 16—The Lass of Clauster (Dr.).....
Oct. 17—The Striped Bathing Suit (Com.)...
Oct. 17—Suh-marine Fauna (Oceanic) .....
Oct. 18—The Ruhber Industry in Malaysia (Ind.) .....
Oct. 18—The Convertible Auto (Trick).....
Oct. 19—Misleading Evidence (Dr.) .....
Oct. 21—Pathe's Weekly No. 43.....
Oct. 22—The End of Louis XI (Dr.).....
Oct. 22—Old Toledo (Travel).....
Oct. 23—The Simple Life (Com.).....
Oct. 24—Little Raven's Sweetheart (Dr.)...
Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab.....
Oct. 24—Olympic Games, Stockholm, Sweden, 1912 .....
Oct. 26—United States Armada.....
Oct. 28—Pathe's Weekly, No. 44.....
Oct. 28—Frenzied Finance (Dr.).....
Oct. 29—Whiffles, Cubic Artist (Com.).....
Oct. 29—In the Tyrol—The Arlberg Valley (Travel) .....
Oct. 30—A Mamma Wanted (Com.).....
Oct. 31—Jim's Partner (W. Dr.).....
Nov. 1—Tragedy at the Court of Milan (Dr.)
Nov. 2—Wifey's Investment (Com.).....
Nov. 4—Pathe's Weekly No. 45.....
Nov. 5—Anne Boleyn (Hist. Dr.).....
Nov. 6—Broken Hearts (W. Dr. Com.).....
Nov. 7—Victims of Fate (Dr.).....
Nov. 7—Dinan, France (Travel).....
Nov. 8—Half a Pint of Milk (Com.).....
Nov. 8—The Scarab .....
Nov. 8—A Trip up the Elhe (Travel).....
Nov. 9—Buster to the Rescue (W. Dr.).....
Nov. 11—Pathe's Weekly, No. 46.....
Nov. 12—The Sphai's Fiancee (Dr.) .....
Nov. 12—A Dinka Chief's Reception.....
Nov. 13—A Trip to Mt. Rainier (Trav.).....
Nov. 13—The Pineapple .....
Nov. 14—The Branded Arm (Dr.).....
Nov. 15—Max Gets the Rewards (Com.)....
Nov. 15—The Grotto of Torture (Dr.).....
Nov. 16—The Light That Failed (Dr.).....
Nov. 18—Pathe's Weekly, No. 47.....

KALEM CO.

		Feet
Oct.	25—The Girl in the Caboose (Dr.).....	
Oct.	26—Death Valley Scotty's Mine (Dr.).1000	
Oct.	28—The Power of a Hymn (Dr.).....1000	
Oct.	30—The Strange Story of Elsie Mason (Dr.) 1000	
Nov.	1—Pat the Soothsayer (Com.).....	
Nov.	1—The American Rhine (Sc.).....	
Nov.	2—The Skinflint (Dr.).....1000	
Nov.	4—Mountain Dew (Dr.).....1000	
Nov.	6—The Mystery of Grandfather's Clock (Dr.) 1000	
Nov.	8—The Pony Express Girl (Dr.).....	
Nov.	8—Brave Old Bill (Dr.).....	
Nov.	9—The Fraud at the Hope Mine (Dr.)..1000	
Nov.	11—Days of '49 (Dr.).....1000	
Nov.	13—The Young Millionaire (Dr.).....1000	
Nov.	15—I Saw Him First (Com.).....	
Nov.	15—The Bachelor's Bride (Com.).....	
Nov.	16—Battle in the Virginia Hills (Dr.)..1000	

SELIG

Nov. 8—The Legend of the Lost Arrow (Dr.) 1000
Nov. 8—Enchanting Japan (Edu.) 1000
Nov. 11 Saved by Fire.....1000
Nov. 12—Between Love and the Law.....1000
Nov. 13—The Lost Inheritance.....1000
Nov. 14—Old Songs and Memories.....1000
Nov. 15—Shanghaied 1000
Nov. 18—A Man Among Men.....1000
Nov. 19—The Saint and the Siwash.....1000
Nov. 20—Atala. Adapted from the French Classic of Chateaubriand.....1000
Nov. 21—The Fire-Fighter's Love.....1000
Nov 22—Mike's Brainstorm.....1000
Nov. 25—Miss Aubry's Love Affair (Com. Dr.) 1000
Nov. 26—Roped in (W. Dr.).....1000
Nov. 27—The Hoho's Rest Cure (Com.).....1000
Nov. 28—The Triangle (Dr.).....1000
Nov. 29—Raising Barley in Japan (Edu.)...
Nov. 29—Friends in San Rosario, by O. Henry (Dr.) 1000
Dec. 2—The Fire Cop (Dr.).....1000
Dec. 3—The Mantle of Red Evans (W. Dr.).1000
Dec. 4—When Helen Was Elected (Com.).1000
Dec. 5—A Freight Train Drama (Dr.).....1000
Dec. 6—John Colter's Escape (Dr.) 1000
Dec. 6—You Never Can Tell (Com.).....1000

URBAN ECLIPSE
G. Kleine

		Feet
Oct.	9—A Roman's Conversion (Dr.).....	700
Oct.	16—The Missing Locket (Dr.).....	995
Oct.	16—In the Ossau Valley (Pyrennes, France) (Scenic)	300
Oct.	23—Making Briar Pipes (Edu.).....	400
Oct.	23—A Persistent Fly-Swatter (Com.)...	300
Oct.	30—A Race of Honor (Dr.).....	975
Nov.	6—The Queen of Spades (Dr.).....1007	
Nov.	13—Specimens of Lizards and Frogs (Edu.)	300
Nov.	13—The Town of Cognac, France, and Its Brandy Industry (Edu.)....	400
Nov.	13—Reviewing French Troops by Airship (Topical)	300
Nov.	20—The Masqueraders (Dr.) 1000	
Nov.	27—Trebizond and Surroundings, Asia Minor (Sc.)	500
Nov.	27—A Man for a Day (Com.).....	500

VITAGRAPH

Oct. 15—Mrs. Lirriper's Lodger (Dr.).....1000
Oct. 16—An Elephant on His Hands (Com.).1000
Oct. 17—Parade and Gun Drill, Ft. Hamilton (Topical) 300
Oct. 17—Father's Hot Toddy (Com.)..... 700
Oct. 18—A Mistake in Spelling (Com. Dr.).1000
Oct. 19—Bunny All at Sea (Com.).....1000
Oct. 21—Four Days a Widow (Com.).....1000
Oct. 22—The Spirit of the Range 1000
Oct. 23—An Expensive Shine and Scenes of Irish Life in Dublin 1000
Oct. 24—The Toymaker 1000
Oct. 25—Faithful Unto Death 1000
Oct. 26—Into the Furnace Fire.....1000
Oct. 28—None But the Brave Deserve the Fair 1000
Oct. 29—Bunny at the Derby and Just Luck.1000
Oct. 30—Poet and Peasant 1000
Oct. 31—On the Line of Peril (Mil.).....1000
Nov. 1—Lessons in Courtship (Com.).....1000
Nov. 2—Bettina's Substitute (Com.).....1000
Nov. 2—In the Garden Fair (Com. Dr.)....1000
Nov. 4—His Official Appointment (Dr.).....1000
Nov. 5—The Face or the Voice (Dr.) 1000
Nov. 6—Michael McShane, Matchmaker (Com.).....1000
Nov. 7—Out of the Shadow (Dr.).....1000
Nov. 8—A Modern Atlanta (Dr.).....1000
Nov 9—The Hand Bag (Com.).....1000
Nov. 9—Arabian Sports (Top.).....
Nov. 4—The Mills of the Gods (3 reel Dr.).3000
Nov. 11—Capt. Barnacles Reformer (Dr.)...1000
Nov. 12—The Professor and the Lady (Com.)
Nov. 12—Aquatic Elephants (Top.).....
Nov. 13—Lord Browning and Cinderella (Com. Dr.) 1000
Nov. 14—Billy's Pipe Dream (Com.).....1000
Nov. 15—Una of the Sierras (Dr.).....1000
Nov. 16—The Model for St. John (Dr.).....1000

"MOVIES" GOT THIS SUICIDE

Moving picture operators are awaiting with interest the development of a film taken yesterday near the Statue of Liberty which may possibly detail a maritime drama that was very different from the scenes a moving picture man was trying to take.

The moving picture man went out to make views that would show inland audiences the sights a tourist sees by going on a tug to the Statue of Liberty and back. For his purpose the moving picture man boarded the Immigration Service tug Emigrant. He was getting along fairly well with his pictures when a cry of "man overboard" went up from the ferryboat Manhattan, bound from the Battery to St. George, S. I.

Instantly the harbor craft in the vicinity veered out of their course and there was a general rush of rowboats which had been hastily lowered towards the ferryboat. On the water a black felt hat, a coat, and an overcoat were floating. Passengers on the Emigrant and on the Manhattan insisted that a slender built, smooth shaven man had leaped from the ferryboat into the water and disappeared. Although a close watch was kept, nothing more than his hat and coat ever came to the surface.

Capt. David T. Roach of the tugboat Mutual was the first to reach the floating clothing, although he was followed an instant later by a rowboat from the Manhattan. A search of the clothing resulted in the discovery that it had been sold by a Broadway firm on November 19, 1911. In the coat pocket were 42 cents in change, a handkerchief and an empty spectacle case.

No paper of any kind were found. When the moving picture man was observed aboard the Emigrant there were many accusers who insisted that the suicide was "staged" and that in reality a dummy had been thrown overboard. To these charges the picture man entered a vigorous denial, asserting that the first he knew of the matter was when the cry of "man overboard" was heard. He did his best, he said, to use this sudden opportunity by catching the race of rowboats to the floating clothes and suspected that he had made a very good film.

DO YOU WANT A FILM PRODUCED?

Let us show you how.
Local Pictures made or taken.
Camera and Camera man Rented.
Motion pictures Cameras for Sale.

SPECIAL EVENT FILM MFG'S CO., Inc.
248 West 35th St., New York City.

FOR SALE: Complete outfit for studio, including Corcoran developing tanks and racks; fans; scenery, etc. H. A. D., 212 Temple Court, N. Y.

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leatber leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.

G. CHASE, 118 East 28th St., New York.

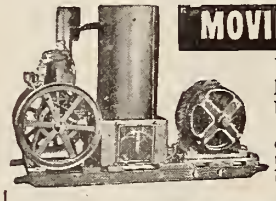
Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a brigbt brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cinolnnati, O



MOVING PICTURE ELECTRIC LIGHT PLANT

Used and highly endorsed by the United States Army. **Biggest Sensation in the Moving Picture World.** Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write today for Bulletin 101. It is a mighty interesting booklet.

(163) **DETROIT ENGINE WORKS, Dept. 112, DETROIT, MICH., U. S. A.**

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

100 POINTERS **TAKE MOVING PICTURES** **PRICE 50c**

You get credit for above amount if you purchase parts to make your own camera.
M. P. Machines repaired by ALL STAR MECHANICS
Formerly Manufacturers of Watch Manufacturing Machinery
Keep track of the length of time our repairs last and we are sure you will become a steady customer.
Let us put that old Power's 5 or Edison machine in A-1 shape.
Operators' repair kits, 3 wing shutters, hard cams, webbed stars for Power's 5 and other supplies that can not be had elsewhere. Ship your machine now.

LAVEZZI MACHINE WORKS - 2940 Herndon Street, CHICAGO

LIGHTS AND SHADOWS OF CHINATOWN

Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

EXHIBITORS

$500,000.00 A YEAR FOR MOVING PICTURE THEATRES

GIVEN BY

THE AMERICAN TOBACCO CO.

WITH

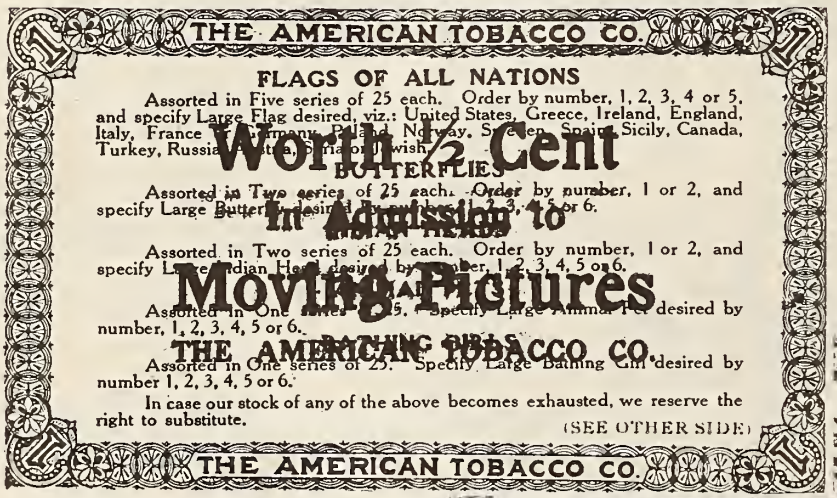
TOKIO

CIGARETTES

THIS MEANS MONEY TO YOU

WILL BRING YOU TRADE YOU HAVE NEVER HAD

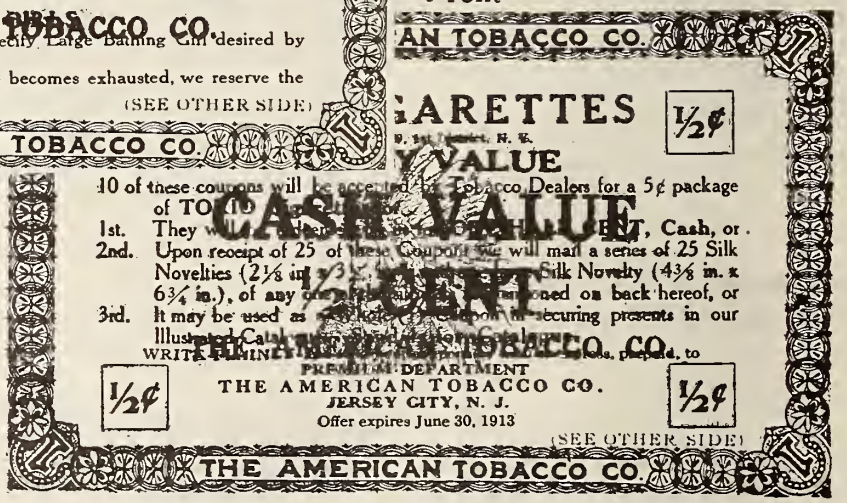
Back


THE AMERICAN TOBACCO CO.
FLAGS OF ALL NATIONS
Assorted in Five series of 25 each. Order by number, 1, 2, 3, 4 or 5, and specify Large Flag desired, viz.: United States, Greece, Ireland, England, Italy, France, Germany, Poland, Norway, Sweden, Spain, Sicily, Canada, Turkey, Russia, Austria, Syria or Jewish.
BUTTERFLIES
Assorted in Two series of 25 each. Order by number, 1 or 2, and specify Large Butterfly desired by number, 1, 2, 3, 4, 5 or 6.
Assorted in Two series of 25 each. Order by number, 1 or 2, and specify Large Indian Head desired by number, 1, 2, 3, 4, 5 or 6.
Assorted in One series of 25. Specify Large Animal Pet desired by number, 1, 2, 3, 4, 5 or 6.
BATHING BELLES
Assorted in One series of 25. Specify Large Bathing Girl desired by number 1, 2, 3, 4, 5 or 6.
In case our stock of any of the above becomes exhausted, we reserve the right to substitute.
(SEE OTHER SIDE)
THE AMERICAN TOBACCO CO.
Worth ½ Cent
In Admission to
Moving Pictures
THE AMERICAN TOBACCO CO.

FAC-SIMILE OF THE COUPON ISSUED IN EACH PACKAGE OF TOKIO CIGARETTES.

10 ARE EQUAL TO 5 CENTS

Front


AN TOBACCO CO.
CARETTES
½¢
VALUE
10 of these coupons will be accepted by Tobacco Dealers for a 5¢ package of TOKIO
1st. They will be redeemed by Tobacco Dealers in PREMIUMS, Cash, or
2nd. Upon receipt of 25 of these Coupons we will mail a series of 25 Silk Novelties (2⅛ in. x 3⅛ in.) Silk Novelty (4⅜ in. x 6¾ in.), of any one [illegible] mentioned on back hereof, or
3rd. It may be used as [illegible] securing presents in our Illustrated Catalogue.
WRITE PLAINLY [illegible] TOBACCO CO. CO.
PREMIUM DEPARTMENT
THE AMERICAN TOBACCO CO.
JERSEY CITY, N. J.
Offer expires June 30, 1913
½¢
½¢
(SEE OTHER SIDE)
THE AMERICAN TOBACCO CO.
CASH VALUE
½ CENT

THE AMERICAN TOBACCO CO. WILL REDEEM ANY QUANTITY OF TOKIO COUPONS AT FACE VALUE.

If you have not already heard of this, send for a circular explaining the proposition in full. Fill out the corner of this page, cut it off and forward it to

THE AMERICAN TOBACCO CO.

111 FIFTH AVENUE

NEW YORK CITY

I am the manager of the under mentioned theatre and desire to hear of your proposition in full.

Name.....

Theatre.....

Address .....

Town .....

State.....

M. P. News

ECLAIR

TUESDAY, NOVEMBER 19th

"His Determination Rewarded"

A drama with a worthy moral

THURSDAY, NOVEMBER 21st

"Black Hand"
A fun novelty

SPLIT REEL

"Mother's Bank Roll"
An invention in comedy

FRIDAY, NOVEMBER 22nd

"Insect Hunting"
An "Eclair Scientia"

SPLIT REEL

"Gontran, A Kidnapper"
The funniest man in picture land

SUNDAY, NOVEMBER 24th

"The Invisible" and "Seville and Its Gardens"

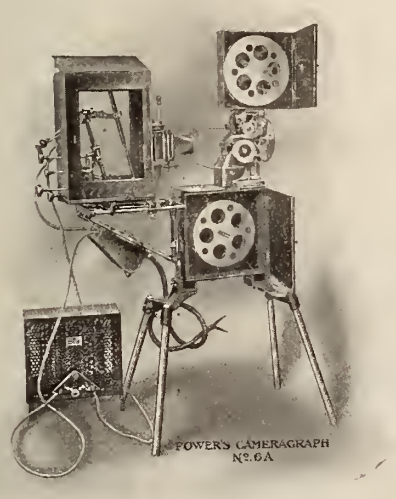
ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY

ECLAIR FILMS PARIS

STANDARD FILMS

ADVERTISERS GET RESULTS

FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry



ELECTED TO SERVE POWER'S No. 6A

The National Campaign extended throughout the country; it is over. Our campaign circles the globe—and we have only "begun to fight."

For fifteen years **POWER'S CAMERAGRAPH** has been fighting battles—and winning 'em every time, too, because of its superior qualities and many individual features. That's why **POWER'S CAMERAGRAPH** has been

ELECTED TO SERVE: In over 8,000 houses (No. 6 and 6A) throughout the world, whose satisfaction is shown in re-orders.

ELECTED TO SERVE: The U. S. Government at numerous Forts and Posts and aboard many battleships.

ELECTED TO SERVE: All the prominent lecturers—Burton Holmes, Lyman H. Howe, Dwight L. Elmendorf, etc.

ELECTED TO SERVE: Prominent feature shows such as Paul Rainey and Carnegie Alaska-Siberia pictures.

POWER'S does more business than all other moving picture machine manufacturers combined. Wherever the BEST must be had, **POWER'S No. 6A** is elected to serve.

Catalogue D gives full details.

NICHOLAS POWER COMPANY, 90 Gold Street, New York

For fifteen years the leading makers of motion picture machines.

In writing to advertisers please mention "MOVING PICTURE NEWS"

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

FACTS NOT RELEASED HERETOFORE

Listed below is a program of four regular releases—two comedies and two dramas—the output for two weeks. The comedies are lively and snappy and the dramas are impressive and forceful. The quality is of uniform excellence. These productions as well as the productions of preceding weeks bear the stamp of the new studio and its wonderful facilities.

A Comedy of Errors

RELEASED WEDNESDAY, NOV. 20

A jealous husband is a comical spectacle, particularly when his wife is above suspicion and when she has a sense of humor. His wife is in a compromising situation and she complicates matters herself with a fabric of fibs until her husband is almost frantic. Billy Quirk and Darwin Karr are the chief fun-makers.

The Power of Money

RELEASED FRIDAY, NOV. 22

This story is of love, jealousy and finance. Scenes showing the operations of curb-brokers are enough to make this a feature. A broker is ruined by a rival and "bread cast upon the waters" returns in a full grown loaf.

The Paralytic

RELEASED WEDNESDAY, NOV. 27

A wonderful exhibition in pantomime. Shows the mental agony of a paralyzed man in the presence of men he knows to have wronged his loved one, yet he is powerless to accuse the guilty.

The Jenkins-Perkins War

The political differences between old Hiram Jenkins and Si Perkins, one a Bull Mooser and the other a Wilsonite, start a feud between the families and separates Billy from Sallie—but "love" finds a unique way and the Jenkins and Perkins war is declared off.

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

LETTERS OF SELF MADE MOTION PICTURE EXHIBITORS

Film Supply Co. of America,
New York City.

Gentlemen:

This is my conception of the Great Divide and the long division that is long on profits:

REGULAR BOOKING	GAUMONT QUALITY $$$$ / $$$$ / $$$$	BIG PATRONAGE

Do you wonder that I herewith order the following releases:

THE GAUMONT WEEKLY

Saturday, Nov. 16th—ZOOLOGICAL GARDENS AT CINCINNATI and Topical
Tuesday, Nov. 19th—A BROKEN IDOL and BATTLE PRACTICE ON A CRUISER
Thursday, Nov. 21st—FOUR HEARTS THAT BEAT AS TWO
Saturday, Nov. 23rd—GIVING THE BLIND THE LIGHT OF KNOWLEDGE and Topical
Tuesday, Nov. 26th—THE DESTRUCTIVE DUELISTS
Thursday, Nov. 28th—OLGA THE ADVENTURESS

Sincerely,

THE EXHIBITOR WHO EXHIBITS JUDGMENT AS WELL AS PICTURES

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co., Universal Film Mfg. Co., Solax Co., Kalem Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. Save Time and Reduce Your Expenses by using a "Corcoran Film Development Tank." All up-to-date houses have installed the "Corcoran System."

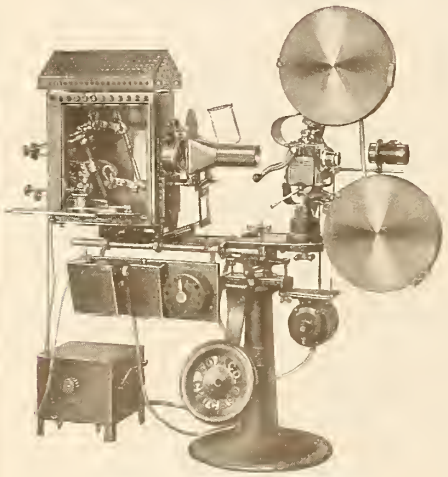
Send for Price List No. 5

A. J. CORCORAN, Inc.
No. 9½ JOHN ST., NEW YORK CITY

30 EAST 23rd STREET

OUR EASTERN USERS
OUR EASTERN BUYERS

WE NOW HAVE AN OFFICE IN NEW YORK CITY, ESTABLISHED FOR THE CONVENIENCE OF MOTIOGRAPH USERS, MOTIOGRAPH BUYERS AND FOR THE EXHIBITOR WHO WOULD LIKE TO USE A BETTER MACHINE BUT WHO HAS, IN THE PAST, BEEN HELD BACK BECAUSE OF LACK OF REPAIR FACILITIES.



The 1913 Model Motiograph

THE DAY IS PAST when any old machine will answer the demand for the modern PICTURE PALACES so fast replacing the old ordinary picture show where the patrons were asked to STAND FOR any old sort of projection they might see on the screen.

IF YOU ARE NOT FAMILIAR with the high grade construction, the ease of operation, the quality of picture and generally superior class of THE MOTIOGRAPH, call in and get acquainted with us.

THE 1913 MODEL MOTIOGRAPH in several different equipments is on display in our EASTERN OFFICE, 30 East 23rd Street, just off Broadway, New York City.

OUR REPAIR DEPARTMENT will be in charge of one of the most competent mechanics in our Chicago factory. A man who has been in the employ of our company from the time the Motiograph was only on paper. Before its reputation as the **best made machine** was thought possible.

OUR AIM IN COMING TO NEW YORK is to extend to the Eastern user, and future users, of The Motiograph every possible facility which is now being offered by the Eastern manufacturers of other makes.

WE WILL CARRY IN STOCK a full and complete line of machines, repair parts and accessories for the Motiograph machine. We will repair your Old Motiograph mechanism in one day, if not we will arrange to loan you an emergency mechanism while yours is being repaired. We will repair your mechanism at **ONLY** the cost of the actual parts supplied. No charge will be made for labor.

REMEMBER—THE MOTIOGRAPH GUARANTEE IS THE MOST LIBERAL EVER MADE.

REMEMBER—YOU CAN BUY DIRECT FROM US, OR FROM THE NEAREST DEALERS.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

564 W. Randolph Street, Chicago, Ill.

EASTERN OFFICES, 30 East 23rd Street, New York City

OV 21 1912

MOVING PICTURE NEWS

VOLUME VI
No. 20

NOVEMBER 16
1912

LIBRARY OF CONGRESS
NOV 22 1912
PERIODICAL DIVISION

PRICE
TEN
CENTS

"HAZEL KIRKE"
Majestic first Two Reel
Feature Release Nov. 17.

FACTS ABOUT

We, the **NEW YORK FILM CO.**, have the only sets of films of **THE MIRACLE** now in the United States. We will waste no printers' ink on alleged claims made by parties who have no films of **THE MIRACLE** here or abroad. We hold copyright registry of **THE MIRACLE** Class L, XXC., No. 103.

THE MIRACLE has been exhibited in the Fourteenth Street Theatre, and to this exhibition the lawyers of the theatrical agents who attack our rights have been invited and attended. Our rights were then established to the satisfaction of all concerned, and cannot be challenged in open and honest manner.

We will guarantee absolute protection to **STATE RIGHT** buyers and exhibitors generally.

DON'T BE BLUFFED

NEW YORK FILM COMPANY

Sole Agents of THE MIRACLE in America

12 UNION SQUARE, NEW YORK CITY

A MAGNIFICENT TWO REEL PRESENTATION OF

"DON CAESAR DE BAZAN"

(THE FIGHT ON THE STAIRS)

WEDNESDAY **NOV. 20th**

A POWERFUL COMEDY-DRAMA

Made Famous by **EDWIN BOOTH**

BEAUTIFULLY MOUNTED—PERFECTLY STAGED—CLEVERLY ACTED

SAT., NOV. 23rd
"FATHER"

RELIANCE.

WED., NOV. 27th
"THANKSGIVING"

RELIANCE STUDIOS, 540 West 21st Street, New York

ECLAIR

TUESDAY, NOVEMBER 26th, 1912

"A Girl from the Country"

It is good—it is fine—it is a corking, laughing comedy of foolish prejudice and love.

THURSDAY, NOVEMBER 28th

"The Darling of the Mounted"

Little Clara Horton is the "Darling" in one of the most daringly constructed scenarios ever produced. The most DIFFERENT release of the year.

SUNDAY, DECEMBER 1st

"At the Flame, The Butterfly Burnt Its Wings"

A story as pretty and dainty as the butterfly—with a lesson as bright as the flame.

COMING

A TWO REEL WILD ANIMAL FEATURE

ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY

ECLAIR FILMS PARIS

STANDARD FILMS

MUTE MOTION MESSAGES

"GREAT EVENTS"

THE GAUMONT SATURDAY RELEASE

TEACHING THE BLIND

AND TOPICAL

SATURDAY, NOVEMBER 23

WHAT IS DOING

IN SCIENCE

POLITICS

ARTS

THROUGHOUT THE WORLD

Gaumont

GAUMONT CO.

Flushing, New York

Gaumont

KAY-BEE FILMS

Coming! **"The Invaders"** Coming!

Three Reels. RELEASED FRIDAY, NOVEMBER 29

Produced by the same Company, horses, actors, soldiers, Indians, paraphernalia and equipment, and directed by the same man—Thos. H. Ince—as

"Custer's Last Fight"

but on a bigger, grander and more colossal scale. A marvelous film.

"The Army Surgeon"

Sensational Indian and Military Subject in TWO REELS

RELEASED FRIDAY, NOVEMBER 22

NEW YORK MOTION PICTURE CO., 150 East 14th Street, New York City

Mutual Film Corporation, 60 Wall St., New York, Sole Agent for U. S. and Canada

KEYSTONE FILMS

MACK SENNETT
MABEL NORMAND

Supported by a Strong Company

FORD STERLING
FRED MACE

"A Desperate Lover" *and* **"A Bear Escape"**

A Split Reel. RELEASED MONDAY, NOVEMBER 25

KEYSTONE FILM COMPANY

150 EAST 14th STREET, NEW YORK CITY

MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

BRONCHO FILMS

"The Ball Player and the Bandit"

One Reel Western Drama. RELEASED WEDNESDAY, NOVEMBER 27

BRONCHO MOTION PICTURE COMPANY

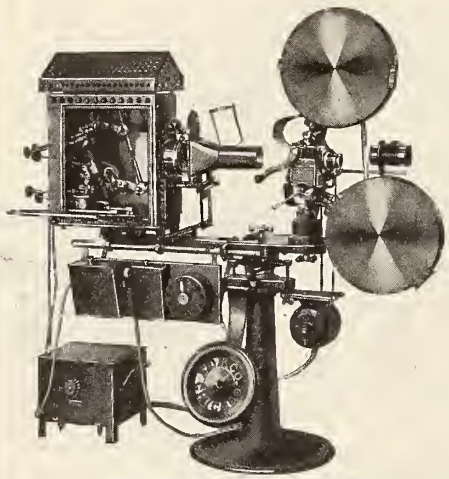
150 EAST 14th STREET, NEW YORK CITY

MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

30 EAST 23rd STREET

OUR EASTERN USERS
OUR EASTERN BUYERS

WE NOW HAVE AN OFFICE IN NEW YORK CITY, ESTABLISHED FOR THE CONVENIENCE OF MOTIOGRAPH USERS, MOTIOGRAPH BUYERS AND FOR THE EXHIBITOR WHO WOULD LIKE TO USE A BETTER MACHINE BUT WHO HAS, IN THE PAST, BEEN HELD BACK BECAUSE OF LACK OF REPAIR FACILITIES.



The 1913 Model Motiograph

THE DAY IS PAST when any old machine will answer the demand for the modern PICTURE PALACES so fast replacing the old ordinary picture show where the patrons were asked to STAND FOR any old sort of projection they might see on the screen.

IF YOU ARE NOT FAMILIAR with the high grade construction, the ease of operation, the quality of picture and generally superior class of THE MOTIOGRAPH, call in and get acquainted with us.

THE 1913 MODEL MOTIOGRAPH in several different equipments is on display in our EASTERN OFFICE, 30 East 23rd Street, just off Broadway, New York City.

OUR REPAIR DEPARTMENT will be in charge of one of the most competent mechanics in our Chicago factory. A man who has been in the employ of our company from the time the Motiograph was only on paper. Before its reputation as the **best made machine** was thought possible.

OUR AIM IN COMING TO NEW YORK is to extend to the Eastern user, and future users, of The Motiograph every possible facility which is now being offered by the Eastern manufacturers of other makes.

WE WILL CARRY IN STOCK a full and complete line of machines, repair parts and accessories for the Motiograph machine. We will repair your Old Motiograph mechanism in one day, if not we will arrange to loan you an emergency mechanism while yours is being repaired. We will repair your mechanism at **ONLY** the cost of the actual parts supplied. No charge will be made for labor.

REMEMBER—THE MOTIOGRAPH GUARANTEE IS THE MOST LIBERAL EVER MADE.

REMEMBER—YOU CAN BUY DIRECT FROM US, OR FROM THE NEAREST DEALERS.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

564 W. Randolph Street, Chicago, Ill.

EASTERN OFFICES, 30 East 23rd Street, New York City

© CLB260461

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **November 16, 1912** **Number 20**

SCENARIO WRITERS

When an author writes a book his name is invariably the asset, and the publisher takes a secondary place. When a composer of music writes a score his name goes down to posterity. When a playwright writes a popular play he becomes well known throughout the whole world of the theatrical profession, who then produce his play. If we take the billboards as a criterion, the director, stage director, musical director, as well as the writer, always receive prominence. Why should not this course be adopted with the moving picture playwright or scenario writer? Why should not his name be published on every film, or advertisement thereof, as well as the director of the play? In my opinion, it would add to the prestige of the scenario writer, to the director, and also to the prominent actors and actresses taking part in the play. It is nothing more than right and just to give this full publicity of the result from the brains of those who evolve the plots, and would do away with a great many heartburnings; then the profession generally would know "who is who" in its ranks. Who will be the first manufacturer to start this system of giving credit where credit is due?

THE FEATURE FILM

It was my province during the past week to see two so-called feature films, and I am wondering what the art is coming to with such mediocre productions as were shown at these theatres. The feature film is a thing of beauty, and should be a feature, not a long, drawn-out foolish plot to pad the program. The feature film is becoming a prominent factor in Cinematography, and the beautiful art as shown by Gaumont, Itala, Ambrosio, General Film Publicity and Sales Company, Great Northern Feature Film Company, The Players Company and several others are worthy of being classed as artistic productions, and as such bring great benefit to the exhibitor who uses them, but some of the so-called educational and feature films are poor in the extreme. One or two companies are springing up to attempt to manufacture these films who know no more about the art or the requirements of the public than the veriest schoolboy. All they think of is getting as many dollars into the company's coffers as they can, and chance the production being good, bad or indifferent, as the case may be. These new directors and companies have failed in the feature field. Is not the time ripe when the manufacturers of the feature film should amalgamate their forces for their own protection, and the protection and benefit of the public, who are a long-suffering people?

VISIT OF MR. NEFF

Through our multitudinous correspondents, with their notes coming from various sources, an error or two has crept through our pages, and a visit of Mr. Neff to New York city brings to our mind an error that crept in one little article, to the effect that, if the suits of the exhibitors against the Motion Picture Patents Company are won, the Independents will benefit. This is an error of a very large calibre, because the Independents are not paying any license fees, and those taking Independent service cannot receive any returns except for the time that they took licensed service, and paid the two dollars weekly, and then began to use the Independent market. Mr. Neff distinctly wants it understood, and we have always upheld this view, that he is not by any means favoring the Independents or the licensed companies. He says: "That we, as exhibitors, take sides of either the Independent or the License or the so-called Trust, only in so far as it affects our business. In other words, we never would advise the use of any kind of film service. The fight that is now going on is in defense of the exhibitors, to secure their rights and relieve them from a condition, to say the least, which is, in our opinion, destructive to the best interests of the exhibitors, and the business in general, namely, two dollars license fee a week, and the discontinuance of service without notice. We believe that all makes of films should be run by an exhibitor if he so desires, regardless of any source whence opposition may come. No manufacturer or film exchange should be allowed to dictate to an exhibitor whether he should run Independent or License films, and this is all the exhibitors ask for—a square deal to all with special privileges to none.

HELPS IN THE DARK ROOM

For some time past I have been watching the results of the development from each factory and have been surprised at the non-uniformity in color, tone and development of the film. It is a well-known fact that the Eastman Kodak Company makes an emulsion, even and uniform, and with proper manipulation the resultant work, either as negative or positive, should be practically the same, if their formulæ are carried out according to the instructions given in their text-books. I think the most beautiful part of the work is that of the developing room, where the various chemicals can be watched in all their details and the beautiful effects of the image growing upon the film. It is a most interesting study, and if the developing hands would take pride in the results I think a great improvement on some of the pictures I have seen could be made. Various makes of film are on the market, and it is hard to find a standard developer for all of them.

One of the greatest aids to getting this universal developer can be obtained in a booklet published for 50 cents by the Berlin Aniline Works, and edited by Geo. L. Barrows, termed, "The Agfa Book of Photographic Formulæ." While this treats on general photography for dry-plate development, I think much good could be obtained therefrom suitable for films, and I am indebted to Mr. Barrows for the following developers for Cinematograph work:

GLYCIN DEVELOPER

Distilled Water, 60 gallons.
Sulphite Soda, ½ pound.
Carbonate Soda, 2 pounds.
Glycin, ⅛ pound.
Time, 20 minutes.
Temperature, 70°.

and the well-known

METOL HYDROQUINONE DEVELOPER

Water, 66 gallons.
Agfa Metol, 1 2/3 ounces.
Agfa Hydro, 2½ ounces.
Sodium Sulphite (Crystals), 3½ pounds.
Potassium Carb. (C. P.), 1¾ pounds.
Potassium Bromide, ½ ounce.
Dissolve in half the water *hot;* add balance of water *cold.*

In my experiments with one or two tests I found the above to work very satisfactorily and several brands of film were used.

The Lumiere people give for their film the following stock formulæ:

NEGATIVE DEVELOPER

Hot Water, 6 gallons.
Lumiere's Methynol, 1 ounce.
Hydroquinone, 2 ounces.
Sulphite Soda (dry), 32 ounces.
Carbonate Soda (dry), 32 ounces.
Bromide, 360 grains.
To develop take one part stock to two parts water, temperature 65° F.

POSITIVE DEVELOPER

Hot Water, 6 gallons.
Lumiere's Methynol, 1 ounce.
Hydroquinone, 2 ounces.
Sulphite Soda (dry), 32 ounces.
Carbonate Potass., 12 ounces.
Bromide, ½ ounce.
To develop take one part stock to one part water, temperature 65° F.

They, in their instructions, make very good suggestions, which I have often carried out in my experiments, both with dry plates, film and Cinematograph films—namely, soaking the film for five minutes previous to development in a solution containing one pound carbonate soda (crystals) to every 16 gallons of water. It is astonishing what good results are obtained with any make of film or plate by using this solution. I will be glad to get the experience of my readers regarding the results they obtain by the various developers used, and in a short while I will give results of experiments and a formula that has never yet been given to the public—one that has been in active use for the past twenty years with very little variation in the results obtained.

Alfred H. Saunders.

THE CHORUS GIRLS
Crystal Films release November 17.

TWO OF A KIND
Majestic release November 19.

HAZEL KIRKE

Majestic Two-reel Feature

There is something of more than passing interest about Majestic's first attempt at a feature subject: firstly, the accurate and splendid manner in which the artists participating in the making of the picture handle their individual roles; and secondly, the pleasant reminiscence attached to the play itself.

"Hazel Kirke," written by Steele Mackaye in four acts, was first produced more than thirty years ago at the Madison Square Theatre, the accurate date being February 4, 1880. The play ran until May 31, 1881, making a record of 486 consecutive performances. Among the cast playing it at that time appear the names of Effie Ellsler, Thomas Whiffen, Mrs. Thomas Whiffen, Eben Plympton, and others well known to the older theatre-goers.

The story of the play runs as follows:

Old Dunstan Kirke, the miller, gets into financial difficulties and is about to lose his mill when Squire Rodney comes to his rescue. Hazel Kirke, the miller's daughter, is fourteen years old when Rodney takes an interest in her and sends her away to be educated. She returns a

a beautiful and accomplished young lady. The miller, out of gratitude, promises her hand in marriage to Rodney, but Carringford, a handsome young fellow whom the miller saves from drowning, falls deeply in love with Hazel and she returns his love, but is determined to keep her word with Rodney and her father. Rodney learns of her love for Carringford, and upon learning that Carringford is a nobleman and that his intentions toward Hazel are honorable, releases her from her engagement. The miller, however, receives a letter from Carringford's mother telling him of her son's infatuation for Hazel, and asking him to help her break up the attachment. He considers Hazel dishonorable and, without listening to her explanations, drives her from his home and disowns her.

Carringford marries Hazel but his mother, who has set her heart upon his marriage to Maud Wetherby, is taken seriously ill and he is compelled to keep his marriage to Hazel a secret, for fear the news will kill her. Hazel's relatives and Rodney think that Carringford has deceived Hazel, and it appears that through a mistake the marriage is not legal under the laws of Scotland, where the principals reside. Carringford is about to have another marriage ceremony performed to right the supposed wrong, but his mother appears on the scene with Rodney, who has told her of her son's position, and tells Hazel that Carringford has wronged her. Hazel, believing the story, leaves without seeing her husband, and the death of Lady Carringford keps her son in ignorance of the reason.

Hazel wanders away alone. Even her devoted companion, the poor orphan boy, Met, loses track of her and goes to her old home to look for her, but all that is known is that Lady Carringford was found dead and Hazel gone. Carringford searches for her, broken-hearted, and her poor old father, who has gone blind, is not told of her flight. He is about to lose the old mill again for debt, and the door of his heart is still closed to Hazel when she comes back home. Rodney offers her his name once more and she consents to marry him if he will gain her father's forgiveness. He pleads with the miller while

Hazel kneels close by, unknown to her blind father, who denounces her again. She rushes to the mill stream and seeks to end her life in the raging waters. Her father learns too late that she has returned, and hearing her scream as she throws herself into the water, goes raving mad. Met goes to Hazel's rescue, but they are both drowning when Carringford discovers their danger and brings them safely to the shore. Hazel is returned to the arms of her loved ones, her marriage to Carringford is found to be legal, and the miller, whose reason is restored, receives her once more as his daughter.

This famous drama has been staged for the Majestic Motion Picture Company by Oscar A. Apfel, with the following cast:

Hazel Kirke.....Mabel Trunnelle
Dolly Dutton.....Virginia Westbrook
Emily Carringford.....Isabel O'Madigan
Mercy Kirke.....Margaret Gray
Dunstan Kirke.....E. P. Sullivan
Aaron Rodney.....Paul Scarden
Pittacus Green.....Harry Frazer
Barney O'Flynn.....Doc Ranson
Methuselah Miggins...Master Robert Tansey
Clara .....Ethelyn Herman
Millers, Servants, Etc.

The splendid way in which the work of this particular picture play has been carried out, the smooth and natural manner in which player plays to player, makes it exceedingly difficult to single out any one individual as excelling the others in mode of interpretation, but it is certain that E. P. Sullivan lined himself into the role of Dunstan Kirke in a manner that left nothing to be desired.

LILLIAN BERRY

That motion picture work is sufficiently strong in attractiveness in affording relief from the continual travel besetting the theatrical profession is shown by the increased numbers of deserters from the ranks of the legitimate. Among the latter is Lillian Berry, who will be remembered by her clever characterization of the ingenue role in "Doctor De Luxe," and her work in support of William Gillette for two seasons, and in stock houses in Boston and Seattle. Miss Berry, who is now prepared to join some motion picture stock company in the vicinage of New York, is no stranger to motion picture work, she having played leads and ingenue roles with the Western Biograph Company.

A GIRL FROM THE COUNTRY

Eclair's release for November 26, "A Girl from the Country," is a mighty good object lesson for those who insist upon judging others by generalities.

The chief concern of this story is about the preconceived idea of the young city chap toward all or anyone from the country. He is one of the most self-satisfied, self-confident individuals, who, when he once forms an opinion, is of a cock-sure sort as to its truth, and even on realizing he is in the wrong, he still insists in pretending to be true to his first hasty conclusion, though it be at the cost of many a pang of internal suffering.

Such a character is played by Mr. George Larkin. This is the first time we have seen Larkin in a straight lead and his work is quite commendable.

The "girl" from the country is played by a Miss Augusta True, whose face seems new to your critic, but she is good—I wouldn't mind seeing her again.

Miss Julia Stuart is just as good in this as she is in everything—which means perfect.

Following is the story:

Teddy Airfield, a young business man, has received a letter from this country friend—a former college chum—to the effect that his sister is coming to the city and

would Teddy, in memory of their college days, entertain the girl during the time she was in the city and allow her to make his home hers for a few days. This, Teddy is not particularly inclined to do, for the last time he had seen the girl—five years before—she was just an ordinary country girl; but he cannot refuse his friend, so he writes that he'll entertain the girl.

He then communicates with three of his friends, telling them of the girl's expected visit, and asks if they will entertain her as he is too busy to do so. He promises to foot the bills.

The boys promise, and, feeling quite a "wise guy," Teddy goes to meet the girl. He is amazed—she is beautiful. He is now very sorry he has made such arrangements for the girl and tries to break the engagements and 'phones the boys. But they refuse to be released. Teddy is very much provoked, and getting up from the desk on which the telephone is placed, accidentally leaves upon it his diary in which he has written the engagements (and which he has finished with "And I take Alice to the train—good riddance"). Alice, wishing to telephone, chances upon the diary and reads the entries; she is pleased until she reaches the last entry—then becomes very much provoked. She thereupon determines to punish Mr. Teddy. So on the first night, when Jack calls to take her to the

theatre, she is most stunningly dressed, purposely parades her beauty before Teddy, and is especially sweet to Jack.

The next day Harry calls to take Alice joy-riding. They start off, Teddy following them, unseen. When they stop for lunch, Teddy, still on their trail, is discovered by Alice, unknown to him. Immediately the girl is especially sweet to Harry, and when they return she enthuses greatly over the trip.

When the boys call to present their expense bill for entertaining the girl, she overhears them, and after they leave she upbraids the disconsolate Teddy for his behavior. However, after Teddy has been properly rebuked, she—oh, well, what's the use of trying to describe the action of two young people at such a time? What would you do yourself?

MOVEMENT ON FOOT FOR ORGANIZATION OF FEATURE FILM MANUFACTURERS

With regard to an announcement in the advertising columns of this week's issue of our magazine, of a conference to be held at the Hotel Astor, New York City, on Thursday, November 21, rumor has it that the feature film manufacturers have awakened to a knowledge of their needs, and that the proposed conference is being held with a view to protecting the feature film manufacturer, and to the facilitation and general betterment of the feature film trade.

The idea is to organize and, in a sense, concentrate their business interests in so far as the marketing of films is concerned, and to lessen the individual expense of advertising, etc.

As we understand matters, each manufacturer is to share equally in the stock interests of the organization, the stock to be paid for in cash or out of future profits, according as the manufacturer may desire.

It is supposed that by so organizing for the betterment of the whole the manufacturer may gain a more definite idea of what his profits are to be on each individual production, and it will also place within the power of the organized feature film manufacturers the means of placing on the market the best that money and art combined is able to produce without the tremendous individual strain under which feature film manufacturers are working at the present time.

ITALA SPECIAL FEATURE HAS REMARKABLE ARTISTIC AND SENSATIONAL PROPERTIES

The Itala Film Co. some little time ago opened a branch office under the management of Harry Raver, who is now being ably assisted by Mrs. C. Lang Cobb in New York City. From this office a special line of feature films is being offered to the public—states rights propositions that are well worthy the consideration of exhibitors and those whose business it is to handle the exclusive rights of special subjects

During the past week a very remarkable production two reels, entitled "A Living Man's Tomb," was shown to the press. This film is now on the market, and we can commend it most highly to all and everyone as a states rights proposition of the highest value.

The dramatic and emotional talent displayed by the leading lady in this production is something remarkable, and long to be remembered. The manner in which she enters into her story is a delight to the intelligent and artistic onlooker.

The young woman in the story has two suitors. Unlike other stories of its class, the villain is lacking—both men—and in fact all of those connected with the tale being of the highest integrity, so far as can be seen, with the exception, perhaps, of the father of the young woman, whose ideas of marriage are founded principally on pecuniary matters.

With the idea of arranging for his daughter a marriage of wealth and position, he scorns the offer of the poor suitor, and incidentally the one whom his daughter loves, intercepting at the same time a letter from the young man to his daughter, in which he has told her that he is going away to make his fortune, and will return in five years to her.

The daughter hearing nothing from her lover, thinks him faithless, and therefore marries the rich man, with whom she lives on a fairly happy basis, until one evening at a fete her former lover suddenly appears on the scene. He manages to hand her a note asking for an appointment to meet her alone. A day or so afterward, her husband going away to spend the day, she arranges a meeting with her former lover at midnight on the veranda of her home. When he finds out from her, by accident, that she has never received the letter he wrote to her, he is so overcome that he swoons; and she, thinking that he is dead, drags his body out of doors, down the steps and across the grounds, and throws it into an oubliette, opening above an underground passage. In the bottom of the oubliette is a deep pool, or stream of water. When the young man strikes the water he revives, and after twenty-four hours of entombment there, is in despair and exhausted.

Meantime the husband arrives home bringing with him two visitors. When it is proposed that they visit the old oubilette, the wife on hearing this becomes terror-stricken for fear that the body will be discovered, and goes at midnight again, lantern in hand, to remove it herself. Upon arriving at the pool through the various underground passages and opening the door leading to it, she is terribly frightened, thinking as he steps toward her alive, that it is a ghost she sees. The scene where she flees back again, her thin light draperies floating in the half light with him in pursuit, trying to tell her that all is well, is most effective. She swoons at the entrance of the house and is taken within by her husband and his friend. She is ill for some time afterward, but no one ever finds out why she was found in that condition on the veranda steps that night. A note received from her lover tells her that he is safe, and asks her to try and be happy and to think of him no more.

The scenic touches of this film are beautiful. The sets inelaborate, and it is indeed one of the most pleasing feature films that we have recently seen.

At the same time with this production there was exhibited one of their regular releases, "The Horror of Sin," for November 25, in which the same actress does quite as remarkable work as she has done in the feature film.

The American branch of Itala shows signs of making a name for itself as a headquarters for splendid feature subjects which can always be depended on.

OUR WASHINGTON CORRESPONDENT

WASHINGTON, D. C.

The arrest of J. Boyd Dexter, manager of the Maryland Theatre for showing what was considered by policemen of that beat an indecent film, has caused no stir in motion picture circles here for the reason that Mr. Dexter's reputation in both the exchange and exhibitor business as a stickler for clean, educational and uplifting films is too well known not only in Washington, but in a wide territory in this vicinity, to which he at one time served films. The public seems to have rightly judged that the officer in authority was overstepping the mark in a difference of opinion between decency and indecency and that Manager Dexter was in the right. It appears that the policeman did not accord the manager the usual courtesy of a friendly suggestion "to cut out that film," but seized the reel and arrested Mr. Dexter, who paid a collateral of $50 that night for appearance in court.

Now, it was expected by some that the matter would quietly blow over, but Mr. Dexter will not be so easily appeased. He means to fight the matter to a finish, even to the point of trial by jury and a higher court if necessary. It is reported that the attorney for the police department told Mr. Dexter that he was taking the matter too seriously and that the theatre manager retorted that to him it was a serious matter, hat he had his own reputation, that of his theatre and of his family at stake, with such a charge as showing an indecent film.

The picture under discussion is a comedy in which some ladies are shown bathing in the latest style of skirtless bathing suits, merely as a pastime, in a minor action of the story. It is the Thanhouser release of "Petticoat Camp," and everyone knows how high this manufacturer stands for uplifting, entertaining, artistic films. The costumes are said to be no more abbreviated than those of various women swimmers that have appeared in films recently or even on the local theatre stages.

The film will be given a private exhibition to the police authorities and several others, for judgment, and the outcome is awaited with much interest.

In speaking to Mr. Dexter on the subject he said: "Though the police look upon this as a trifling affair, to be lightly treated and smoothed over, to me it is a very serious matter. To accuse me—a man who is called *cranky* at the exchange—who time and time again refuses a film on account of there being a slight suggestion, or an immoral tone, that was not the best for my young patrons—of showing an indecent film is a grave charge. Owing to my several years' connection with the exchange business, I was in a position to fight for clean films, and Washington has the reputation of being *too particular* in its film selections. You can't be too particular. A good part of a man's reputation is built upon the house he keeps, be it his home or his theatre.

"The exhibitors of this city have been too long subject to the arbitrary opinion of policemen, many of whom do not stand very high in education or culture. It is about time something were done to inaugurate a local censorship. The exhibitors want it and would welcome it. They would know where they stand. Perhaps this will bring out its necessity. But I mean to fight and fight hard."

It might be well to add that Mr. Dexter is the first man who braved—and it meant bravery when he began—an independent film exchange in this city under the Craft Film Exchange. He built up quite a patronage in Washington, Baltimore and the nearby states of Maryland, Virginia and North Carolina. Later he was identified with the Washington Film Exchange, rising to managership there. Then he returned to the sign painting, which had been his business before becoming an exchange man, and a part of the time while in that field. His posters are seen before many of the picture houses, and are noted for their artistic make-up and terseness of expressions describing the films. Recently Mr. Dexter has assumed the management of the Maryland, which is noted for clean, educational, uplifting pictures. "It isn't the cost of anything that bothers me," says Mr. Dexter. "I want to give my patrons the best in picturedom.

W. H.

THE BROKEN IDOL

By VIRGINIA WEST

(Adapted from Gaumont Release)

MERA VROMAN stood before her mirror with flushed face. Her hands trembled as she raised them to arrange her hair.

On the bed lay an evening gown, and the dressing table was strewn with all the necessities of the feminine toilet. The girl was going to the opera. But that was not all. She had been to the opera many times, but to-night—to-night she was to hear Strombolini.

But even that was not all. Mera knew one of the women in the chorus who had promised her that if she would come behind the scenes she would give her a close view of the great tenor.

So that was the cause of the young lady's excitement. Although engaged to be married, Mera had carried in her heart, for some time, a deep, secret adoration of Strombolini. From her two-dollar seat he seemed to be the ideal of beauty and perfect manhood. "Oh, he must be like the heroes he represents," she had said over and over to herself. "He must be or he could not act and sing so gloriously."

And now that she was to see him close—perhaps even to look into his eyes—well, the agony of suspense was almost too much for Mera.

She was very quiet during the opera. Most of the time she leaned back in her chair with dreamy eyes and glowing cheeks. Now and then, at some particularly stirring passage she sat forward, almost rising from her chair, and clasped her hands upon her breast.

"My dear, try to control yourself a little," whispered her mother, never guessing the real meaning of the emotion.

"For heaven's sake, Mera, what's the matter with you? Anybody would think that Dago had hypnotized you," said the fiancé.

For a moment Mera shot daggers at him from her eyes. Then relaxing and sinking back into her chair, she breathed, "Perhaps he has, who knows?"

The young man spoke one word under his breath with much vehemence. "I wish you'd see him on the street. He probably looks like a dressed-up iceman."

"I shall see him after the next act," said Mera triumphantly. "I know one of the ladies in the chorus."

The young man snorted.

"My child," said the mother, "you cannot go to such a place alone."

"Such a place!" exclaimed the indignant Mera. "Why a place frequented by Strombolini is sacred."

Jack looked pained.

"Won't you go with her, Jack?" asked Mrs. Vroman.

"Oh, it's just the place for me. I should be honored but I fear my sacrilegious feet could not be permitted to touch upon such holy ground."

"Don't be silly, Jack," said Mrs. Vroman. "I'll tell you! We'll all go behind the scenes. Won't that be nice, Mera?"

"I shall go," said the girl languidly.

The curtain dropped on the last act. Almost before the final notes of the orchestra had died away Mera was on her way to the elevator. Her mother and Jack followed as quickly as they could.

"Be patient with her, Jack, and act wisely," said the prospective mother-in-law. "This is a crisis. If you make an unwise move you may wreck both your lives. Mera's young and foolish but I think she really loves you. If you love her you must help her over this silly infatuation."

"I know you're speaking wisdom, Mrs. Vroman, but it's a mighty hard task for a fellow."

"I know it is," answered the mother, "but promise me you will be wise and be gentle with her through this. She will soon be disillusioned."

Jack breathed a sigh that reached his shoes. "I give you my word," he said, "that I will do my level best."

The member of the chorus met them just inside the stage door.

"Come with me," she said in a mysterious whisper, and led them behind a back drop to a space opposite the door of a waiting room. Then, still whispering, she said, "There."

Mera looked with all her eyes. There in the midst of an admiring crowd of women stood Strombolini. He was still dressed and made up and bewigged as he was on the stage. His arms were filled with the flowers brought to him by his admirers. To Mera he was the picture of perfect manly beauty.

"Oh thank you, thank you," she breathed tensely, turning to the kind lady friend. "How can I ever tell you how grateful I am? And yet," she sighed to herself, "there are so many who love him."

That night there was little sleep for Mera. Hour after hour she tossed about. The wonderful voice of Strombolini sounded in her ears and the picture of him as she had seen him being honored floated before her eyes. She wanted him to receive love and homage, and yet jealousy was gnawing at her heart. She felt sure that those other women did not worship him as she did, and yet they could be close to him and she could not. Oh, how could she get an introduction to him? She did not know, but she must think of a way.

When morning came Mera arose, pale but determined. To her mind there was but one way; to write to her idol. If it had been any other man in the case she would have recoiled from such an idea. But with her hero it was different. He would realize that she had simply been an instrument of Fate, used to bring about a meeting that had to be.

So after much agony of mind the note was written and mailed.

"I cannot address you, for I know no title great enough," it began. And then in words few but eloquent, she told him that it was necessary for the perfection of both their lives for them to meet.

"For," she said to herself, it is not possible for such a love as mine to be unreciprocated."

In a terrible suspense Mera waited for the answer to her note. It did not come. "Something has gone wrong and he has not received it," she told herself, and wrote another.

During the second period of waiting the love-lorn girl refused to leave the house or to see anyone who called—even her fiancé.

A week passed and no letter came. Another was written and sent to the tenor. After three days an answer came. It said simply:

"Name the place and I shall meet you."

Mera hastened to name the most romantic spot she knew of in the park, and the time of meeting. No place was good enough, of course, but she did the best she could.

When the day came she refused all food. Her mother thought she was ill and sent for a doctor, but before he arrived Mera slipped away to the trysting place.

She was much too early but waited with throbbing heart and eyes anxiously watching every passer-by.

At last a man approached her. She knew that it could not be he so she turned her back.

"Is it Senorita Vroman?" asked a voice at her shoulder.

"Yes," she said, and turned slowly around. Then, "I beg your pardon, but I believe there must be some mistake."

"Is this not your note? I came at your bidding."

"You are—you can't be Strombolini?" she cried breathlessly.

"And why not?"

"Are you the beautiful prince—the hero?"

"Oh, yes. You did not recognize me without my make-up. Many do not.

"But you are not so tall, either, and you are fatter."

The man laughed. "Well," he said, "you see, I wear very high heel shoes on the stage and my costumes make me look thinner."

"You—you are very different," said Mera slowly.

The man had a florid complexion and coarse sandy curls. His hands were wide and the fingers short and thick. Yes, Jack was right. If he let his beard grow for a day and changed his clothes he might easily be the iceman.

"And it was really you who sang three weeks ago to-night?"

"Oh, yes, and I was in good voice that night—I remember. My voice was beautiful." He seemed perfectly unconscious that he was praising himself, but he completely forgot Mera in his enthusiasm over his own voice.

Mera, still hoping for she scarcely knew what, raised her eyes to his face and said in her tenderest voice, "It was three weeks ago to-night that I first saw you close."

"Then you got a good look at my costume," he said in a loud tone, "I am glad you saw me in that. I look well in that one. Don't you think so?"

Mera nodded.

"Well, what did you want to tell me? I must get to the opera before it is over. There is a new tenor on and I want to hear him."

"I—I—don't believe I can stay any longer now—I—feel faint," answered Mera weakly.

"That's too bad. I'll get a taxi and take you home,"

"Oh, no, please don't go with me," said the girl quickly. "Call a cab but let me go alone."

When the man had put her into a taxicab she took his offered hand and looked into his eyes for a moment. Then she whispered, "Won't you send me your picture?"

He promised that he would and Mera leaned wearily back against the cushion.

If tradition of pickles being a diet for love-sick or disappointed maidens were true, Mera would have easily consumed a barrel in a few days. The shock to her sensibilities upon the occasion of the unveiling of her idol was more than severe. She knew that its feet were indeed made of clay, but she could not forget the beauty of it before she lowered her eyes.

The thought of the picture cheered her to some slight extent. She determined to enshrine it upon an altar and there worship in memory of that which might have been. She would never marry. She would remain the bride of her ideal.

The mail was watched anxiously until at last a thin, hard package came. Mera took it to her room and knelt before the shrine she had prepared. Flowers and candles were there, waiting.

"My loved one," she whispered as she took off the last wrapping, and then in a loud voice cried, "Oh!"

In her hand she held a picture of the man she had met in the park, a woman and five children. "Oh," she exclaimed again, and threw the flowers and candles out of the window. The picture she broke into small pieces and threw into the fire.

"I think it has reached the end," whispered Mrs. Vroman to Jack that night when he came around as usual to inquire.

"Then hadn't I better see her?" he hastened to ask.

"Emphatically no!" said Mrs. Vroman. "You must wait until she sends for you and then act as though nothing had happened. I know Mera."

MOTIOGRAPH N. Y. HEADQUARTERS

The Enterprise Special Manufacturing Co. have opened offices and show rooms at 30 East Twenty-third street, New York City, where a complete line of machines and parts are carried. They will be pleased to have operators call and inspect the new quarters.

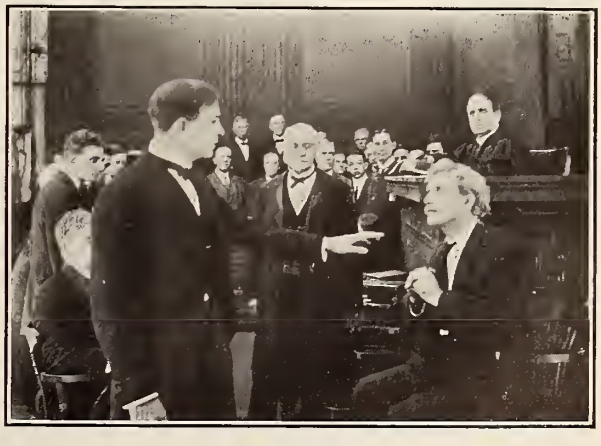
Some one remarked to Miss Mae Hotely of the Lubin Comedy Stock Company the other day: "It's strange after all the years that you had before the footlights that you can do without the glitter and glamor of the audience?" She replied: "After two years in the motion picture business I have become so fascinated with it that I could not give it up if I would."

Milwaukee, Wis.—The Milwaukee Film Exchange, incorporated capital $15,000. Incorporators, Robert White, Oscar H. Jacobs, Fred J. Murphie.

BROTHERS OF THE "BAT"
Reliance release November 30th.

Ridgewood, N. Y.—A contract has been let for a new theatre in this city. Located at corner of Green street and Covert avenue by the Ridgewood Amusement Co.

Marshfield, Wis.—On Saturday Mrs. Ida Fryer closed negotiations for the sale of the Unique Theatre to J. H. Thorne, of Winona, Minn., who took possession Monday. The purchaser is an experienced business man and comes here highly recommended. He is thoroughly familiar with the business and will operate the house upon strictly modern and up-to-date lines. The Unique is Marshfield's pioneer moving picture house, and under the capable management of Mrs. Fryer and Mr. Ray Dexter has become one of the best picture theatres in this part of the State.



"FATHER"
Reliance release November 23rd.

WILLIAM LORD WRIGHT'S PAGE

SOMEONE rises to remark that moving picture actors and actresses make money easily. It is a mistaken remark.

* * * *

"The Reviewer" of the Dramatic Mirror and "The Photoplay Philosopher" of the Motion Picture Story Magazine are having an argument about good and bad critics. The authoritative critic points out defects so that they can be remedied. If he magnifies the little parts, his is an important labor because close attention to little things tends to make a perfect whole.

* * * *

Several arrests have been made recently of those who seek to gull the public by advertising "schools" for moving picture actors and actresses. The "Anyone Can Do It" advertisements of schools for picture playwrights should also be taken under consideration by the post-office department Everyone cannot do it.

* * * *

Editor Brewster, of the Motion Picture Story Magazine, suggests a series of picture plays on American discoverers and explorers. The suggestion is a good one even if Dr. Cook was the first in the Cinematographic exploration and other fields.

* * * *

And this: We've listened to many a trap drummer spoil a good picture play.

* * * *

The ten, twent' and thirt' repertoire stock company campaign is in full sway in the Middle West. The campaign was confidently expected to put the moving picture theatre out of business. The campaign is not coming up to expectations.

* * * *

As we forecasted three or four months ago, the Frohmans, Shuberts, Belascos, and the rest, are becoming actively engaged in the moving picture business. Daniel Frohman gave an interview to a New York newspaper the other day in which he asserted that leading actors and actresses would pose for the pictures before very long. Eva Tanguay, star in the Fields' latest production, flew off the handle in Pittsburgh recently, and the best theatre in Cleveland filled in the cancelled time quite nicely with the Bernhardt "Queen Elizabeth" pictures. Would such an action have been taken two years ago? It would not.

* * * *

Kalem's "From the Manger to the Cross" is meeting with no clerical opposition west of New York. It was feared that the Cloth would strenuously object to the "Life of Christ" being shown in the moving picture theatres. We have not heard a word of criticism up-to-date from prominent clergy in the Middle West. The moral standard of the moving picture reaches a climax in this Kalem production. Presented with dignity and reverence, and with true Biblical adherence, this film story will at once interest and silence the opposing minority. The film will lead to a revival of sacred history for one thing. The only essential detail in proper presentation of this great picture is that exhibitors handle the programme reverently and in good taste. Dignified advertising and a true atmosphere in the theatre should not be overlooked. Care should also be observed as to the musical programme.

* * * *

It has been noticed during the past few months that picture theatre patrons in the Central States are demanding programs containing topicals and industrials. There is great need of the convincing story humanizing great industries such as farming, shop work, manufacturing, etc. These pictures should be true to life and convincing. Everyone wishes to know what his neighbor's life is like and whether the trials and tribulations incident thereto are similar to his own. Within another year the quiet, convincing drama will come into its own and the one thousand feet film, now a commercial asset, will be changed to the film conforming to the appropriate length of the story it seeks to tell.

We wish to compliment the World's Best Flm Co. upon its release of "Pilgrim's Progress" in four reels. The picture as an educational, to our mind, is quite as important as the "Passion Play," Dante's "Inferno," and "The Odyssey." John Bunyan, author of "Pilgrim's Progress," wrote his masterpiece while in prison. The work is a classic in English literature and this film should revive interest in the great book which is only second to the Bible in the lessons it seeks to teach. Christian's burden will never be lifted for many, but the load may be lightened, and the Giant Despair vanquished, through the lessons that such pictures as "Pilgrim's Progress" inculcate.

* * * *

"The County of Monte Cristo" is the way in which Selig's great feature is advertised by an Indiana exhibitor. It is enough to make Dumas turn over in his grave.

* * * *

Cleveland has the first double-screen theatre. The Oxford, recently opened, is actually two theatres in one. Described by Mr. R. P. Stoddard, there are two picture curtains, two picture machines, and two shows are run simultaneously. A person may visit the theatre and for a single admission see two shows. Sitting on the right side of the theatre one screen is in view, and when a complete program has been shown it is only necessary to move to a seat on the opposite side and see an entirely different set of pictures. The house is a novelty, but its success does not come from that alone. Late special releases and first-class pictures are shown and no unsightly bill-boards mar the entrance to the Forest City's latest playhouse.

* * * *

The weaknesses of many Dickens pictures are that the characters lovers of Dickens have longed to see visualized do not stand out convincingly. This is not the fault of the actor or actress, but of the director, who, perhaps not a Dickens student, has failed to appreciate the fine points of characterization so essential to the success of the works of Dickens. Dickens for a time was a clerk in an attorney's office and with his limited experience as a law reporter he had an astounding conception of legal characters and customs. Dickens introduced almost forty men of law into his various romances and each is a distinct type of the legal fraternity. We would like to see a Dickens picture play where some of the characterizations are finely drawn. There is Serjeant Buzfuz, Dodson and Fogg, the low shyster type of Sampson Brass and the bland, dignified Lord Chancellor. Uriah Heep, the sly, oily villain, always humble, and Mr. Kenge, of the firm of Kenge & Carboy in "Bleak House." Mr. Tulkinghorn is one of the malignant types of Dickens' lawyers, and a good type of the criminal lawyer as Dickens saw him is Mr. Jaggers in "Great Expectations." He always insisted upon the categorical answer "yes" or "no" as he bullied witnesses and he washed his hands with scented soap! We want to see these minor but important characters thoughtfully enacted on the screen.

* * * *

In visiting a moving picture theatre, it is almost as interesting to listen to the remarks made by people in the audiences and to study their expressions as it is to follow the pictures. In almost every city and town there are many young people who worship their "picture heroes" and they are plainly disappointed if his or her image does not appear in the pictures. Some refuse to attend unless their particular favorites are billed. The questions asked and answered in the moving picture magazines prove that the matinee idol has been supplanted by the moving picture play idol. The actors who pose in the pictures should appreciate the little testimonials sent them personally or which appear in verse in the monthly magazines The compliments come from the heart and are certainly sincere. We were in a picture theatre the other evening

when a crowd of young girls entered. A certain popular actor was billed to appear. When the actor first in the character of a wealthy banker's son, and riding in a touring car, was shown there were many exclamations of "Isn't he just too dear?" and "Say, Kid, don't you suppose his dad has heaps of money and I'll bet a nickel he owns that car himself." When the hero was sent to prison the girl enthusiasts were much grieved, one stating audibly that he was "too dear and good looking to wear that horrid striped suit." The boys and girls of Filmland are loyal to their favorites in Pictureland.

ENTHUSIASTIC RECEPTION OF JOHN BUNYAN PICTURES AT ACADEMY OF MUSIC, BROOKLYN

On Sunday afternoon, November 10, an exhibition of the Hochstetter Utility Company's production of "The Life of John Bunyan" and "Pilgrim's Progress" was given before the Brooklyn Institute of Arts and Sciences in the huge music hall of the Academy of Music.

The auditorium was not only taxed to its limits on this occasion, but many were turned away. It is estimated that at least a couple of thousand people viewed this remarkable film production on that special occasion. The most intense interest in the pictures was shown by almost

every individual of that vast throng of people, gathered together as they were to criticise as well as admire.

And although it was a largely critical body of learned and well-informed people who sat so silently through the five long reels of wonderful dramatic action, and as wonderful photographic effects, there was evident an atmosphere of entire satisfaction.

The musical portion of the program was very ably conducted by G. Waring Stebbins. Mr. Stebbins' selections were chosen not only as a fitting accompaniment to the pictures, but in such a careful manner as not to offend the most ultra-religious individual who might be there.

One of the noticeable things in connection with the production of "The Life of John Bunyan" and "Pilgrim's Progress" is that the scenes in which the Christ appears are presented in such a beautifully delicate and reverent manner that that portion of the product calls forth only the highest praise. On the occasion in question when the Christ, so wonderfully characterized by Clifford Leigh, appeared in the picture you could have heard a pin drop; not a word of dissent was audible in that great throng of people who had come to say the worst as well as the best.

On account of the number of people who were unable to gain admittance at the Academy on Sunday afternoon, and also because of the splendid impression created by the pictures, it has been decided to repeat the presentation on several future occasions in the same auditorium, the dates of which will be given later on.

And not alone this, but the Brooklyn Institute of Arts and Sciences have thought well enough of the production to secure the exclusive rights for exhibition in Brooklyn. After the exhibition, the company were warmly congratulated by Dr. Franklin W. Hooper, managing director of the Institute of Arts and Sciences.

ROMAINE (LUBIN) FIELDING

Romaine Fielding, the deputy-sheriff-director, who was recently appointed at Prescott, Ariz., was complimented by Sheriff Charles Keeler upon his early attention to duty. He was notified that a forger was in Prescott and they wanted him, but were unable to locate him. Fielding turned him over to Deputy-Sheriff Joe Young the afternoon of the same day he received a description of the man wanted. Fielding picked up his man while taking a picture from a description given him. After taking the prisoner down and turning him over he returned to his quiet and peaceful vocation of making picture plays. The citizens of Prescott, the "Mile-High" city, have nicknamed this director "Go get 'em Fielding," because he never fails in anything he undertakes. He doesn't know the words fail or quit.

Fargo, N. D.—A. J. Cavanaugh is thinking seriously of erecting a theatre.

THE QUARREL
Crystal Films.

PICTURE MUSIC

By ERNST LUZ

In using a repertoire of music for picture playing, you will find your march numbers, regardless of the way you place them, to be the most neutral of all numbers used and they will more effectively accompany descriptive or introductory scenes during which heavy or hurried action occurs and, as a rule, if you use them when male characters predominate, you will find that many opportunities will present themselves whereby you can tone these numbers, making the picture action more effective.

In playing war pictures, in which very many consecutive and lengthy battle scenes occur, such as in my plot of the Kay-Bee release, "When Lee Surrenders," in this issue (for in this picture the battle action runs 700 or more feet of film), you will find it useful to change from your battle music or hurry at intervals to a heavy military march, this giving the picture a more melodious setting, for it must be remembered while the picture demands effective music, it should at the same time be entertaining.

The waltz is another number that can be termed a neutral number, although it is the most flexible number in a temperamental sense of all numbers used, which has made it very popular in picture playing; in fact, almost too popular, for it becomes very tiresome to hear just 18 minutes waltz and then 18 minutes more waltz, etc.

You can easily rid yourself of the habit of continually waltzing with the picture if you use in descriptive or introductory action wherein the plot or picture action shows male character predominance a suitable march or two-step, and when you follow a female character use the waltz. This will not only create a necessary change of tempos in picture playing, but you will find that when toning is required you can do it more effectively. To explain more fully you will find in following a female character lead that, at any moment she may lead you to a romantic or sentimental situation, which has no direct bearing on the plot, and quite often is stock acting used to create length (for every film must be about 1,000 feet when released), in such a case you would find it difficult to tone down a march number effectively, while with the waltz it would be a very simple matter.

There can be no doubt as to the waltz necessity in picture playing, for it is always pleasing, and with a little care can be made very effective for many scenes of entirely different setting. In waltzes you will find those that are only good for neutral or descriptive playing, such as Strauss waltzes or similar ones requiring accentuated playing to give them a good musical rendition and they should not be used for any series of scenes during which romantic or sentimental love scenes occur. For sentimental effects the modern waltz, or what is often called a dreamy waltz, is the better, and is known by its sustained movements, all of them being legato or slurred.

The Waldtenfel waltzes are all very good for this kind of playing, for while they are old they are standard and the kind that last. The two kinds of waltzes here mentioned should be selected in major keys with possibly short relief movements in minor. Waltzes predominating in minor keys of the legato type can be saved for more serious setting, and by toning they can be made to even cover short, pathetic or plaintive situations effectively. The Oriental waltz when played slow and legato has a very appealing effect, and you will find it simple to play it to give a 6/8 andante effect, in which tempo most plaintive minor numbers are written. So you can readily see that while the waltz in descriptive and accentuated style will cover lively action (not heavy action), by having a variety in your repertoire you can also tone it down to plaintive action, which is the most serious temperamental requirement excepting that of the dirge or funeral chant. Other than these you have the characteristic waltzes of which there are many; the Oriental waltz, played in strict waltz tempo being one that you will find necessary in pictures of today. The Spanish waltz or fandango, is another very necessary number for meeting the present picture's musical requirements. The Valse Lento is always a good number for sentimental setting wherein the sentimental action continues and is not broken into, for it is never a good number when played heavy, and will only allow for a slower or more serious tempo if required, making it not effectively responsive to toning. The concert waltz is not essential to picture playing, although it can be used in pictures of classic and court intrigue as a pivot number when using old master's compositions or a classical set-up for the picture, remembering that it should accompany introductory or descriptive action. The galop can be easily placed, for it follows only one line of action, which is a chase.

Another good picture playing number is the caprice, which, being very flexible as to tempo, makes it valuable, and it also can be easily placed.

You will find in all pictures a certain point usually after all characters have been introduced and described where, if the sub-title or leader does not tell you plainly, the action will inspire you with the fact that something will soon happen, that a plot is to be created, or a mystery solved, and by placing your caprice at this point you will find yourself playing an excellent number for any toning that may be necessary, remembering that where the female character is necessary to the action to use a caprice predominating in legato movement, and for the male one of staccato movement. The fact that the caprice usually contains many triplets of simple technique alone, makes it possible to give it a hurried effect, and as it can be played very slow or fast, always remaining a good musical number, it excellently portrays this kind of action, which quite often leads up to a necessary dramatic number.

All other numbers, commonly known as concert numbers, can be classed into the three effects, viz.: Sentimental, pathetic and plaintive. The sentimental may be a reverie, tone poem or any of the many titles used, but in determining the proper number it is only necessary to remember it should be a slow number of dreamy sentimental effect and always in major key. The pathetic also is a slow movement and is more effective in minor key. These two numbers should be of pleasing theme to be effective, while the plaintive does not necessarily need be so. The plaintive number is always a minor. The funeral march or dirge and chant or similar numbers come under this heading. The sentimental action can be termed as that of love, deep thought, regret, wherein a character is relating a sad experience or in playing through descriptive scenes in pictures of the simple life, containing little action. Pathetic numbers are always necessary to portray death scenes or scenes wherein a character is suffering from an injury, either moral or physical, which has been undeserved. The plaintive are such scenes showing great misery, processionals to execution, funerals and burials.

All the numbers I have mentioned and their placing are meant for the modern drama or melo-drama, and in following my plots you will see that for comedies and descriptive or scenic pictures, I use a medley or popular setting, knowing as I do that the public demand the popular or so-called rag-songs as well as the standard, therefore, by using some thought you will find that you are not ragging every picture, but playing to please everyone, and at a time when they are in the temperamental mood to be pleased by what you are playing.

MUSICAL PLOTS

By Ernest Luz.

A few rules governing their use.

The cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick segue should be made unless otherwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you both a prompt and direct cue. You are safe in making segue as soon as you are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to the demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to right of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with the cues. Studio projection would allow for material improvement in set-ups. We are always ready to hear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

TRAGEDY AT THE COURT OF MILAN

C. G. P. C. Release No. 2.

Set-Up.

1. Grand March.
2. Wedding March.
3. Gavotte.
4. Concert Waltz or Waltz of Ballet Suite.
5. Concert Pizzicato. (Le Secret. Gautier.)
6. Dramatic Mysterioso.
7. Dramatic Agitato.
8. Plaintive or Dirge.

Cues.

Play 1 until wedding scene.
Play 2 until end of wedding scene.
Play 3 until king drinking wine with maid in garden.
Play 4 until maid reports to king about wife.
Play 5 until maid and soldiers at rear entrance to castle awaiting queen and lover.
Play 6 until queen and lover seized.
Play 7 until end of scene.
Play 8 at end.

THE FAMILY NEXT DOOR

Lubin. Release Nov. 2.

Set-Up.

1. 6/8 March.
2. Waltz. (Slow legato)
3. Intermezzo Two-step.
4. Waltz. (Lively)
5. 2/4 March (Lively)
6. Wedding March. Lohengrin. 8 bars.
7. 6/8 March.

Cues.

Play 1 until Leader "The Neighbors' Children."
Play 2 until Mary is led by the ear to house by father.
Play 3 until Cowgirls dismount.
Play 4 until leader "we will write the old folks to-morrow," etc.
Play 5 until Bob's brother makes father dismount at point of pistol.
Play 6 until 8 bars.
Play 7 until end.

HIS OFFICIAL APPOINTMENT.

Vitagraph. Release Nov. 4.

Set-Up.

1. Intermezzo Two-step.
2. Waltz.
3. 6/8 March.
4. Caprice.
5. Waltz.
6. Pathetic.

Cues.

Play 1 until leader "After many weeks of waiting," etc.
Play 2 until leader "Missing the Colonel for a few days the clerks," etc.
Play 3 until Colonel stops runaway horse.
Play 4 until Secretary's daughter picks flowers from floor.
Play 5 until Secretary's daughter tries to wake Colonel.
Play 6 until end.

HEREDITY.

Biograph. Release Nov. 4.

Set-Up.

1. Indian War Dance.
2. Indian Intermezzo.
3. Waltz.
4. March.
5. Indian War Dance.
6. Indian Intermezzo.
7. Galop.
8. Indian War Dance. (Hurry)

Cues.

Play 1 until leader "Mother love the same world over."
Play 2 until trader brings Indian maid to his cabin.

Play 3 until trader drags Indian wife from mother's arms.
Play 4 until trader drives off at trading village.
Play 5 until trader with wagon on to trade with Indians.
Play 6 until trader sees Indians pursuing and hurriedly drives off.
Play 7 until leader "Boy feels call of the blood," etc.
Play 8 until end. Slower at end of fight.

A ROMANCE OF THE RAILS.
Edison. Release Nov. 5.
Set-Up.

1. 2/4 Intermezzo.
2. Waltz.
3. 6/8 March. (Lively)
4. Waltz.
5. Pathetic.

Cues.

Play 1 until leader "Alice the squatters' niece."
Play 2 until leader "Resist and Revenge."
Play 3 until train passes after squatters rescued.
Play 4 until leader "End of the struggle."
Play 5 until end.
Quick segues not necessary.

HIS BLIGHTED SON.
Pathe Feature.
Part I—Set-up.

1. Waltz.
2. Polka Two-step.
3. Caprice.
4. Grand March (for heavy entrance)
5. Oriental Dance. (3/4 or Slow Waltz)
6. Waltz. (Major key)

Cues.

Play 1 until John's sister presented with engagement ring by lover.
Play 2 until Edgar's letter on screen.
Play 3 until leader "John gives Greek costume ball."
Play 4 until Salome dancer jumps on pedestal from carried chair.
Play 5 until leader "To meet the heavy expenses of Blanche's extravagance."
Play 6 until end.

Part II—Set-Up.

1. 2/4 March.
2. Agitato. (Light)
3. Waltz.
4. Dramatic Pizzicato.
5. Waltz. (Lively)
6. Pathetic.

Cues.

Play 1 until John enters after father reads letter about forgery.
Play 2 until John exits same scene.
Play 3 until leader "To obtain more money John steals from father."
Play 4 until John back on street door scene after robbing father.
Play 5 until Royment's letter on screen breaking sister's engagement.
Play 6 until end.

Part III—Set-Up.

1. Waltz. (Slow legato)
2. March 6/8.
3. Oriental Waltz.
4. Sentimental number.
5. Waltz.

Cues.

Play 1 until leader "Departure from Marseilles."
Play 2 until John tries to lift bundle of bark and fails.
Play 3 until John on in scene where native seated breaking stones.
Play 4 until John finds pocketbook.
Play 5 until end.

Part IV—Set-Up.

1. Waltz.
2. Dramatic Agitato.
3. 6/8 March. (Hurried)
4. Galop.
5. Waltz. (Slow legato)
6. March 2/4.
7. Pathetic.

Cues.

Play 1 until leader "Riffs carry off Leonore," etc.
Play 2 until Riff carrying Leonore mounts horse.
Play 3 until John mounts horse to pursue.
Play 4 until John dismounts after girl thrown from horse.
Play 5 until leader "Five years later, married to Leonore," etc.
Play 6 until Blank & Blake, detectives, letter on screen.
Play 7 until end. (Tone at father's action)

WHEN LEE SURRENDERS.
Kay-Bee. Release Nov. 8.
Part I—Set-Up.

1. Dramatic Hurry (Battle). Alternate hurry and heavy military march as action is very long.
2. Waltz.
3. Dixie.
4. Waltz.
5. Agitato Dramatic. (Light)

Cues.

Play 1 until leader "Lord! Daw's a Yankee Sojer."
(P. as interior scene flashed.)
Play 2 until Confederate officers meet Polly's father exterior Polly's home.
Play 3 until officers find Yankee's coat on floor.
Play 4 until Yankee officer is exterior of Polly's home.
Play 5 until end.

Part II—Set-Up

1. Waltz.
2. March. (Military, Heavy)
3. Pathetic.
4. Waltz.
5. National Air Medley.

Cues.

Play 1 until leader "The delayed reinforcements."
Play 2 until leader "Awaiting trial."
(P. at interior scenes)
Play 3 until Yankee off and Polly enter general's headquarters.
Play 4 until Polly's letter on scene.
Play 5 until end.

DEACON'S TROUBLES
and
A TEMPERAMENTAL HUSBAND.
Keystone. Release Nov. 11.
Set-Up.

1. Rag Medley.
2. Oriental Dance 2/4.
3. Rag Medley.
4. Waltz Medley.
5. March. (Lively)

Cues.

Play 1 until Deacon enters sideshow.
Play 2 until Deacon is out of sideshow.
Play 3 until end first half of reel.
Play 3 until 3 policemen on screen.
Play 5 until end.

DEADWOOD DICK
THREE REELS

SAPHO
THREE REELS

SECRET SERVICE STEVE
THREE REELS

BIG LOBBY DISPLAYS

THE WAGE EARNERS
OR LABOR vs. CAPITAL THREE REELS

SEVEN MONEY GETTERS
NOW BOOKING
United Feature Film Co.
5 East 14th Street :: New York City

BOOKINGS COMING FAST---GET IN NOW

BANNERS PHOTOS POSTERS HERALDS

DALTON BOYS' LAST STAND
AT COFFEYVILLE, KAN. Three Reels

THE GREAT AMERICAN DETECTIVE THREE REELS

TRACKED BY THREE REELS BLOODHOUNDS

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Office—133 Third Avenue.
Telephone—Stuyvesant 572.

A CLEAN KNOCKOUT AT WHITE PLAINS, N. Y.

November 11, 1912, will go down in the history of the picture operators of New York as a holiday, or a day of rejoicing, that is, to the members of the Moving Picture Operators' Union of New York No. 1. Charges were sent to the Central Labor Union in White Plains, N. Y., by the Spot Light Workers' Union Local No. 35 stating that one Robert Goldblatt was operating a picture machine at the White Plains Electric Theatre who held no union card, nor recognition certificate of any kind, and a demand that the Central body of that jurisdiction shall take immediate action and send word to the theatre that Robert Goldblatt is not a union man, that he be immediately discharged and a union man of Local No. 35 be placed to work in his stead.

These charges were read to that Central body last week and it was decided to notify Local No. 35 or its representative, also Robert Goldblatt, of M. P. O. Union No. 1, or its representative, to appear at White Plains before that body at their meeting, November 11th, and that both sides shall be heard before action would be taken.

The M. P. Operators Union No. 1 was well pleased with this procedure, as the members were very anxious to have a hearing before such an intelligent body of men and appointed a committee along with Representative Knaster to take up their cause. The committee appointed were Vice-president James Daisie, Sam Kaplan, Mike Berkowitz, Al. Mackler, to act with the business representative and President Robert Goldblatt. Local No. 35 was represented by Harold Williams and Wm. MacVey. Brother Kelly, of the Stage Electricians' Protective Union No. 1 was delegated to take the place of International President Shay, of the I. A. T. S. E., and represent Brother Shay at White Plains, owing to the fact that the honorable president of I. A. T. S. E. had to be present at the Rochester convention of the A. F. of L.

At 8 p.m., November 11th, the meeting of the White Plains Central body was called to order by the chairman, and all concerned were present. The case of Local No. 35 versus Robert Goldblatt, of Operators' Union No. 1 was declared open for discussion before the body. Brother Kelly, acting for President Shay, explained his mission and the regret that Brother Shay could not be present. Harold Williams, of No. 35, was the next speaker, and he remarked that he did not come to place the old family trouble of the auxiliary and the mother Local No. 35 before the body, but he simply wanted to have Robert Goldblatt, the president of Operators' Union No. 1, taken from his job at the Electric Theatre, declaring him non-union, and that a man of Local No. 35 be placed on that job.

The writer is very sorry that he must remark that Mr. Williams, No. 35, was a very poor speaker, and his remarks had very little bearing upon the minds of such intelligent men as were seated at the meeting of the White Plains Central body.

The next speaker was Brother Goldblatt, who did not speak to defend himself, for there was no reason for defense, nor did he try to defend his own position at the Electric Theatre. He simply stated the true state of affairs that existed during the entire career of the ex-auxiliary and its former mother, Local No. 35, which most every one in the country by this time is familiar with, and would take up too much space in this issue. His line of talk was well taken by the body and lasted fully thirty minutes, though he tried to make it as short as possible so as to give others a chance on the subject. The next speaker was Business Representative Ralph Knaster, who corroborated the statements of Brother Goldblatt and, addressing the Central body, stated:

"Mr. Chairman and Brothers:—This is so important an event I beg your attention for a few moments and allow me the few words I have to say. I came before your body this day to corroborate the statements made by our worthy Brother Goldblatt. I am here before you representing 371 hardworking, intelligent men to make you familiar with affairs as they exist this day. I daily visit theatres in New York City, and the tactics used by members of Local No. 35 are disgraceful. My men employed at the various theatres try their utmost to carry out the will of organized labor, to live up to the labor laws of the American Federation of Labor, and do their utmost for the uplift of the working man, and are true and loyal soldiers in the rank and file of the army of organized labor. We do not discriminate against the members of No. 35 that are working in theatres in our city. We recognize them to be the same union men as we are; we do not try to oust them from their positions, as they endeavor to do to us here in your jurisdiction. But, however, I wish to make you familiar with the tactics Local No. 35 is using against our men. At an East Side theatre known as Thalia Music Hall the Union Variety Acts of Local No. 5 were locked out and scab labor was employed. I had called my operators out in sympathy with the actors at their request. Mr. Cogut, the representative for the actors, notified Harold Williams of No. 35 and was promised that no operator from No. 35 would be sent to work there. But the following day a member of that union named Ed. Richney, working card No. 123 of the union, was on the job, and after sympathizers got this man away from the job, another member of Local No. 35 was seen on the same job by Mr. Cogut, of Local No. 5, and Mr. Cogut, of the Actors' Union, gave this second man his (Cogut's) card, told him to return to Mr. Williams of Local No. 35 and he would straighten out the matter, as that house was a scab house and the operator was actually scabbing on the job, which will be verified hy a letter I will read to you gentlemen if so permitted."

There were no objections and the letter follows:

New York, Nov. 8th, 1912.

Mr. Abe Cogut,
Variety Actors' Union No. 5.

Dear Sir:—On October 28th, 1912, I was under contract to work at the Thalia Theatre, 236 Broome Street. You came to me and told me there was a strike in said theatre at that time. I was willing enough to make place for your man, and when I demanded at least one day's pay for my trouble, disappointment, carfare, etc., you said you would see that I got it from the union. There and then I took your word as a man for it, and now two weeks gone by I seem to be forgotten. You told me to see our representative, Mr. Williams, and after receiving my working card as a union member was advised by Mr. Williams to see you again about this, but I don't know when I can meet you, so I write to you whatever I want to say. In hope you will make good your promise and get the pay I am awaiting your answer.

Respectfully, S. STIBBE,
Member Local No. 35, M. P. Dept., working card No. 203.

"To continue with my story, gentlemen, you can readily see the tactics used by No. 35. This man knew a strike was on but demands money for his few minutes, or what time he was there, scabbing on that particular job. Mr. Cogut did not guarantee him his pay, but told him to inform Mr. Williams if there was anything wrong to call at the office of the Actors' Union and matters would be patched up. This man did not make room for Mr. Cogut's man, as he states, for Mr. Cogut's man was one of the actors locked out and the operator was not an actor by any means, and as for the union operator that worked there steady, there was no need of making place for him as he was already off the job on account of the struggle. So there is the kind of work which is being done by the local that filed the complaint against Robert Goldblatt.

"Furthermore, Mr. Williams, in his address, stated that his local was being assailed in the newspapers, and I wish to state that I am the editor of the chat column of that particular paper, and that any item which I place in that column can be verified on demand. I don't wish to take up your precious time, so I close with a few remarks that it would take volumes to explain everything that I would like to, so, therefore, I will end my address and thank you greatly for giving me this long-looked for opportunity."

The next speaker was Al. Mackler, who also verified the statements of Brother Goldblatt that the very men considered disorderly by Local No. 35 are now members of that Local No. 35, also one who was expelled from the auxiliary for scabbing and other crooked work is one of their members.

Brother Sam Kaplan was the next speaker, and he explained how the boys of the former auxiliary were ready and willing to help the cause of organized labor, and all about the Fox strike, paid all taxes and never flinched from their duties as union men.

Brother James Daisie was the next speaker. His address to the body was very short, but to the point. He showed his union spirit to such an extent that the body greatly applauded him.

This ended the hearing and the body went into executive session to decide what was to be done in the case.

At 10:30 p.m. a decision was rendered, and it was stated by the Central body that by a unanimous vote no action will be taken against Robert Goldblatt and that he could work at the Electric Theatre at White Plains as long as he pleased, and thus justice was served by the intelligent men who formed the Central body of White Plains.

A great victory for the Moving Picture Operators' Union No. 1 of New York.

* * * *

In the case of this issue I am giving to the operators an idea of organizations, the benefits of them and what they are really for. Organizations date back as far as one can only think, and, in fact, since the very beginning of civilization. In the olden days, when the Pharaohs ruled in Egypt, there was an organization of Egyptians, a body of men called slave-drivers, that were formed for the object of getting as much work out of the unfortunate slaves, and accumulate as much wealth for the owners as possible, which was, in their estimation, the betterment of their (the slave-drivers') conditions. Another organization was formed of the slaves under the leadership of one to whom we owe much for the laws given to all mankind, and that was Moses. He was successful in hettering the condition of the slaves by leading them from bondage. After the reign of Titus another great organization sprung up under the name of Christianity (the New Era), under the leadership of the Saviour. This was and is a great organization for the benefit of bettering conditions of humanity, educating the human mind and leading its constituents on the path of prudence and virtue. And so on there are many kinds of organizations for various benefits. The farmer, the manufacturer, the merchant, the laborer, the mechanic and many more organizations are in existence for various reasons. Now, going into the moving picture industry, the film manufacturers have theirs to hold up—their prices, the exchanges, to regulate the rental prices, the Exhibitors' League for the benefit of their conditions, and now we come upon the man behind it all, and that is the moving picture operator.

There are two organizations, one the Spot Light Workers' Local No. 35, the other is the Moving Picture Operators' Union No. 1 of New York. Now, the question arises which one of the two is the best one to join, and which will give you representation, the best protection in time of strife, and protect your rights in cases where employers refuse the payment of schedule; also many other rights which you are entitled to, too numerous to mention. I advise all operators to get into an organization, for where there is union there is strength, and one individual cannot accomplish anything. An instance, if you should take a toothpick which is very thin, a little child or infant could break this with ease. But if you took five hundred or more and bundled them together, tie them tightly, they are united into one, and it would take a man with superhuman strength to break that unit bundle, and so it is with the workingman. Get together brother operators, bind yourself to a unit under one constitution, all for one and one for all, then it will be pretty hard to overcome your strength, your demands will be met and you will always remember this little poem:

United we stand
Divided we fall.
Union forever
Equality for all.

Now, you would like to know which organization to join. My advice is to join the Moving Picture Operators' Union No. 1 of New York, as

it guarantees you all rights and representation for all taxation. This you cannot expect to get if you join the Spot Light Workers' Union Local No. 35, for that is the reason several hundred men were forced to organize the Union No. 1 of New York, because Local No. 35 would not grant them equality and the right to govern themselves and violated the rights that should be given to men that are far superior in craft to them, and the word *Union* itself means equality, and if one should join such an organization, he would be going in with a body of men like the Egyptians of Pharaoh's days or become a white slave-driver, taking your tax and enriching an organization that pretends to give you something that they cannot or will not give. To tell you that you will get all rights in Local No. 35 would be telling you an untruth, so if you want to be on the right track get in line with the rest of the boys and apply for membership in the ranks of the only dependable mechanics and operators, and that is the Moving Picture Operators' Union No. 1 of New York. But remember that joining an organization is not the only thing you must take into consideration, you must at all times be loyal to your obligation and the regular payment of your dues is another important thing, for you must have funds to live, likewise an organization must have funds to exist, for there are many things that must be bad and paid for such as meeting halls, employment office, a representative to look after business and many other expenses. In the chat of the next issue I will give a little more space for such matters, as there is not enough space in this issue to place all that I would like you to know.

* * * *

The Moving Picture Operators' Union No. 1 of New York will hold their next regular meeting on Monday, November 18, 1912, at Teutonia Hall, 66 Essex street, New York, at 12 o'clock midnight. All members are requested to be present to hear some good news.

* * * *

NOTICE

Application for membership in the Moving Picture Operators' Union No. 1 of New York, can be made at the office, 133 Third avenue, N. Y.

RALPH KNASTER,
Business Representative and Editor of the Chat.

According to the N. Y. American, for the first time in the history of the stage moving pictures are to be employed as a "local atmospbere for legitimate drama. Charles Frohman has commissioned Paul Potter, the dramatist of "Trilby," to construct a four-act drama in which sixteen scenes will have the additional action supplied by the films.

The localities dealt with in Mr. Potter's play, the scenario of which has been accepted, are London, Bombay and Calcutta and New York. The pictures will be employed only in the second and third acts, and sixteen of the scenes will be shown through this medium. These scenes will be entirely in colors. It is understood that the new play owes its inspiration to Kipling's Mulvaney stories. The title is "On the Road to Mandalay."

SPLENDID TRIBUTE TO THE MOVING PICTURE

Rev. Herbert A. Jump, pastor of the First Congregational Church, of Oakland, Cal., recently addressed the classes in education of the University of California in the following manner:

"This new force has entered into the conditions of modern educational power of modern life," said the Rev. Jump. "No student of social conditions can afford to be ignorant of its power.

"Of every twenty-three persons you meet on the street one has been attending a 'movie.' Five times as many people patronize the film theatres as attend the regular drama. Every hour a new film is published.

"This is the latest in the series of inventions which has made human history. It has transformed the existence of the moderately well-off wage-earners. It has doubled his opportunity for clean fun.

"You now have your Shakespeare reeled off a spool, and human life taught at the end of a crank. One travels over land and sea without leaving one's seat and sees the great personages of the world perform their mighty deeds. We unconsciously derive knowledge of life and the world which makes a difference in our entire viewpoint.

"The scenes of cruelty, vice, brutality, makes it easier to believe that the world contains cruelty, vice, brutality. The scenes of human love, of heroism, make those acts easier. As to the moral standards of the picture theatre they are quite as high as those of the public library."

Nearly every member of the Dauphin County Medical Society was present at the Academy of Medicine, at Harrisburg, Pa., on the night of November 6, to hear the illustrated lecture given by Dr. T. H. Weisenberg, a professor at the Medico-Chirurgical College, of Philadelphia. Dr. Weisenberg spoke entirely on nervous diseases, and with his lecture showed life motion pictures of various diseases taken of patients brought to the General Hospital of Philadelphia for treatment.

Dr. Weisenberg is the only man in the medical profession who has ever used a moving picture camera for medical purposes, and during the evening nearly 25,000 feet of film were reeled off. The pictures plainly showed the different expressions on the patients' faces and their action while suffering with a nervous attack. Prior to the lecture a short business session was held and at the conclusion a smoker was given in honor of Dr. Weisenberg, who is considered one of the most learned men in the medical profession.

So. Bend, Ind.—A new moving picture theatre will be opened up by John G. Berschiet, of Aurora, Ill.

Cincinnati, O.—A new moving picture house has been formed here, Lehman, Meiss & Co.—Gerke Building.

Birmingham, Mich.—La Verne Lavanseler, of Royal Oak, is building a moving picture show on the Poppleton property.

"THANKSGIVING"
Reliance, Nov. 27.

MR. HERBERT RICE AND MR. ARTHUR FINN
Appearing in releases of "Punch."

For Those Who Worry O'er Plots and Plays

THE ORDER OF OPTIMISTS

BECAUSE our space is limited we have not touched on that great Optimistic Order lately. President Van Buren Powell reports chapter meetings in all sections of the country. The Order was primarily founded to combat the plot-stealing-favoritism-just-as-good-as-the-others wail, but there is another side to optimism that all good optimists should not overlook. Here's the ritual:

> Let your writings inspire hope, instead of fear; faith instead of doubt; smiles instead of tears; love instead of hate; charity instead of selfishness.

If all picture playwrights of this country would get that sermon into their systems and practice it there would be much less trouble and fewer failures in the field. The man or woman whose writings only inspire fear is almost without influence. Now, we do not wish to leave the impression that it is necessary for the author to appear cowardly to write without honest conviction or naturalness. We mean nothing of the kind. But the great mass of the people who patronize picture theatres, the toilers of this old world who produce the food and the clothing for us, who build our houses and run the trains upon which we ride, and who gather together from the four quarters of the world the goods which we demand; the mothers and fathers of the next generation of useful citizens; the patient teachers in the schools, and the physicians and the clergymen—oh, there are so many people about whom there is so much of commendation to be said. To give these toilers a bright, uplifting picture play—a story of inspiration and encouragement—a touch of joy and of optimism—there, indeed, is a field for the picture playwright and the director. Remove the tares and the thistles, and plant the seeds of sunshine. There are too many picturepleys written, and too many picturepleys produced depicting the sordid and the dark side of life. Write the optimistic story, brighten the atmosphere of the picture theatre, or, in other words, doff the sackcloth and ashes.

REFLECTIONS OF A CRITIC

A critic in the Photoplay Magazine writes he took a straw ballot among picture theatre patrons and he claims that the result was "overwhelmingly in favor of showing the casts on the screen and plenty of titles." We agree with the critic as to the cast and we disagree with him anent the "plenty of titles." (He probably referred to subtitles or leaders.) Of course, the public favors plenty of sub-titles in those plays where the action is so complicated that "plenty of titles" are a prime necessity for understanding. The point is to write and produce the play where the continuity of action is such that "plenty of reading matter" is unnecessary. In the same issue of the magazine, Mr. A. W. Thomas writes authoritatively upon the subject of sub-titles as follows:

> "A picture that is telling in its effect is far more desirable, in fact, it is preferable, to a sub-title. It is a difficult thing for a new author to write without resorting to 'leaders,' and yet if he learn to put his plots together without them, he will be making a reputation. But if sub-titles must be used, make them terse and effective, the shorter the better."

Here is just another case of the man who has written successful picturepleys having the better in the argument of practice over theory.

THE "SCHOOL" QUESTION

Pictureplay department editors of the News, World, Photoplay Magazine and Mirror have been directly or indirectly lambasted recently because of their attitudes long since taken against the so-called "schools" for picture playwrights. In nearly every case the defense of the "schools" has been made by writers who, so far as we know, have never sold a script. The editor of this department has not attacked these "schools" and 'institutes" and "associations" from selfish motives. He has been conducting his department for the benefit of the writers and not only the News, but other trade journals, have lost many hundreds of dollars' worth of "school" advertising because of their stand against the "school" and for the interests of the script writer. The News has returned the copy of a half-dozen "institutes" within the past year. We endeavor to be consistent. Without exception, the editors who have been scoring the "colleges" are men who have been and are successful in selling their scripts. They have also had access to about every "course" of "instruction" now advertised and sold. Seldom does a week pass without a "lesson" being received from some aspiring author with a request to us to explain this or that assertion, or accompanied by a complaint. We have many letters on file from readers who express regret at time and money lost in conning over the efforts of impractical theorists who would teach an art in which they are not themselves proficient.

By the way, among the letters we have received from editors who condemn the "schools," one just at hand from L. S. McCloskey, editor for the Lubin Company, is particularly gratifying. It is certainly encouraging to know that the responsible editors are doing what they can to assist the trade journal editors to combat those things believed detrimental to the script writers. The promising author has no better friend than the much-maligned editor. Take it from us, that this is gospel truth.

LIKES AND DISLIKES

Editors are partial to certain kinds of plays. They are human, just like you and I. Study the character of the output of the various studios by reading the release stories and studying the screen action. Because a story does not sell in one market is no convincing reason that some other editor is not lying in wait for just such a plot. Every studio has a policy and the editors and directors of every company have their likes and dislikes. Study and endeavor to conform with them.

A RARE GIFT

An author, he he picture playwright or fiction writer, is rarely a good judge of his own stuff. Occasionally you will find an author who can judge his work correctly, but it is a rare gift. Last month we turned out a 2,000 word feature story. We performed a labor of love with it and were confident it would readily market. After mailing that story we turned out a 300-word "filler" for another periodical. We wrote the "filler" in twenty minutes. We sold that "filler" hot from the griddle. "Good work; keep it up," wrote an editor to us. And that 2,000-word "feature" had to be revamped before it sold. The thought "My picturepleay is just as good," etc., comes in the same category. You may think your stuff just as good as that appearing upon the screen. But are you a proper judge of your own work?

HONESTY THE BEST POLICY

Mr. A. W. Thomas, associate editor Photoplay Magazine, gives some good advice to beginners:

> Let's be as honest in the writing, advising and criticising of photoplay scripts as it applies to the individual as we would were we to advise a farmer not to go into the jewelry business or tell a ditch digger he would not be a success as a trombone player. It is not an easy thing to write an acceptable picture plot; every one can not do it, regardless of alluring advertisements of various concerns to the contrary. One with any degree of dramatic talent can be further developed by the advice and aid of one experienced in the art of photoplay writing, but it takes study, concentration, thought, a vivid mind and imagination and most of all a tenacity "to stick till success comes." And to those who will "stick" comes remuneration in proportion to the time and talent contributed. Yet, there are no more uncertainties in photoplay writing than in any other work—legal, technical, business or politics. One should not make photoplay writing a gamble—go into it with a desire to "make good" and follow the advice of those who *know* rather than work on guess, chance and luck. Be as honest with yourself and the editor as it is possible to be in any other work—and honesty pays in all work.

SOMETHING DIFFERENT

"Something different" is an ancient warcry—but it holds good. Never in the history of picture playwriting was there a better opportunity for the writer with originality to sell his work, than now. All the old themes have been done to death and the original script is being seized upon by the editor like manna in the wilderness. Louis Reeves Harrison hints of the prevailing conditions in an excellent article on threadbare plots. We quote: "When all these themes have been worked threadbare and relegated to the theatrical lumber room with the mechanical devices of long ago, when what is obviously irrational and silly has gone to the film scrap heap; when feuds and shooting on sight that do not belong to normal life that most of us recognize appear as only frayed relics of the past; when directors are weary of trying to revive stale stories, we may get some plays with a punch, in which the characters evolve their own destinies instead of being saved." And those Plays-With-A-Punch are rare. The editors want them—and are willing to pay for them, they say. Can you furnish Plays-With-A-Punch?

WM. LORD WRIGHT.

MOVING PICTURE RIGHTS FOR SALE

THE BIGGEST SCENIC DRAMA EVER PRODUCED

THE WHIP

From Theatre Royal, Drury Lane, London
Shortly to be presented in New York with

The Original Cast, Scenery and Effect

This production will be seen only in New York, Brooklyn, Philadelphia, Boston, Chicago, Cleveland, Pittsburg and St. Louis. The remaining territory is open.

DRURY LANE COMPANY OF AMERICA
THE PLAYHOUSE
48th STREET, NEW YORK

Charles City, Ia.—Manager B. F. Wright sold the Gem Theatre to Misses Ella and Maud Spensley, of Independence.

Kellogg, Idaho.—The Princess theatre has been sold by L. O. Beyer to G. M. Wilson and F. F. Moe, of Harrison.

Chicago, Ill.—A contract has been let for the erection of a new theatre in this city. Lebenbaum & Marx, architects.

SYNOPSIS OF STORY OF THE A. H. WOODS PRODUCTION OF "THE MIRACLE"

The following handed to us by the representative of the A. H. Woods Co. gives an insight into the story of the play as produced by them.

The opening scene shows the interior of a large cathedral on the Rhine, in the center of which stands the miraculous image of the Madonna, gifted with strange powers to heal the sick, curing the halt and the lame, and restoring the crippled. The Abbess turns over the keys of the cathedral to a young and beautiful nun, who has been selected by the entire convent to care for the image. Kneeling at the feet of the Madonna, she hears the singing of the happy children outside and the far-off piping of a Spielmann. Leaving her place and slowly walking to the huge doors of the cathedral, she becomes so strongly influenced by them that she dances and sings with them in their joy. Turning again toward the door, she stops, for there appears a handsome knight in glittering armor standing on the hill outside. She stands motionless returning the gaze of the knight until disturbed by the sisters. The Abbess, seeing the nun waver, sternly rebukes her for neglecting her duty and sentences her as a punishment to remain kneeling all night, alone, at the feet of the image of the Madonna. She summons all her courage to withstand the temptation of the world. Outside the cathedral a nightingale is singing and the moon shines brightly. There is a knocking on the great doors—it is the calling of the world outside. Unable to longer resist, the nun hurries back and falls upon her knees once more before the miraculous image and appeals for her freedom. Failing to restrain herself longer and led on by the Spielmann, she resolves to take the chance of freedom which is now offered her.

Mounting their steeds, she and her knight ride up the hill and out of sight into the great world beyond. The nun and her lover, accompanied by the Spielmann, enjoy life to the full; the joy of living has entered the woman's heart but is short-lived. The Robber Count kills her knight and carries her to his hunting lodge where, in turn, the son of the king arrives during the banquet and wins the woman from the Robber Count by a throw of dice, carrying her off amongst the encouragement of the half-drunken revellers. The Count kills himself and the Spielmann, as in the case of the knight, plays over his dead body the melody of death.

The Spielmann is hurrying her from one indignity to another. He has dragged her deeper into the mire with the bewitching tunes of his pipes. One lover after another has met his death as the penalty of falling a victim to her wonderful beauty.

Hearing of his son's infatuation, the King forces him to give up the woman and, later in a fight with armed assassins, he kills him. The people drag her before the judges of the inquisition as a witch. The judges in turn are overcome by her wonderful beauty and allow her to go free. She returns to the cathedral to pray for forgiveness before the Image. The light of day is seen coming in through the stained windows and the nun awakens from a deep sleep. In bewilderment she looks around her, vaguely wondering where she is. Slowly the thought comes over her that she has been sleeping. Reverently she rises, crosses herself and bows low before the miraculous Image. Walking slowly and thoughtfully toward the portals of the cathedral, she opens the doors to welcome the first rays of the morning sun and tolls the bell for matins. It was a dream!

MANUFACTURERS' NOTES

The Crystal Film Company has just finished the installation of two new drums in its drying room. Each of these drums is twelve feet in diameter and seven and a half feet long, and capable of holding 2,381 feet of film. The Crystal is preparing to install two more such drums and the same are now in course of construction, and when completed the Crystal's drying room capacity will be 9,524 feet. These drums make forty revolutions a minute, and without the aid of artificial heat film is dried in fifteen to twenty minutes, giving them a capacity of 100,000 feet with only ten changes per working day of eight hours. As it is readily possible to have at least twenty changes, they are in a position to dry in the neighborhood of 200,000 feet per day, should it be necessary.

The Crystal has now one of the best equipped factories in America, and with such working facilities, the technical excellence of Crystal films will be maintained and the great amount of work turned out by them can readily be appreciated.

With the "Flying A" release entitled "The Would-Be Heir," a new player will make her initial bow on the screens for the favor of the motion picture loving public.

Miss Charlotte Burton, who has been engaged by Director Dwan to play opposite Jack Richardson in heavy rôles with the Western "Flying A" company, while new in the realm of "movies," is an old favorite in Coast stock productions.

For three seasons she starred in Theodore Kremer's production, "Buried at Sea," in which play she was supported by Mr. Orrall Humphrey.

She was successful from the first and received many favorable criticisms from the press and public. One critic in reviewing her work writes: "Charlotte Burton, the leading lady, makes a very good impression. She is young and beautiful, with a superb figure, and reads her lines with cleverness. This girl will certainly succeed."

While Miss Burton will invariably be cast in parts depicting intrigue and villainy, the public will, no doubt, welcome her as eagerly as they do that "Prince of Villains," Jack Richardson.

* * * *

American Film Manufacturing Co. announces that it will very shortly release split reel comedies. This line of subjects has been given most careful consideration and the results secured are highly pleasing and will, no doubt, add considerably to the exclusive variety now being offered by this company.

* * * *

Doing the sister act with the "Land o' Cotton" on the Gaumont great event Saturday release of November 9th was the "Life of Woodrow Wilson," who is now identified as the President-elect. This film showed the birthplace of Wilson in old Virginia, where he played hookey and marbles; where he attended college at the University when he had "growed up"; his home at Princeton and the college over which he so long presided; the convention at Baltimore which nominated him, and the scenes of his notification of nomination at Sea Girt, N. J. The picture closes with a view of the White House.

* * * *

The American Film Manufacturing Company is organizing a new stock company at Santa Barbara, Cal., in addition to the company operating at that point. Mr. William J. Bauman, producer at Chicago studio, has been transferred to the Coast, and in conjunction with Mr. Allan Dwan, the producer at Santa Barbara, will produce some excellent features during the coming months.

Mr. Omer F. Doud, editor-in-chief of the scenario department of the American Film Manufacturing Company, at Chicago, left this week for the Santa Barbara office, where he will be in touch with the producers at that point.

* * * *

The new $60,000 developing and printing plant of the Selig Polyscope Co., which has been built at the northwest corner of the Selig Chicago properties, is rapidly nearing completion and it is expected to be occupied within a few weeks.

* * * *

—* Henry, the famous humorist, is the latest well-known writer to come into the Selig camp. On November 29th the Selig Co. will release "Friends in San Rosario," which was written by Mr. Henry.

* * * *

Carl Dix, assistant to Geo. O. Nicholls, recently of the Thanhouser and Gem companies, is still confined to his home through illness, caused by an operation on September 9th, which was not successful. Mr. Dix will in all probability have to be operated on again if he can recover sufficiently to undergo the ordeal. He is living at 346 W. Thirtieth Street, New York City.

* * * *

A cinematographic demonstration was given by Prof. Paul Heger, of Brussels, showing the effects of poisons on the heart and the circulation of blood in the blood vessels. The object of the demonstration was to prove the utility and importance of the cinematograph in the teaching of science to large classes of students, especially in displaying on a large scale things otherwise observable only under the microscope. Prof. Heger suggested to the section the establishment of a central cinematograph institute, where physiologists could prepare such films for use in teaching.—London Times.

EXHIBITORS' NOTES

Owing to lack of support on the part of citizens of Newark, N. J., and vicinity, the Symphony Auditorium, Broad and Hill Streets, will, on December 14, be turned from a theatre of high-class music and song into a vaudeville and moving picture house.

This announcement was made by Siegfried Leschziner, as head of the Chelsea Securities and Investment Company, which concern conceived and built the auditorium. A lease to extend for a number of years, should the new venture prove successful, has been given the Pacific Amusement Company, of New York, a theatrical corporation, controlling a circuit of ninety-eight amusement companies. Vaudeville and other forms of "polite" theatrical entertainment would be given, and moving pictures will possibly be included. It is expected that Mrs. Leslie Carter may be among the attractions on the opening night, December 14.

* * * *

Says the Hammond, Ind., Times:

Offers varying from $9,000 to $11,000 are said to be annual lease bids for the new five-story Gary theatre which is now being constructed for the Northern Indiana Investment Corporation. The theatre will be larger than the Blackstone in Chicago, it will be thoroughly up-to-date, and will have a seating capacity of 1,400.

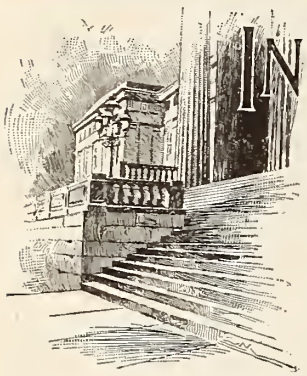
Storerooms and offices will be located in the new building which represents an investment of $100,000. Besides the theatre rental there will be an income from these leases.

It is said that Klaw & Erlanger and other big theatrical firms have been trying to get the lease on the Gary theatre, which will be completed a year from now. An Indianapolis firm is said to have offered $10,000 a year for the theatre.

Ingwald Moe, the Gary contractor; Henry G. Hay, president of the Gary State Bank, and a number of steel company officials furnished the money for the enterprise which will mean much to Gary. The theatre will be the finest north of Indianapolis, and the building housing it will be the most imposing block in Broadway. Second story height has been attained in its construction.

INNOVATIVE

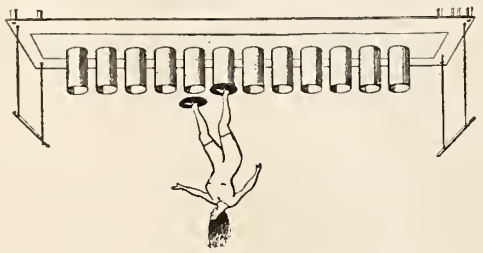
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City



the Patent Office the efforts of the American Bar Association to obtain legislation looking to the establishment of a Court of Patent Appeals are fully appreciated and endorsed. The Commissioner is of the opinion that such a law should be passed at the earliest practicable moment. A patent is granted by the Government, which is effective throughout the United States and Territories. When this patent, however, is involved in a suit which is brought in any judicial district, the final decision, on appeal, is rendered by the Circuit Court of Appeals of that jurisdiction. A decision involving the construction of a patent by the Circuit Court of Appeals of one jurisdiction is effective only for that jurisdiction and has no legal effect in any other of the several circuits, except through comity. There have been in the past decisions rendered by several Circuit Courts of Appeals which are directly opposed to each other. In view of the fact that a patent when issued is effective in all the States and Territories, it is very clear that there should be one Court of Patent Appeals whose decisions will control the status of that patent throughout the entire country. The importance of this is evident when it is considered that there are nine Circuit Courts of Appeals and one Court of Appeals of the District of Columbia, and each of which may, and often does, entertain in some particular a different view from the others with regard to the same patent.

The Optische Anstalt C. P. Goerz Aktiengesellschaft, Friedenau, near Berlin, Germany, has been granted certificate of Registration No. 88,938, for the trade-mark "TENAX," used since 1906, for photographic, kinematographic and kindred apparatus and supplies generally, including three-color apparatus.

Patent No. 1,040,303, issued to John W. Frakes, of Chicago, Ill., relates to theatrical apparatus of the "Vacuum Act" class, the object being to provide means adapted to be controlled by an unskilled operator, and which may be readily transported from place to place. The apparatus consists essentially of a series of inverted vacuum cups or cylinders each

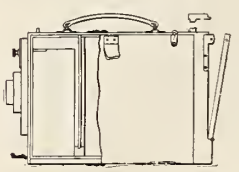


adapted by hidden means to be connected alternately with an exhaust chamber or with the atmosphere through the medium of electrically controlled valves actuated by an unseen operator, who, however, must have the performer in sight and anticipate the latter's requirements. The performer wears disc-shaped sandals, by which the lower ends of the vacuum cups may be closed successively, care being taken to secure support from each succeeding cylinder before release from the preceding one. If this is or may be effected by an "unskilled operator," as claimed in the specification, it would seem that the act may be considered an inverted tramp stunt without "visible means of support," in which the performer takes all the risk. What would happen if the operator were addle-brained as well as unskilled is not set forth, but it is safe to presume that the performer would tumble to the fact sooner or later.

In Holt & Co. vs. Kansas Milling & Expert Co., O. G. 184, p. 286, the Assistant Commissioner holds that in judging of the similarity of words as trade-marks three features must be taken into consideration: First, the appearance of the words; second, the sound of the words when spoken, and, third, the significance or meaning of the words. Thus, in the case at issue, the registered word "Noblesse" was held to bar "Nobility" for the same class of goods. Not only does the French word "Noblesse" when translated into English mean "nobility" or "nobleness," but, as appears from the Century Dictionary, the two words belong to the English language and are synonyms. Furthermore, the words so nearly resemble each other as to be likely to cause confusion in the mind of the public.

The parrot as an accessory to the art is not exactly a novelty, having been frequently seen on the film in subordinate roles of negative character, but we note a positive innovation in this respect, as witness the following quotation from the Dramatic Mirror: "Recently while producing a Selig picture entitled 'Object Matrimony,' the producer had occasion to use a talkative parrot in some of the scenes. Myrtle Stedman, playing the part of an eccentric old maid, is supposed to fall violently in love with a young and handsome cowboy. The cowboy, in his efforts to escape from the old maid's clutches, places her and her parrot in his single-seated rig and starts to drive at a breakneck speed for his ranch. As the buggy rounded a sharp turn and came into full view of the camera, with Miss Stedman clinging madly to the neck of the cowboy, the producer and other members of the company watching the scene were suddenly convulsed with laughter. The parrot had inspired the mirth by shrieking at the top of his squeaky voice, the following advice: "Cut it out you damn fool—cut it out."

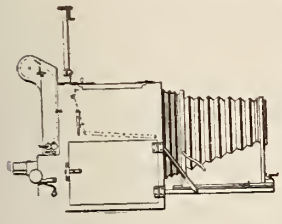
The verdict rendered by the United States Circuit Court of New Jersey against the Melies Company, in the matter of its suit against the Motion Picture Patents Company, has been sustained in an opinion handed down by Judge Gray, of the United States Circuit Court of Appeals, sitting in Philadelphia. The verdict upheld the Motion Pictures Patent Company in its refusal to renew the license of the Melies Company because the latter had assigned a majority of its stock contrary to contract.



Patent No. 1,040,591, to Geo. C. Thomas, of Liscard, in the County of Chester, England, is designed primarily to provide simple and inexpensive apparatus for taking photographs, ordinary or kinematographic, and also for projecting them or slides onto a screen. The standard-sized kinematograph film may be used. The accompanying diagram represents a side elevation of the apparatus, with the side door partly broken away, the casing for the operative parts being in the form of a box hand camera, in combination with which are claimed film moving mechanism having sprocket wheels, gearing and spindles, and disposed intermediate the front and back walls of said casing; means for carrying sensitive media at the rear of the casing; casing walls having grooves therein for enabling the said mechanism to be removably fitted in the casing; means for imparting motion to the spindles; a wall with apertures therein enabling the means for imparting motion to the spindles to be connected with one of the spindles from the outside of the casing; means for closing the said apertures and

making the casing light-tight; and a door for enabling the mechanism to be fitted in and removed from the casing.

A "DEADLY WEAPON, to-wit, a bulldog," has been recognized as a legitimate definition in an affidavit charging felonious assault, and sufficient to hold the aggressor for the action of the Grand Jury; this following a recent decision of a Chicago judge that an automobile is a deadly weapon. In either case the chauffeur or chauffeuse is presumably responsible, and not the "weapon."



Patent No. 1,041,122, issued to Robert J. London and James A. London, of Glen Allen, Missouri, is for photographic apparatus having improved means for conveying the photo-sensitive material to the various tanks or receptacles used in developing and fixing the same. The invention also embodies means whereby a roll of photo-sensitive material can be moved so as to bring different portions thereof successively into focus, the exposed portions being shifted to positions where they can be cut off subsequent to exposure and conveyed to the different baths provided. The claims are for photographic apparatus, including a box, tanks within the box for containing materials employed in the development and fixing of photographic images, means for holding a photo-sensitive material, means for feeding said material into focus, a slide, a carrier movable therewith, means for shifting the carrier into position to receive the exposed photo-sensitive material, and successively into and out of certain of the tanks, means for releasing the contents of the carrier when above one of the tanks, and other specific details of construction enumerated in a 600-folio specification and illustrated in several sheets of drawings.

Norman John Norman, of London, England, has applied for the registration of BIOFIX as a trade mark for "Apparatus for the Reproduction of Moving or Still Pictures." Claims use since July, 1911.

The old-fashioned family album, like the light of other days, is evidently doomed to innocuous desuetude. The latest Parisian fad is the introduction of the projector into private homes as means of perpetuating the personalities and idiosyncrasies of members of the family circle, particularly the rising generation. Bobbie Burns would hardly have penned his famous couplet re seeing "oursel's as others see us" had he lived in these degenerate times, for the moto-picto is veritably the desired "giftie." The fad has already received aristocratic approbation in this country, the "hundred-million-dollar baby" McLean having been "filmed" at Bar Harbor with his friends of the "400," his dogs and other pets, for the edification of his fond parents.

As another illustration of the district's erethistic temperament we note that saloon-keepers in Washington are kicking at the "Movies," and the members of the Excise Board are inclined to believe that the cause of temperance has found an ally in the motion picture show. So mote it be.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

"KINEMACOLOR FASHION WEEKLY" ANNOUNCED

Kinemacolor has entered into and is triumphing in so many branches of the motion picture field that every week or so there are announcements of new activities, with the optimistic thought from the 1,600 Broadway offices that soon the process will have no rivals in the particular endeavor undertaken.

This time comes the heralding of "The Kinemacolor Weekly Fashions," which, because of the ability of the process to produce colors exactly as in nature, is sure to live up to the company's reputation for triumphs.

By arrangement with the leading creators of fashion in women's apparel the Kinemacolor people will have the color-films cut to the houses subscribing to their service in many cases before the model gown has left the modiste's. Besides gowns and dresses and trappings of fur and cloaks for the opera there will be included the latest hair-dressing styles, and all the startling innovations of attire which increase milady's beauty. In this work Kinemacolor is perfect; the sheen of satin and the lustre of fine silks or deep hued velvets is transferred in absolute realism to the screen—even the fire and gleam which lies hidden in the depths of precious gems will be seen just as they are in life in these "Fashion Weeklies."

Nothing that a woman desires to know about fashion in dress but will be put into the new color-films, which are being produced without regard to expense. The various topics will be treated in a systematic way, so that everything of interest to the public will have its due place in the weekly programmes.

Have you called at the new Motiograph offices?

We desire to call our readers attention to the fact that the Motiograph machines and parts can be inspected at their New York headquarters at 30 East Twenty-third street, New York City. They invite exhibitors to call and get acquainted. A full line of parts is carried and repairs receive their best attention. They have provided excellent facilities for emergency work.

Finley, N. D.—Ball & Long have opened a motion picture theatre.

Omaha, Neb.—A contract has been let for a new theatre in this city.

OH, YOU BABY
Punch release November 28th.

MOTION PICTURE EXHIBITORS OF NEW YORK SECOND ANNUAL BALL

One of the Greatest Successes in the Moving Picture Industry Ever Known

BY THE EDITOR

"Everybody, who was anybody," in the motion picture industry in New York City, allied with the art, directly or indirectly, was present at the monster ball given by the Exhibitors' League of New York City at Palm Garden, Thursday, Nov. 14th. It is impossible at this short time to enumerate all who were present, but special mention must be made of Chief Justices Russell and Duell representing the bench. The City authorities were represented by Corporation Counsel Chief Wallace, of the Board of Water, Gas and Electricity; the aldermen by Alderman Folk. The manufacturers were represented by actors and actresses galore, and special mention must be made of the Vitagraph Studios, who furnished matter for the vaudeville sketches, finishing up with the inimitable Bunny, the star comedian of the industry.

We noticed among the manufacturers Carl Laemmle, president of the Universal; Pat Powers, vice-president, and his henchman, Tom Evans. The Film Supply was represented by President Aitken, Harry Raver and Joe Miles, Herbert and Madame Blache. The Feature Film Companies by H. A. Spanuth, A. J. Danziger, Herbert Miles and, of course, Mrs. Miles, and Attorney Kepler. Among the machine people we noticed Eric Morrison, of the Standard; Mr. Clark, of the Motiograph; Mr. Coles, of Powers, and Frank Cannoch, of the Simplex. Special mention must be made of the presence of the president of the National League, M. A. Neff, who made quite an interesting address, which was preceded by the presentation of a loving cup to Sam Trigger, the indefatigable president of the New York Exhibitors' Association.

Newspaper men were there galore. The World was represented by Joseph Hoff and H. Von Harleman; the Clipper by Arthur Ray; the Morning Telegraph by Johnstone and Farnam, and the Moving Picture News by all of its staff. To all whom we talked the verdict was success and full enjoyment. Fuller report will appear in our next issue.

AS OUR "ROVING COMMISSIONER" SAW IT

It was indeed a gala event. We doubt if ever before Palm Garden, which has long done service to New York's festivities, has groaned beneath such a weight of gaiety.

A delightful burden of loveliness it was that ran rampant over three floors—bright eyes, shimmering gowns, gleaming white shirt fronts and jewels galore. A happy throng withal, in spite of the pushing and jostling, the trampling on toes, etc. No one was ill-humored, and the roughest handling in a crowd so tightly packed together was taken by one and all with a laugh of good humor.

There must have been at the very least two thousand couples present on that night of November 14th, at this splendid affair, given by the Motion Picture Exhibitors' Association of New York City. The principal decorations were in gold and white. The boxes in the gallery above the main ballroom, which were occupied principally by manufacturers and the press, were taxed to their limit with their rightful occupants and visitors.

At eight o'clock the entertainment of moving pictures, music and vaudeville commenced, in which participated many of the moving picture favorites, who were hailed with storms of applause. Miss Flora Finch and Miss Florence Turner were the only ones of the female representation of the picture players who ventured forth with the exception of the "Thanhouser Kid," Miss Marie Thanhouser. John Bunny, Maurice Costello, King Baggot and a number of other popular picture actors spoke a word to the audience, and in almost every instance "spoke their piece." The General Film Publicity and Sales Company exhibited some splendid Japanese films, including the funeral of the Mikado. One reel of "The Miracle," from the New York Film Company, was shown, and for lack of time the remainder of this wonderful photo play was omitted, much to the dissatisfaction of the audience. The Arrow Film Company exhibited a good comedy entitled "His Wedding Day." Imp showed up most favorably with "Officer 174," and from Thanhouser "The Truant's Doom," with the "Thanhouser Kid" starring, elicited roars of laughter that must have been a satisfaction to the clever little girl who witnessed it sitting in the box beside Miss Flo Labadie.

One of the pleasant things of the evening was the address of M. A. Neff, president of the National Exhibitors' League. It was a pleasure indeed to see this honored member present on this auspicious occasion.

The president of the local branch, Samuel Trigger, was presented by his appreciative fellow-workers with a beautiful silver loving cup. Mr. Trigger was actually almost taken off his feet by this unexpected token of appreciation and respect, and no one could have been more surprised than was he at the honor thrust upon him.

The entertainment committee and officers of the Association looked well to the entertainment of their guests. Mr. Sydney Ascher, secretary, was here, there, and everywhere as were also Mr. Rosenthal, Mr. Samuels and other prominent members of the Association.

KEYSTONE FILM CO.

The Keystone Film Company, in keeping with its well-known policy of being ever ready to help the exhibitor and boost his business, has gone them all one better this time.

They have prepared photographs of the four leading players in the Keystone Comedy Company, Miss Mabel Normand, Mr. Mack Sennett, Mr. Fred Mace and Mr. Ford Sterling, and will distribute a set of these lobby beautifiers and publicity aids free to every exhibitor receiving his film service from exchanges handling the Keystone output. The photographs are 11 x 14 inches in size, beautifully finished, and are suitable for framing.

This offer is unprecedented in the trade, and will do much to increase the feeling of enthusiasm and confidence which exhibitors have in Keystone products and methods.

SYDNEY ASCHER DISPOSES OF THEATRE INTERESTS TEMPORARILY

It is reported that Sydney Ascher, the well-known motion picture exhibitor, secretary of the local branch of New York Motion Picture League, and also vice-president of the National League, has disposed of his interests in the Nicoland on Third avenue, and also Saratoga Park, Brooklyn. Mr. Ascher is also contemplating an extended trip to Bermuda.

SCENE FROM "THE HORROR OF SIN" (ITALA)

NEW YORK FILM CO.

Mr. A. J. Danziger, of the New York Film Company, in a letter to the Editor concerning the American rights of "The Miracle," made the following statement:

The exclusive title of the New York Film Company to the American rights of "The Miracle" have never been, nor can they be, challenged in court. The New York Film Company is in possession of the only sets of films of "The Miracle" now in the United States, and is also holding a certificate of copyright registration, class L, XXc No. 103. If there is another film production of "The Miracle" in this country or abroad it has never been shown anywhere, either in private or in public. The story of "The Miracle" was first printed in the early works of the Bollandists Vitæ Sanctorum "Lives of the Saints," in the early part of the seventeenth century. It was reprinted by St. Alphonsus de Liguori in his "Glories of Mary," and has since been used in modern literature by Gottfried Keller in his "Seven Legends," by Maurice Maeterlinck in his "Sister Beatrice" and by many others too numerous to mention. The last one to use the story was a scenario writer employed by the famous originator of wordless plays, Mr. Max Reinhardt. While all the writers, both religious and secular, have treated the sweet and pathetic legend of the fall and redemption of Sister Beatrice with great reverence, Mr. Reinhardt's scenario writer has made an ultra-sensational story of it in which Sister Beatrice loses our sympathy and is needlessly degraded. In this version she returns to the convent in a melodramatic snowstorm with a child in her arms, while her lovers, no less than fifteen in number, appear and spurn her in a somewhat brutal manner. Our version of "The Miracle" does not wound the religious sensibilities of any part of the Christian Church. The sublime symbolism and the consoling lesson of the story shine out with marvelous distinctness. The climax is just like the old original legend and makes a most happy ending, the return of Sister Beatrice to her faith and her duties.

A certain group of theatrical managers, who have since purchased the rights for the United States of Mr. Reinhardt, who is presently producing a picture of his original play, claim that our production infringes upon the scenario which they hold copyright for. It is not our desire to antagonize our opponents, but in justice to them and to ourselves we wish to state that their attack upon us is entirely unwarranted inasmuch as we have exhibited the film in the Fourteenth Street Theatre some time ago to them and to their attorneys, as well as to experts of the Customs Department, and their protest was then dismissed by all authorities.

I shall highly appreciate to have these facts made known to your readers. Yours truly,

A. J. DANZIGER.

Syracuse, N. Y.—A contract has been let for the erection of a moving picture theatre on the corner of Lexington avenue and Cherry street, for A. E. Wheeler.

Syracuse, N. Y.—A contract has been let for the erection of a moving picture theatre on North Geddes street near Richmond avenue, for Thomas Benson. Architect E. A. Howard.

SCENE FROM THE "MIRACLE" AS PRODUCED BY THE NEW YORK FILM CO.
A portion of the film was exhibited at the N. Y. Exhibitors' Entertainment and Ball, Thursday evening.

Manufacturers' Synopses of Films

GAUMONT

OLGA, THE ADVENTURESS (Nov. 21).—Baron De Tournay, a musician and composer, betroths his daughter Delicia to the Chevalier De Maison. He then attends a party at which the celebrated singer, Olga Pavlova is to sign. The old man becomes infatuated with her and invites her to spend a few days at his country home. His daughter intuitively feels that the Countess is an adventuress and her misgivings are justified when the entrapped father asks the Countess to marry him. Delicia, in sorrow that her dead mother's place should be filled by such a creature, has her fiance instigate inquiry into the past of the diva. He obtains a report from the police which tells of the scandalous and criminal actions of the singer in Vienna, Moscow and Budapest and that she had several times been in prison for felonies. Using this letter as a club he tries to frighten the adventuress into abandoning her scheme of marrying the Baron and incidentally his money. The adventuress, by a ruse, gives the Baron the idea that the young man is infatuated with her and that he has tried to induce her to elope with him. She has told the young man that she will submit to his demands under penalty of disclosure. She meets the Chevalier at the rendezvous ostensibly confirming the story she told of his perfidy to the Baron. She gallops away with the Chevalier and later they enter a boat to row to the far side of the river from whence she was to leave the neighborhood forever. As they get out upon the stream, the Chevalier, after many pleadings, unwisely gives her the incriminating paper. With the document now in her hands, the Countess suddenly pushes the Chevalier overboard and as he tries to clamber into the boat strikes him upon the head with an oar. She then goes back to the shore, where the Baron awaits her, believing the Chevalier to have been drowned. She explains her actions to the Baron by saying that she was compelled to so act to defend her honor. The Chevalier, however, not to be so easily killed, reaches the shore, mounts his horse, still grazing on the bank, and pursues the attempted murderess and her dupe. He drags the woman from her horse and as she lays partly stunned, he then has to combat the frenzied Baron. He persuades the latter, however, to allow him to draw from the bodice of the woman, where she had concealed it, the police report, which he shows to the astounded nobleman, who then, realizing that he had escaped a great peril, orders the adventuress from his sight.

A BURGLAR BALKED (Nov. 26).—Jimmie, in a restless mood, wants to accompany his mother on a journey, but the stern parent deems it best for him to serve a term in school on a diet of readin', writin' and 'rithmetic. Jimmie waxes orful naughty and insists on going along to chaperon mother. Accordingly he jumps into her trunk, which she has obligingly left open for him. The trunk is locked and sealed and goes on its baggage way. At the end of the day the trunk is trundled to a hotel and by an error is put into the room of a hotel thief, which is on the same floor with the room of his mother. When the trunk is opened Jimmie looks over the situation and decides that he will foil the villain. He becomes quite opinionated on the subject. When the thief goes on an expedition into Jimmie's mother's room and returns with the family jewels, in which Jimmie knows his mother has a strong interest. The thief lays his revolver where Jimmy can jump quickly out and grasp it and the burglar turns about to find the diminutive apprehender pointing the six-shooter at the thief's liver. Jimmie, still covering the thief with the revolver, summons aid and attendants rush in and heroically grapple with the burglar. Jimmie's mother, attracted by the noise, enters the room and finding her son is about to administer corporal punishment, when she finds her jewels where the burglar had left them on the chair. Accordingly she metaphorically kills the fatted calf in Jimmie's honor and falls (not jumps) on her young hopeful's neck.

On the same reel:

A GALLOP AROUND GALVESTON.—This film shows interesting features of the purlieus of this gulf city with semi-tropical vegetation, the ancient Spanish architecture of some of its buildings and many other interesting features.

RELIANCE

THE BROTHER OF THE "BAT" (Nov. 30).—Marbray Lewis is a young millionaire clubman who has led a very selfish life. He falls in love with Alice Graham, but she refuses to marry him until he has done something for somebody else beside himself. She suggests he join the "Big Brother" movement and become brother to the "Bat," a small boy who that day was arrested for trying to steal her purse. Marbray agrees and the "Bat" is paroled in his care. The boy has no use for his new guardian and thinks he is a dude until he sees him box. Becoming interested he suggests a new training. The Bat, very much in earnest, is permitted to act as Marbray's trainer. Under his instructions the young luxury-loving millionaire is not permitted to eat anything he likes, he is deprived of cigarettes and made to take cold baths and run for miles. He gets no sympathy from Alice, who approves of the training. Just when the "Bat" is becoming fond of his new brother, his real brother, a Bowery prize fighter, known as the "Slugger," finds him and drags him back to the old life. The "Slugger" and his pals decide to have the "Bat" admit them to Marbray's home so that they may rob it. Once inside the boy warns Marbray, who is giving a dinner party. The "Bat" pleads for his brother and the young millionaire tells him to go, but the "Slugger" announces he will take the "Bat" with him. Marbray suggests that they fight for the boy. The "Slugger" laughs at the idea, but agrees. Starting out confident of his ability to knock out the "dude," he soon finds he has a foeman worthy of his steel. Despite his best efforts Marbray gets the best of him and, true to his promise, the "Slugger" leaves the boy with Marbray. When Alice rushes in with the other guests, alarmed at the noise, she finds him there with a black eye, and learns the whole story. Satisfied that Marbray is at last the man she would have him, she accepts his heart and hand.

AMERICAN

THE THIEF'S WIFE (Nov. 18).—The call of nature amid primal surroundings has always been a theme for romancers to dwell upon as one of happiness, but sordidness can detract from even all of nature's beauties.

Left alone, except for the occasions when her husband returns to maltreat and abuse her, Effie Neville's cup of bitterness was not full until one day he dashed into their rude hut and, hastily concealing something within the house, said to her with a curse, "If anyone asks for me, tell them I ain't got back yet." He hurries away and is soon lost to view in the underbrush. After he has gone she enters the shack and finds what her husband has secreted—a bag of gold. The realization dawns upon her that her husband is a thief as well as a brute, and the discovery is a bitter one. Soon the sheriff's posse arrives, but the loyal wife, obeying the injunction of her husband, tells them he has not yet returned. However, the sharp eyes of the sheriff have noted the track of a man, both coming and going from the house, and, leading his posse away, the man-hunt is on. Following the track they soon come into the vicinity of the outlaw, who, by a circuitous route, regains his house and locks himself within. The posse discover the ruse and attack the house until the sheriff orders them to cease firing from fear of injuring the woman. Leaving their horses they attempt to rush the house, when the outlaw, firing from an upper window, severely wounds the sheriff. Sliding down from the loft as the posse enter the door, the outlaw secures the sheriff's horse and hurries away. The posse follow him, while the outlaw's wife busies herself in binding up the sheriff's wounds. Something about the gentleness of her touches the heart of the rugged man and he determines to extend to her every protection. The poor wife secures the bag of gold and, giving it to the sheriff, she asks now, that the money is returned, they pursue her husband no longer. In the meantime the posse has overtaken the outlaw and on his refusal to surrender, they fire and he is dangerously wounded. They hurry him back to the hut where the sight of the sheriff and his wife infuriates him. Straining at his captors to release himself, he completes the work the bullet began and falls dying at their feet. The posse file away while the sheriff extends the hand of sympathy and succor to the bereaved woman.

THE WOULD-BE HEIR (Nov. 21).—Alone in the world with the exception of her worthless cousin, who lived from her bounty and hoped some day to inherit her possessions, Ethel Rivers had learned to love her foreman, Jack Mason, and she was very happy. Her cousin determines to estrange the couple as Ethel's marriage would conflict with his plan to secure possession of her ranch. He confers with his servant and together they evolve a plot. He is to simulate an injury and the servant is to go to Ethel for succor. Then the servant is to entice the foreman to a convenient spot to witness his sweetheart's perfidy, the cousin endeavoring to make the scene as lover-like as possible, thus arousing Jack's anger. When the servant arrives at the ranch with the washing she simulates great excitement and tells Ethel that her cousin has broken his leg. Ethel hurries to her cousin to help him and the servant seeks the foreman and tells him that his sweetheart is false. He becomes very angry, but when she offers proof he agrees to go with her. The scene she brings him to witness sends a pang of jealousy through him and, returning to his room, he secures his belongings and prepares to leave the ranch. He bids good-bye to the boys but ignores his sweetheart, who, at a loss to understand his changed attitude toward her, gives way to uncontrolled weeping. As he passes the hut of the servant he is startled by hearing his name mentioned and that of his sweetheart. The plotters are talking over the success of their plans, unconscious of the fact that they are being overheard. Jack rushes at them and assaulting the worthless cousin, refrains from striking the servant only because of her sex. He then returns to his sweetheart and, after explanations, joy again reigns supreme in the hearts of the lovers.

PUNCH

OH! YOU BABY (Nov. 21).—Tom Long and Billy Short are two friends in hard luck. Billy is so very small that Tom conceives the idea of dressing him in baby's clothes and leaving him on the doorstep of a handsome residence, so that he will be taken into the bosom of a wealthy family, where he will be in a position to at least get enough to eat to relieve their immediate healthy appetites.

Billy is left upon Mrs. Love's doorstep, where he is found and received with joy by the family. He has a hard time keeping from making love to the maid, and at night admits Tom to the house and entertains him in lavish style with the aid of Mr. Love's cigars and champagne.

The maid takes Billy out for an airing in the baby carriage. She meets her sweetheart and Billy has a hard time controlling his jealousy, especially when the Frenchman takes a violent dislike to the baby (?). Finally Billy forgets himself and starts a fight which proves him to be the most remarkable baby on record.

On the same reel:

POOR FINNEY.—Finny is a boob who loves

ITALA
HORROR OF SIN
ONE REEL SPECIAL
LITHOS AND THREE SHEETS
ASK FOR IT

beautiful Marion Dean, but she cannot be bothered with him. Seeing that Finney annoys his sister, little Billy decides to play a trick on him. He lines Finney's hat with limburger cheese. The victim of the joke has a bad cold and cannot smell a thing, but everybody else can. He goes up on a Fifth Avenue bus and is immediately left in sole possession. Everybody avoids him and he cannot understand why. Finally his hat is lifted from his head and wafted down a sewer. He buys a new one and meets Marion at the lake. She is with a young lieutenant whom she presents to Finney as her fiance. Overcome with emotion poor Finney dives overboard and is last seen at the bottom of the ocean petting the fish and hoping that they, at least, will love him.

VITAGRAPH

THE UNEXPECTED HONEYMOON (Nov. 18).—Newly married Thomas and Mary MacGregor attend the village fair on their honeymoon. Thomas in his kilties with his bagpipes slung across his shoulder proudly escorts his blushing bride about the grounds from booth to booth.

The balloon ascension is advertised for the afternoon. Everything is in readiness and Mary, with a woman's curiosity, induces Thomas to enter the basket of the balloon. She enjoys the novelty and thinks she will have something to tell her neighbors. She does, and more, too; for some mischievous boys cut the ropes holding the balloon and it rises, taking the pair on a honeymoon trip, entirely unexpected. They travel fast and long until the balloon collapses upon a desert island, among a tribe of cannibals, who think the couple are gods descended from the skies. Thomas recognizes this and acts the part. He plays his bag-pipes and they all dance right merrily.

He deposes the king and runs things with a high hand. The natives, however, as they become better acquainted with Thomas and Mary, realize that they are only human beings like themselves. They decide to put an end to their reign and begin preparations for their execution and cooking. The night before the day they are to be put to death, Thomas and Mary escape to the seashore, where they hail a passing vessel which lands a boat loaded with men, who rescue the terrified couple, for they are almost within the grasp of the hungry cannibals, in hot pursuit.

ROMANCE OF A RICKSHAW (Nov. 19).—Life at a military post in India never grows monotonous. This series of animated incidents convinces us of that. Mabel, the beautiful daughter of General Lewis, has considerable variety of her love affairs when she finds herself loved by Lieutenant Graham, of her father's staff, and very much sought after by a rich Indian Rajah, whom she meets at a garden party.

Hoping to displace the lieutenant in Mabel's favor, he proposes and is promptly refused. He vows to possess her at all costs, waits his opportunity, and abducts her, while a military ball to which he has been invited is in progress. Dennis, Graham's servant, who has a leave of absence, and is wandering aimlessly about, viewing the moon through the end of a black bottle, meets the abductors and picks up Mabel's locket which she drops. He hastens to the lieutenant and tells him what he saw and shows him the trinket which he picked up.

Graham, with Dennis and another soldier, determine to rescue Mabel from the hands of the Rajah. They go to his palace, find the rickshaw in which she was abducted and some Hindoo raiment. They all disguise themselves, Dennis making up as a Hindoo Medicine Doctor. They gain entrance to the Rajah's presence. Dennis, with incantations and salutations, demands the presence of the foreign maiden. When Mabel appears, Lieutenant Graham draws a brace of revolvers from the folds of his robe, and, taking the Rajah and his attendants unawares, they hurry from the room, place Mabel in the rickshaw and are far on their way to the military post before the astonished Rajah can follow in pursuit. Safely reaching General Lewis's headquarters, Mabel is placed in her father's arms. The general acknowledges Graham's courage and gladly consents to his and Mabel's marriage.

ITALA
HORROR OF SIN
ONE REEL SPECIAL
LITHOS AND THREE SHEETS
ASK FOR IT

FEATURE FILM SALES CO.

HENRY VIII.—Henry VIII, King of England, tired of his wife, Katherine, plans to get rid of her. Jane Seymour, knowing the King's intentions, and believing there is a possibility of becoming Queen herself, joins with Lord Cranmer in a plot against Katherine.

Lord Cranmer introduces Jane to the King, who falls in love with her, and later divorces his wife, Katherine.

Through an accident Jane is prevented from accepting the King's invitation to a party, and at this entertainment the King becomes infatuated with Anne Boleyn. Jane is jealous, and in order to prevent Anne from becoming Queen, accepts an officer's love to gain his assistance in her plot against Anne Boleyn. Jane sends an anonymous letter to the King, stating that the Queen is not true to him. Later, Parliament convicts the Queen, Anne Boleyn, and has her beheaded.

THE SHADOW OF THE DEAD.—Dr. Simon is called to attend Mary Burnell, a sculptress, who has injured her hand. She becomes infatuated with him. The doctor's wife discovers a letter which causes trouble, and a divorce ensues.

Several months later. The doctor's little daughter Elsie is very ill, and his friend, Dr. Werner, sends word to her father to come if he wants to see her alive. Elsie, on her deathbed, exacts from her father a promise to return to her mother. After her death the doctor forgets his promise, and returns to Mary. But "the shadow of the dead" appears before him, reminding him of the promise made to his dying child, and he leaves Mary.

TRUE LOVE.—Wanda, who is engaged to Tom, in accordance with her father's wishes, cares more for Bert. While Tom is visiting at her home, she goes out and meets Bert. She makes another appointment with Bert to meet her at the rear entrance at 8 p. m. While Bert is in her apartment, she hears some one coming, and he makes his escape through the window, only to encounter some people who take him for a thief. To protect Wanda's good name, he concedes that he is a thief, and submits to arrest. At the trial just as he is about to be convicted and sentenced, Wanda rushes forward and tells all, thus securing his freedom.

POWER OF GOLD.—Clara, a village girl, falls in love with Christopher, a poacher. While he is serving a prison sentence, Clara goes to the city and works as an artist's model. She is insulted by him. Later on she meets his friend Warren. Later Clara returns home and is married to the poacher. One year later. She and her husband are living happily with their child.

At a village festival an anonymous letter is found, saying that the artist is the father of Clara's child. Clara is prevented from suicide only by love for her child. She secures employment as a nurse, and while out with her employer's baby she meets Warren, with whom she becomes infatuated. Her employer's baby dies, and she sells her own baby to her employer. Her husband gets into a fight with a gossiper and lands in jail. Upon his release he goes home and is surprised to find his wife and child gone. One day Christopher sees his wife with Warren, in a buggy, driving by, and he stops them and demands an explanation. He succeeds in securing possession of the child, and later a reconciliation between husband and wife, and the family are reunited.

CRYSTAL

THE QUARREL (Nov. 24).—Mr. and Mrs. Lovey are the happiest of newlyweds until one evening they play poker with their friend Joker. The young couple have their first quarrel and Joker tries, without success, to have them make up. Joker captures a burglar, takes his gun and clothes, and, disguised, compels the Loveys to kiss and hug. Then he ties them together with a curtain rope and 'phones for the police. The frantic efforts of the frightened couple to get to the telephone, and the arrival of the police, who accuse them of having done the job themselves makes a series of laugh provoking scenes.

On the same reel:

THE VALET AND THE MAID.—A valet has a propensity for wearing his master's clothes, meets a maid who is in the employ of his master's lady friend. He thinks the maid is a swell, and she imagines he is the same. He takes her to the theatre and to supper afterward, but greatly to his misfortune, picks out the restaurant where his master and

the maid's mistress are likewise dining. They imhihe too freely of liquid nourishment and when each is discovered hy their respective employers and ordered to their homes, the valet upsets two heavily food-laden tahles, and helps make a wreck of what was formerly a perfectly good restaurant. The next day master and valet are walking through the park, the valet carrying master's grips, when they chance to meet the maid and her mistress, the maid leading her mistress's dog. They see each other as they really are and their flirtation is at an end.

EDISON

HIGH EXPLOSIVES AS USED IN THE U. S. ARMY (Nov. 20).—Everyone realizes that the power behind the different armies and navies of the world lies in their offensive or defensive use of high explosives. Immediately we think of projectiles varying from the small but deadly rifle to the powerful thirteen-inch gun. We are, however, apt to place the other and even more important use of explosives in the hackground.

This picture is a hightly instructive film showing the use of a high explosive other than the force behind the deadly projectile. In this picture we have had the very ahle assistance of an expert on explosives attached to the Engineer Corps of the United States Army who was detailed to test the power and safety of a new and secret explosive which, if successful, is to be adopted by the United States.

The picture opens with a demolition squadron in heavy marching order, equipped in full field service, which includes "limhre" or dynamite wagon, shelter tents, poles, ponchos, blankets and rifles. Camp is pitched and the squadron is seen next laying three land mines. Every operation from the planting of explosives to electrical connection and the final terrific upheaval of the tons of earth and rocks is shown. Next stumps and trees are blown up and cut down hy the use of the explosive, showing the torn and shattered remains.

A feature of this picture is the construction, planting and explosion of a submarine mine. There are numerous other interesting and instructive points, such as the testing of the explosives hy smashing with a bullet at close range and burning a stick held in a man's hand.

Few opportunities present themselves for taking a picture of this sort and we consider it one which will be of universal interest to every audience.

SALLY ANN'S STRATEGY (Nov. 20).—When Silas Wilkins received the first payment for the sale of his farm, he decided to go to the big city immediately and deposit his little fortune in a bank for safe keeping. Sally Ann, his browbeaten wife, fearing for his safety with so much money, insists on accompanying him to the city; but the selfish Silas arrogantly commands her to stay at home and attend to her household duties and departs for the city.

Sally Ann's presentiment proves true, for in the city he falls in the hands of a bunco steerer, who represents himself as a Congressman, and offers to show Uncle Silas the sights of the hig city. He soon finds himself in a gamhling den where the bunco man induces him to take a drink. While in a drowsy state of mind they relieve him of what they suppose to he a package of money, after which he is roughly thrown out into the street. When Silas realizes he has lost his all he returns home, hearthroken and penitent.

His misfortune has changed his attitude towards his wife and he hecomes meek and subdued as she reprimands him for his disregard of her warning. Silas has the surprise of his life when he learns that, after all, he has not lost the money because his sagacious wife, at an opportune moment, extracted the package of money from his handhag and suhstituted a similar package containing a block of wood. The situation now becomes very droll as Sally Ann turns the table hy commanding Silas to do the housework while she goes to the big city to bank the money. Silas oheys and sheepishly begins to perform the household duties.

LUBIN

THE GOOD-FOR-NOTHING (Nov. 18).—Having failed at literature in the city, Dick Evans returns to Pocono to take up farm work again. His father sneers at his wasted career; and his mother, Rosahel, and the minister are his only comforters. Rosahel is his sweetheart and Postmaster Jordan's daughter. Her father hears of Dick's return, and when Dick goes to see Rosahel he is shown the door. "I won't let my daughter marry a good-for-nothing." Dick passes the Citizen office. The plant is for sale cheap. It is the opportunity of a lifetime. Dick has no money, and is reluctant to borrow from his father. He tells his story to the Rev. John Brower, and Brower lends him the money to buy the plant. To the surprise of his father and the postmaster, Dick becomes an editor and the "higgest man in town." The Citizen prospers, and the village henefits hy Dick's live handling of the paper. Dick "gets hack" at his father and the postmaster. The latter wants another term, and Dick suggests in an editorial that what the town needs is another postmaster. Dick's father runs for mayor and Dick decides to run against him. Both come to the Citizen office, vowing vengeance, hut Dick laughs at them. To crown the postmaster's wrath Rosahel becomes rehellious and refuses to obey his command to keep away from Dick. Dick is hecoming a wealthy citizen with money in the bank. He has paid hack his deht to the minister, and is ready to marry Rosahel. Dick makes his election sure hy getting the trolley people to run an electric line into the town, instead of passing through a rival village. Dick comes into the village with the trolleymen in an automohile, and the trip is one of triumph. Then Dick goes to the minister with an advance copy of the Citizen and discloses his climax. Brower reads the editorial and approves with delight. Rosahel's father reads it and, grahhing his hat, drags Rosahel to the Evans' farmhouse. Dick's father is despondent because Dick is going to "heat him out" at the election, hut Jordan shows him the Citizen, and his gloom turns to joy. Dick has resigned from the mayoralty campaign in favor of his father; and also has turned in favor of the present postmaster. "Having brought the trolley-line to town, and induced the Government to build a new postoffice, the editor of the Citizen has decided to stick to his newspaper office." And it is all over but the wedding ceremony.

A FUGITIVE FROM JUSTICE (Nov 19).—George Rand and his wife are living in a cahin situated near his claim on the mountainside. One day Jim Slater, a handit, is located by the sheriff and his posse and a hot chase follows. Slater is on foot, hut has the advantage of the horsemen, because the shrubbery hides him from his pursuers and he manages to elude them for a time. Again the sheriff is almost upon him and fires, wounding him in the arm. He runs until he comes to the cabin of the Rands. He tells them a fictitious tale of injustice, which they believe, and decide to protect him. After binding the wounded arm, the pursuers are heard and the fugitive is hidden. At the sheriff's call, Rand steps outside the cahin and informs the sheriff that he has seen no one pass that answered the description. Knowing Rand to he an honest, truthful fellow, they turn their horses and again pursue their search. That night Slater figured on a get-away. He steals Rand's heltgun and hat and quietly sneaks out. A month passes and Slater is almost forgotten hy the little family, but one morning Mrs. Rand, while counting up her little saving, sees a face at the window. It is Slater, hut the rough beard covering his face prevents her from recognizing him. The sight of so much gold brings the outlaw's nature to the surface. He goes to the door but finds it locked. Rushing hack to the window he breaks the glass, put his revolver through and commands Mrs. Rand to open the door. She finally does and he enters the cabin where, only a month previous, he had received succor from the woman that now stands trembling hefore him. Here Slater shows the nature of the cur. He takes advantage of her being alone and openly insults her. Rand had forgotten his water bottle that morning and returns to his cabin for it. On his arrival he finds his brave little wife holding the outlaw at bay with the gun she managed to wrest from his holster. The young wife goes for the sheriff and Slater is soon in the hands of the posse. Later the sheriff brings them their well-earned reward but the haby is all they think of, so it is given to the little one in the cradle, who proceeds to eat it up.

CINES—GEORGE KLEINE

CAUGHT WITH THE GOODS (Nov. 19).—Horrors! Mrs. Stout discovers the photograph of an actress in her hushand's pocket. As a punishment the culprit is forced to peel potatoes and do other tasks equally agreeahle for the rest of the day.

Later, at the earnest request of the theatre manager, Mr. Stout, who is a prominent actor, is released upon his promise of "good behavior" and allowed to go to his work. Soon after he has departed, Mrs. Stout hecomes anxious and decides to make sure that he keeps his word. The good woman arrives at the theatre in time to see an act of "Anthony and Cleopatra."

All goes well until she helieves that her husband is a little too realistic in bestowing his caresses. Rushing upon the stage, she "sails in," and things look had for "Cleopatra" and some of the others until the firemen, who are called to the scene, turn the hose upon the rioters and literally wash them away.

On the same reel:

THE MAGIC ELIXIR.—Jenkins visits a gypsy, from whom he purchases a magic elixir guaranteed to protect him from all harm.

The dope certainly makes good its reputation, for, although Jenkins attempts to get into all the trouhle possihle, he finds that knives will not injure him, hullets are harmless, and even a cannon hall hounces off with no effect.

However, he soon meets with something not provided against in the draught, and falls an easy victim, much to his final discomfiture.

ECLIPSE—GEORGE KLEINE

THE MASQUERADERS (Nov. 20).—While the guests are arriving for the fancy dress ball, Mr. Whitney, the host, is in a quandary; he cannot decide upon a suitable costume. Suddenly a curious thing happens. An escaped convict, endeavoring to elude his pursuers, enters the window and walks straight into Mr. Whitney's arms. Without a thought of caution, the latter sees his opportunity and suggests an interchange of clothes, which pleases both parties.

Assuming a furious attitude he then enters the drawing room and creates the hit of the evening. Later, however, his troubles hegin. While strolling through the grounds he is suddenly seized by the police and carried off to jail. Believing the whole thing a joke, Mr. Whitney does not resist, but begins to realize the serious aspect of affairs when he is locked in a cell and told that he has but a few hours to live.

The guests soon miss him and inform his wife, who hegins a frantic search. Finally the butler remembers that he conversed with two policemen who were looking for an escaped convict.

The whole matter gradually becomes clear to all and they hasten madly to the prison. A hasty explanation gains them admission and Mr. Whitney is soon in the arms of his wife.

BIOGRAPH

HIS AUTO'S MAIDEN TRIP (Nov. 7).—Jinx buys a runabout and takes his wife out for a trial spin. Further down the road are two tramps, who, considering that living hy their wits is hetter than working, scheme to make it appear that the auto has disabled one of them. The auto is stopped and, assisting the apparently injured man into it, Jinx and his wife drive him to their house, considering that taking care of him there will be cheaper than sending him to the hospital. This proves a paradise for the tramp, but the clouds soon gather in the shape of the copper on the beat, who has had a past acquaintance with him.

On the same reel:

THE CLUBMAN AND THE CROOK.—Mr. Billings wants to go to the club. Mrs. Billings says "nay," and stations herself in a chair at the door that her husband may not escape. Later in the evening sleep overtakes her and Billings sneaks out, indulges in a quiet game and, returning home, manages to turn a sinister condition into one of beatific sunshine.

ESSANAY

MR. UP'S TRIP TRIPPED UP (Nov. 15).—Mr. Up receives a letter from his neighbor, Calvert, just across the hall, to join them at the summer resort for a week's outing. Up immediately phones a haggageman and leaves word to call for his trunk at seven next morning. Seven o'clock arrives and Up's alarm clock does a merry jig on the chair beside the bed, but Up sleeps peacefully on. Awakening at last, he discovers he has but fifteen minutes to catch the train, piles all his clothes into the trunk and sends it off with the haggageman. Then he looks around for some clothes to wear and finds everything has gone in the trunk. Clad only in his pajamas, he dashes madly down the street after the departing wagon, is arrested, hauled back to his apartment, and is released when he forks over a brihe. Deter-

mined to secure clothes, he enters Calvert's apartment across the hall, holds up the new butler at gun's point, relieves him of his duds and forces him to don the pajamas. Endeavoring to make the train, he is forced to forsake a slow cab, is knocked from a crowded street car, bowls over a colored washerwoman and is again arrested. Meanwhile, the new butler is discovered by the maid, and, not being able to explain his pajamas, is also arrested and hauled into the station. A moment later, Mr. Up is likewise led in and complications set in thick and fast when Calvert arrives, having returned because of his sick child. Matters are soon settled to the satisfaction of all concerned.

ALKALI IKE'S CLOSE SHAVE (Nov. 16).—Alkali Ike, with a luxuriant growth of beard that he has carefully fostered, determines to see the city for the first time. He arrives and, not being a good dodger, is knocked insensible by the first automobile he encounters. His disfigured face is shaved by a doctor, who adorns it with several large strips of plaster, gives him some new clothes and turns him loose. Arriving back in his home town he meets his wife's sister, attempts to embrace her and she, not recognizing his shaven face, summons the aid of a group of punchers, who immediately put Alkali through a course of rough treatment, including a ducking in the watering trough, and finally land him in the town jail. In desperation Alkali sends for his wife to identify him, but the loss of his whiskers puzzles her and she refuses to claim him. Alkali puts in a few more hours of torture and the sheriff is about to identify him as a notoriously escaped criminal, when the city doctor arrives and manages to extricate Alkali from his predicament. Thereupon wifey claims him and takes him home for safe keeping.

BISON

TRAPPED BY FIRE (Nov. 19).—The mother is dying. She commends the care of her younger son, Bill, to his eldest brother, Jack, who accepts the trust. Jack is steady and trustworthy and has his hands full with his well-meaning but harum-scarum brother. The boys go West and obtain employment on Circle C Ranch, where both fall in love with Milly, the ranchman's daughter. Jack proposes to Milly, but it is made clear to him that the girl is interested in Billy. As soon as Jack sees this he accepts the situation sorrowfully.

The cowboys go off to the round-up, leaving Jack and Bill in charge. Bill and Jack go riding, they see the neighboring Indians drinking and scenting trouble they ride off hard.

It becomes necessary for one of the boys to defend the pass in order to let the other carry a warning to the cowboys. They draw and Jack so arranges it that Bill may get away. The Indians give chase and divide up, one lot going to the ranch and the other chasing the boys. Bill warns the cowboys and they get to the ranch in time to rescue Milly and her father from the burning cellar in which they have taken refuge. The Indians are repulsed and Jack's body is found and all recognize how faithfully poor Jack kept his trust.

GEM

THE TONGUELESS MAN (Nov. 19).—The Tongueless Man comes into the lives of a young artist and his wife in a rather mysterious manner, but later proves a valuable help in straightening out the tangle of their lives. He becomes the devoted servitor of the artist and enters into their life as if he had ever been a part. The couple are dissatisfied with their lot, each not knowing why their love for the other has grown cold. She has not awakened to the full realization of her love for her husband, and he, man-like, allows the days and weeks and months to drift by without one demonstration of love. One day a supposed friend, another artist, comes into their lives and, realizing the situation, makes desperate love to the wife. He fails in his conquest in compromising the wife, but instead awakens in her the real love for her husband, but the observant husband sees nothing but that his wife has ceased to love him and loves another. At last, in desperation, the husband goes out with the intention of destroying his supposed rival, but the tongueless man, through a clever ruse, stops him at the psychological moment and rescues him from a serious attempt at crime and untangles the situation by showing the husband that his wife has done nothing but indulged in a light flirtation, and proves that the wife really loves him. The supposed friend is frightened away by the tongueless man, and a happy reconciliation is effected.

AMBROSIO

GRANDFATHER'S FORGIVENESS (Nov. 20).—A young man has married without his parents' consent, and he desires a reconciliation, the old people refusing all his overtures. A mutual friend devises a scheme for bringing the father and son together again. Inviting the old people to dinner, he tells the son to bring his wife and child to the house and the latter is introduced as the son of a friend, and soon becomes a prime favorite with the old lady and gentleman, with whom he takes dinner, and charms them with all kinds of childish attentions. Afterwards, leaving the guests for a moment, he returns, bringing with him his father and mother, and the long-delayed reconciliation at last takes place.

CHAMPION

BLUE RIDGE FOLKS (Nov. 18).—Dallas Walters, a young Tennessee farmer, and James Barker, a prosperous farmer, are in love with Ruth Barker. Dallas Walters is the favorite suitor and obtains Ruth's promise to marry him. Barker is angered at his defeat, takes a means of getting even with Dallas by threatening to foreclose a mortgage on Dallas' mother's home. Fortunately Dallas had been saving up money for his wedding. He takes this money and goes to Barker to pay off the mortgage. A tramp overhearing Dallas tell Ruth of his intention of paying Barker, follows Dallas to Barker's home. Barker is surprised when Dallas gives him the money. Seeing that his plan has failed, he provokes Dallas into a quarrel. Dallas, goaded to desperation at Barker's insults, thrashes Barker, and is only prevented from carrying his punishment further by the timely arrival of Barker's housekeeper. Dallas eventually pays Barker and leaves the house. The tramp, in the meanwhile, has entered the house with the object of obtaining the money which Dallas gave to Barker. He is discovered by Barker and a struggle ensues. Barker is hit on the head with a vase by the tramp, but manages to shoot the tramp, who overturns a lamp and the room is set on fire. Barker regains consciousness, but his reason is gone. He wanders out of the house unseen by anyone. The fire gains headway and the whole house is enveloped in flames. The tramp appears at one of the windows and is seen by the housekeeper and some citizens, they believing that it is Barker, who has perished in the flames. Dallas having heard the alarm of fire given returns to Barker's house, tries to enter it, but is driven out again by intense heat and smoke. The housekeeper and other persons see Dallas coming from the house, believing him responsible for setting the house on fire and causing Barker's death. Dallas is arrested while he is heroically fighting the flames. Some of Dallas' companions are indignant at what they believe is an unjust accusation. They plan to get Dallas away from the authorities, and the day of the trial, headed by Dallas's brother, they enter the court house and effect Dallas's escape. They take to the hills pursued by the sheriff and his posse. Barker, who has been wandering all this time, comes across one of the raiders, who believes he is one of the pursuers, and shoots him. Barker falls down an embankment, the result of which restores his reason. The sheriff, arriving on the scene, finds the man they have believed dead. Barker explains to the satisfaction of all his affair with the tramp, who was really the one who had perished in the fire. Later Dallas is exonerated and the case against the raiders suspended and Dallas and Ruth are married, Barker being one of the first to congratulate them.

VICTOR

WAS MABEL CURED (Nov. 22).—Mabel Jones returns home from boarding-school filled with the idea that she is a born novelist, and, with a partially written manuscript upon a sociological subject, in which the hero is a burglar.

Now, Mabel's father is a sergeant of police and, having had in his past experience about all the dealings with burglars he cares for, he turns a deaf ear to her tearful pleadings to be introduced to a member of this noble profession.

He commands her to turn her thoughts toward domestic science or poetry, and write about either the best method of darning socks or tuneful Spring.

Alas, however, Mabel persists in her determination and the sergeant is about to grow real angry when he sees a chance to cure her and her mad infatuation for underworld subjects. Among the sergeant's acquaintances is a rising young novelist named Jefferson Lang, who is also writing a sociological novel and in which the heroine is a sneak thief and who is bothering the boys about the station house to introduce him into circles where he, too, can obtain the necessary "atmosphere."

By clever planning and aided by the rest of the boys, Mabel and Jeff are brought together, he believing her to be "Shifty" Sadie, the sneak thief, and she knowing him as "Baffles" the gentleman burglar.

Then follows a game of cross purposes and misunderstandings between the young couple which culminates in them both being arrested by a strange policeman and locked up on charges of burglary, grand larceny and highway robbery combined. Unfortunately for the sergeant, his "fine station hand" in the matter is discovered by the unlucky pair at the eleventh hour and through the kindly aid of a prison chaplain they turn the tables on the sergeant and the station house in general by getting married and combining their efforts upon a novel which will undoubtedly set the world on fire.

POWERS

HER YESTERDAY (Nov. 22).—Flo, a village milliner, leaves her native town, goes to the city and mingles with a vicious set. She is living with Dick in luxurious apartments. She writes her parents that she has a position in a millinery store at a small salary. They write that they are coming to visit her and she is alarmed. She rents a cheap room and introduces them to it as her home. They bring her butter and eggs in their simplicity. They leave and she accompanies them to the station and then returns to the humble apartments and thinks of her deception, the shame of it all and the life she is leading, and she is obsessed by a desire to reform.

That night she meets her gay companions at a cafe and tells them that she has decided to forsake the immoral life and return home. They greet her decision with jeers, but she leaves. She is followed by Dick to their apartments, but she repulses him and returns to her native village. There she meets Anson, who loves her. She loves him in return, but cannot bring herself to mate with the good man. She meets Dick on the street and he forces her to meet him saying he must have money and she must assist him to get it. The building committee of the village church meets and the money is entrusted to Anson. He passes the isolated spot where Flo meets Dick. Dick secretes himself and Anson shows Flo the money. Dick being a witness unbeknown, rejoins Flo and tells her he is going to rob the pastor. Flo forestalls him by gaining entrance to the study of the pastor through a window armed with a revolver. Anson is seated in an adjoining room. Dick enters through the door and is covered by Flo with a gun. She demands him to go and not rob the church, but in her fright she weakens and Dick knocks the gun from her hand, the noise of which arouses the minister and he grapples with Dick, overpowering him. Dick thinks he has the solution and orders Anson to release him or he will tell the world the shame of Flo. She tells the preacher to hold him and then Dick tells of Flo's past life. When Dick has finished the minister points to the door, bids Dick go and takes the trembling

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

girl in his arms. He will forgive and forget her past life.

REX

THE DEBT (Two Reels) (Nov. 21).—Paul Warren, the son of a rich ranch owner, is hopelessly in love with Beatrice Blake. Upon learning of her betrothal to his brother Jack, he decides to go away to a distant place and live the life of a hermit. Zema, an octoroon employed by his parents, has been betrayed by Jack previous to the opening of the story. Her brother guesses her secret, and knowing of Paul's departure, condemns him. In order to shield Jack she confirms her brother's judgment, thinking Paul will never return. After three months' absence Paul is summoned home by the death of his mother. Zema, is terror-stricken for his safety, fearing her brother would kill him before she could confess the truth, which she then does. Beatrice, who is in the sick room, enters just then and, in order to spare her the humiliation of discovering the truth, Paul takes the guilt upon himself and promises to marry Zema. That night Zema steals away, leaving a note telling Paul that he is free and that she is going far away. One year later, while he is crossing the mountains, Paul finds Zema dying and she begs him to take her child and care for it. He takes the child and goes further West.

Twenty-years later little Minna, grown to a beautiful girl, is sent by Paul to the East to finish her music. While traveling there is a train accident and Minna and a young doctor are the only two survivors. They fall in love with each other and he suggests that they go back to his father's house and be married so that they can proceed East together. Minna consents, and sends Paul a letter telling him of the affair. She thinks Paul is her father, as he has never breathed a word of her real parentage. She mentions the name of the doctor as Warren. Paul knows the young man is her own brother and starts immediately for the Warren home, first sending a telegram to warn them of his discovery. The wedding is about to be consummated when Jack learns the truth. In shame and disgrace he staggers from the room, taking a revolver with him. The next day Paul arrives. Beatrice, dressed in black, greets him and asks him to forgive her for misjudging him. The picture ends with the lone figure of Minna going away over the hills, settling Fate's debt for her mother's transgression.

NESTOR

IN THE LONG RUN (Nov. 20).—A happy little family consisting of Jim Dowlan, his wife and mother just finish their meal and Jim rides away to town on business. No sooner has he gone than "One-shot Bill" rides up and seeing the two women alone, forces them to give him food and water, after which he sets out for town.

Arriving there, he is recognized by the sheriff, but before they can capture him, Bill has made his escape. Fleeing from the posse, Bill remembers the two timid women in the shack where he had demanded food, so hurries there and commands them to hide him.

As he hears the husband returning, Bill pushes the wife in the closet in front of him, informing the mother if she values her daughter's life not to reveal his hiding place. Jim enters but can get no satisfaction from the mother, but looking in the mirror on the opposite wall, he sees Bill as he opens the closet door to threaten her, and realizes his wife's danger should he make a false move. As he is trying to decide what would be the best to do, he hears the sheriff and his posse approaching.

They enter the shack, but Jim is forced to declare he knows nothing of Bill. When the sheriff departs, Jim steps out on the pretext of joining his party, but really to tell of the desperado's biding place. Acting upon the sheriff's advice, Jim mounts and rides away with the men, but not so the sheriff and his deputies. They station themselves on either side of the door, so when Bill, believing the coast was clear, comes outside, they at once disarm him and lead him away to his just deserts, while Jim returns to his grateful wife and mother.

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

IMP

THE OPEN ROAD (Nov. 18).—This is a very pretty story of rural life taken among the hills with the sheep, the oxen, the pumpkins and the corn playing their part in the telling.

Peggy Dodge and Seth Martin, the children of prosperous farmers, are in love with each other and both are content with their lot until the breath of the city is wafted upon Billy Martin, in the form of his old friend, Fred Dunn, who visits him, in company with his stylish sister. The sister Jean takes a fancy to Billy and asks him to come to the city, which he does, leaving his pretty little sweetheart of the farm alone. Daily she goes about her tasks, but misses her sweetheart more and more. He used to help her drive the oxen, herd the sheep, shuck the corn and all the daily little duties which made her life so happy. Every morning he was accustomed to meet her at the big gate, which he opened for her as she drove her oxen to the fields. Every evening he would meet her and together they would drive home and share the evening meal. But now she opens the gate by herself wistfully and sadly. She thinks of him every hour of the day, while he leads his busy life in the city. Billy soon tires of this, however, and one day decides to give up the bustle of the city and return to his farm and his sweetheart. This he does, creeping up to his bedroom one night and exchanging his beautifully cut tailor-made clothes for the home-spun of the farm. This done he creeps down to the same gate at which he was wont to meet Peggy, and as she starts to open the gate all alone, he leaps from his hiding place, faces her, and asks her forgiveness. The love he bore her was stronger than ever, and in a moment they were in each other's arms, and together drove the oxen home.

SOLACE

THE PARALYTIC (Nov. 27).—"You are a murderer, you are a murderer," kept ringing in Swenson's ears. The spirit of the agonized face of the paralytic drove Swenson to distraction. The spirit finally leads him to the brink of a river and there Swenson's career of crime ends.

The story revolves about the jealous plots of Stephen Swenson, a man with little or no moral sense. He is jealous of young Henry George, who is betrothed to Blanche, the daughter of the paralytic. Swenson hires two thugs to "do up" his rival. The thugs drop George down a well in the sight of the paralyzed man, who is powerless to interfere.

Knowing that the paralytic cannot divulge the crime, Swenson comes back to make love to the paralytic's daughter. What follows is the pantomimic agony of the paralyzed man in his mute attempts to disclose the fact that Swenson is a murderer.

JENKINS—PERKINS WAR (Nov. 29).—Sallie Jenkins and Billie Perkins are engaged to be married. Their fathers are very much pleased over the match. They discover them making love and then the fathers go to a political meeting. Old man Perkins is a rank Roosevelt man, and old man Jenkins is a Wilsonite. They have a fierce quarrel at the meeting. On their return they find their children still making love, and separate them.

Billie sends a note to his sweetheart, using a kite as a messenger, tying the note to the tail of the kite. Sallie, who is sitting by her window, receives the note which asks her to meet him in his auto, in an hour, and they would go to town and get married. Each, both the boy and the girl, leave a note to their respective fathers, telling them what they intended to do. Billy and Sallie drive away.

The respective parents discover the notes of their children, jump into a buggy, and drive after them. There is an explosion in the automobile, which gives the parents an opportunity to catch up with them. Billy's father takes him home in the buggy, with a grip which Sallie has handed Billy. Sallie's father takes her home, carrying the other grip. Sallie and Billy are locked in their rooms by their respective fathers. Billy decides to go to bed, and opens his grip to get out his night clothes and discovers that he has taken the wrong grip, and has all her nightclothes instead. Sallie also decides to go to bed and discovers that she has the wrong grip, and Billy's nightclothes instead of her own. Each one makes a package of the nightclothes and puts in under their pillow, with loving taps on the pillow.

At early dawn, Billy, disconsolate, decides to commit suicide and throw himself into the river. He leaves a note to his father, to this effect and, tearing up the sheets of the bed, makes a rope of the sheets of the bed and exits by the window. Sallie, also very disconsolate, decides to commit suicide at the same place and leaves a note to her father, telling him of her intention, and also makes a rope of the sheets of the bed and descends from the window.

Billie arrives at the boathouse. On the dock are a number of boats piled one on top of another, so that one cannot see from one side to the other. Billy arrives on one side, looks at the water—gets cold feet and sits down to think, drawing his hat down. As he does so, Sallie arrives on the other side of the boat, throws her gloves and pocketbook on the pier, looks at the water—gets cold feet and decides to wait.

These moments are fatal, for it gives the old people a chance to catch up and spoils the dual suicide—but Jenkins and Perkins wake up and the merry war is called off.

RELIANCE

THANKSGIVING (Nov. 27).—Dolly Wilson's mother and father do not live together. And, according to agreement, the little one spends Thursday of each week with her father. On Thanksgiving day, her mother, busy over the preparation of a Thanksgiving menu, sends the child off with her maid. Father is very happy to see his little daughter and presents her with a great big doll. On the way home Dolly gets away from her maid in the park and meets Mary Gret, a very poor little girl, who is minding her baby sister. Dolly thinks the baby wonderful and Mary regards the big doll with awe. They decide to trade and Dolly is perfectly satisfied until the baby starts to cry and she cannot manage it. So Mary suggests she come home with her and mind the baby. In the meantime Dolly's maid has returned without the child. Her mother is distracted and 'phones her husband, who comes to her at once. Mary's parents are also frightened when their children do not return, and they rush to the police station. Both sets of parents meet. But while the poor mother has her husband to comfort her, the rich woman has no one. Mary and Dolly, with the baby, arrive at Mary's home and find no one in. They start to prepare the dinner; and when Mary's distracted parents return they find their children safe and sound, with a strange little girl, who says she has no one to care for her. Mary's mother good noturedly permits her to remain for dinner. A policeman enters, he tells them he has no report of their children, and sees Dolly. Recognizing her from the description he received of the missing rich child, he attempts to take her to the station. But she refuses to go and Mary's father slips out to tell Dolly's parents that their child is at the house. They return with him and, when Dolly sees them, she struggles so hard against going home that she pulls the table cloth and all the dinner off the table, much to Mary's consternation. Then Dolly suggests they all come over to her house, where there is plenty of dinner. After a little hesitation, Mary's parents consent. At the dinner table in the rich home, Mary's mother rises to ask her usual Thanksgiving blessing. And Dolly's mother and father, their hearts softened by their recent fright, are influenced by the spirit of Thanksgiving and become reconciled. After the big dinner Dolly with the baby in her arms, and Mary still holding the big doll, fall asleep on the couch, perfectly satisfied with the results of the trade.

ECLAIR

THE DARLING OF THE MOUNTER (Nov. 28).—Through the arrest of her father and only guardian, a little girl is left upon the hands of a party of Royal Mounted Police, of the Northwest woods. The men draw lots for the possession of the child. She is awarded to Jimsey, a young Englishman, who proceeds, with the assistance of a Chinese servant, to rear her as his own.

Some time fater little Clara is rescued from a dangerous situation by Morgan, her own

father, who having escaped the bands of the mounted, is living as an outlaw in the woods. The child, not remembering him, cries for her papa Jimsey. When the father cannot endure her cries of hunger and grief any longer, he voluntarily puts his head into the noose by taking her back to the fort.

There he finds Jimsey alone. The latter's gratitude at having his little darling restored to him is so great that he is willing to connive at Morgan's second escape. The outlaw is apprehended in his attempt by the returning mounted police. Jimsey puts the proposition to them. If they send Morgan to the gallows they can never look their darling in the face again. Shall it be the law of God or man?

Morgan is supplied with arms and ammunition and sent to shift for himself down the river.

AT THE FLAME, THE BUTTERFLY BURNT ITS WINGS (Dec. 1).—The dark wing of death is already brushing the pale face of Leila and her family grieves. But a young doctor, a stranger, comes and soon the pretty flower comes back to life. Upon her rosy lips, her adorable smile plays once more and again she is the joy of the house. The young stranger charms her by sending her rich gifts.

Little by little love grows between the two young people and many pleasant hours pass. Now, Leila, coquettish and joyful, allows herself to be courted by a young man of her own country. A companion of the stranger passes and sees them together. He thinks his friend is being deceived and tells him what he has seen,

But poor Leila has really given her heart to the young stranger, who refuses to listen to the explanation, and leaves, and will never return. The smile has passed forever from the lips of the poor little woman. She would have preferred death to the departure of the stranger, who took with him her heart.

THANHOUSER

THE TRUANT'S DOOM (Nov .24).—Tommy was vigorously opposed to the idea of going to school. It was just the right season of the year to play (any season is that for the average healthy boy), but his arguments failed to impress his mother, and Tommy was led to the temple of education, figuratively an unwilling captive.

More experience in the classroom intensified his unfavorable impression. He stood it for a few days, then determined to rebel and, instead of going to school with the other boys, he played "hookey," and hied himself to where he knew there was good fishing.

He was happy for awhile, then weariness asserted itself, and he fell asleep. Perhaps the voice of conscience had a chance to be heard, anyway, Tommy had a most frightful dream. He imagined that cruel constables were placed upon his trail by a stern teacher, that he was captured in spite of his frantic efforts to escape, and led to court, where all reviled him. Even his own mother disowned him, as he was led away to a felon's cell and garbed in the striped uniform of shame.

In his dream he and another convict, a big, coarse, brutal man, escaped in the most daring fashion, but the bloodhounds of the law relentlessly took up the chase, overtook their prey at the banks of a river, and the trembling schoolboy was shot to death. He was extremely happy to wake up a few moments later and find he was still alive. In his gratitude he decided never to play truant again, asd, rushing to school, demanded sums, hard sums to do, and he did them.

THE THUNDERBOLT (Nov. 26.)—A broker, who was trying to get rich quickly and dishonestly, found himself in imminent danger of arrest. Just as he was preparing for flight a neighbor entered. This man had been poor all his life, but coming unexpectedly into a legacy of $10,000, decided that the broker was the man who could invest the money for him. The broker took that cash, stuffed it into his pockets and left his office forever. He decided that this windfall should be set apart for his little daughter. The old lodgekeeper on his estate had been in his employ for years, and was very fond of the little girl. To him the broker went, swore him to secrecy and obedience, and gave him the money, which he promised to hide from everybody until the girl came of age. The broker then departed, but was captured while trying to escape, convicted and served ten years in prison.

On his release the broker, now a weak, broken down old man, hunted up his old servant, intending to reclaim the money and with it and his daughter to start life anew in some foreign country. The servant had been faithful to his trust, but when the broker arrived the other man was on his death bed, and passed away without being able to tell where he had hidden the money.

The disappointment completely upset the ex-convict, and in his rage and despair he forgot everything, even his daughter, who tended him lovingly. She made a home for the old man in the lodge, and did her best to nurse him back to health and strength.

The two were sitting alone one night when a fearful storm arose. A thunderbolt struck the house, wrecked the stone chimney, and in fragments it fell tumbling into the room. The old man jumped forward, and out of the rubbish pulled a small strong box. He opened it with trembling hands and extracted a roll of bills. A yellow piece of paper was bound with them, but this dropped to the floor as the ex-convict excitedly counted the money.

The girl picked up the paper and glaced at it. She then learned that the bills were the same ones her father had stolen years before, the victim being the father of the young man to whom she was engaged.

The girl declared that the money should be restored to the rightful owner. The old man protested, and the argument grew heated. Suddenly the door opened and the girl's fiance entered. From his home nearby he had seen the lightning strike the lodge and hurried over to be of assistance. The girl took the money from her father, placed it in her sweetheart's hand and asked his forgiveness. "I don't want the money without you," he gently said, as he took her in his arms, and the past was forgotten in the happiness of their enduring love.

THE FOREST ROSE (Nov. 29).—On the breaking out of the war of the Revolution, two wealthy Virginia planter friends and neighbors, volunteered their services to defend their country. Forester was made colonel of his regiment while his chum, Maywood, became a captain. As the Government was embarrassed for funds, the two men mortgaged their plantations and turned their proceeds over for the benefit of the regiment. Colonel Forester fell, mortally wounded, at the battle of the Cowpens, but before he died, Captain Maywood promised that he would care for Forester's motherless little girl.

When the war concluded Captain Maywood found himself so financially involved that he was practically penniless. The condition of his affairs was represented to the general government and Congress made him a grant of one thousand acres of land in what is now Belmont county, Ohio, but was then known as the Northwestern Territory. Into this new country the family journeyed.

Maywood has two sons, and as the years went by, Albert, the older one, fell madly in love with Rose Forester, who had been brought up as one of the family. Albert constantly urged his father to take precautions against the danger of an Indian outbreak, but the elder man was optimistic and declared there was no danger. Father and son were not particularly on good terms for the boy refused to participate in the farm work, preferring to go hunting and scouting with his friend, Louis Wetzel, one of the most noted of the early pioneers.

Returning from an expedition one day the two men were horrified on finding that the Maywood cabin had been destroyed by Indians, and all its occupants apparently slain. Wetzel, however, by virtue of his woodcraft, ascertained that Rose had been carried off by the Indians, and with Albert he started out to rescue her. Before their departure the young man kneeling at the graves of his parents and his brother, took a solemn vow to avenge them, and swore that he would never rest until he had rescued the woman he loved, "His Forest Rose."

Part II.

Albert Maywood, whose parents had been slain, and his sweetheart, Rose Forest, "The Forest Rose," abducted by Indians, vows to avenge his parents, and rescue the woman he loves. He is accompanied by Louis Wetzel, who at the time of the incident (1789) was the famous pioneer. The two men traced the band through what was then the pathless wilderness of the Northwestern Territory, come upon the Indians while asleep, and rescue the "Forest Rose." Later another band surprises them. Wetzel escapes, but the other two are captured. The band divides into two parties, each taking a prisoner with them. Wetzel trails the party which has Albert and, through his daring bravery the young man gains freedom again. The two men take up the search for Rose and in the course of their wanderings reach a small fort on the banks of the Hockhocking River. The commandant is in fear of an attack from the Wyandottes and, much to his relief, Wetzel and Albert agree to scout in that direction and learn what the Indians are doing.

The two scouts reach a place called Standing Stone, and from the lofty eminence see the Indian village on the plains below, and not far from them. They are able to observe the movements of the braves and gain much important information. Their canteens being nearly empty, Albert volunteers to go to a nearby stream and refill them. There he comes upon two Indian women, and fearing they will give the alarm, grapples with them. While they are struggling on the bank of the stream, Albert suddenly finds that the younger "squaw" is his "Forest Rose," for whom he had long been vainly hunting. In the excitement, the real squaw gets away, alarms the village, and hundreds of Indians surround Standing Stone, where the two white men are at bay.

Wetzel explains that their only one hope of success is to stand off the Indians until nightfall and then escape in the darkness. While the two men are planning the defense, Rose slips away and for awhile Wetzel believes she entered the village, quietly secured a gun and some ammunition, and from a place nearby aids in the defense by picking off many of the attacking Indians. At nightfall she returns, aids the white men to pass the sentries and escapes with them on horseback. The brave trio are followed, but after many hardships, reach the fort, where Albert and the "Forest Rose" are happily married.

FEATURE FILM COMPANY RELEASE DATES

FEATURE FILM SALES CO., LTD.

Oct. 2—The Interne (2 reels) .....
Oct. 4—The Loan Shark (2 reels).....
Oct. 5—The Escaped Convict (2 reels)....
Oct. 7—The Shipwreck or Fire at Sea (2 reels) .....
Oct. 9—The Yellow Peril (3 reels).....
Oct. 11—In the Grip of the Usurer (3 reels)
Oct. 12—Count Leo Tolstoi and the Kreutzer Sonata (3 reels) .....
Oct. 14—For Her Father's Sake (3 reels)...
Oct. 16—Gypsy Blood (3 reels).....
Oct. 18—Poverty (2 reels) .....
Oct. 19—A Race for Gold (2 reels).....
Oct. 21—The Scandal (3 reels).....
Oct. 23—The Great Moment (4 reels).....
Oct. 25—The Mystery of Souls (3 reels)...
Oct. 26—Fatality (3 reels) .....
Oct. 28—Tom Butler (3 reels) .....
Oct. 30—True Till Death (3 reels).....
Nov. 4—Henry VIII (2 reels).....
Nov. 6—The Power of Gold (4 reels).....
Nov. 8—True Love (3 reels) .....
Nov. 9—The Shadow of the Dead (3 reels)
Nov. 18—Driven from Home (3-reel).....
Nov. 20—Sacrificed (3 reels) .....
Nov. 22—The Conspiracy (3 reels) .....
Nov. 23—The Step-child (3 reels).....

FEATURE AND EDUCATIONAL

Oct. 15—International Auto Races, Milwaukee (Top.) 950

GENERAL FILM PUB. AND SALES CO.

June Nat C. Goodwin as Fagin in "Oliver Twist" (Dr.) 5000
Oct. Theodore Roosevelt (Ed. and Sc.)....2000
Oct. "In a Woman's Grip" (Melo. Dr.).....3000
Nov. "The Fatal Shot" (Melo. Dr.).....2000
Nov. Japanese Warriors (Ed. and Dr.).....1000
Nov. Historical Pageant (Hist.).....3500

WARNER'S FEATURES

"Redemption" (Dr.) 3000
"The Glass Coffin" (Dr.) 3000
"The Miner's Gift" (W. Dr.).....2000
"Peril of the Plains" (W. Dr.).....3000
"Regeneration" (Dr.).....3000
"The Raiders of the Mexican Border" (Mil.).3000
"Tracked by Wireless" (Dr.) 3000

BE UP-TO-DATE
Subscribe for the Leading
Moving Picture Trade Publication
Moving Picture News

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Oct. 2—The Bowstring (Dr.).....
Nov. 6—The Ship of Lions.....
Nov. 13.—The Siren's Call to Duty (Dr.).....
Nov. 20—Grandfather's Forgiveness (Dr.)..
Nov. 20—The Rapids of Inatra River, Finland .....
Nov. 27—Playing With Edged Tools (Dr.)..

AMERICAN

Nov. 11—Man's Calling (Dr.).....1000
Nov. 14—The Intrusion at Lompoc (Dr.)..1000
Nov. 16—Jim Bentley's Adventure (Dr.)....1000
Nov. 18—The Thief's Wife (Dr.).....1000
Nov. 21—The Would-Be Heir (Dr.).....1000
Nov. 23—The Idyll of Hawaii (Dr.).....1000
Nov. 25—Jack's Word (Dr.).....1000
Nov. 28—Her Own Country (Dr.).....1000
Nov. 30—The Hidden Treasure (Com.).....1000
Nov. 30—On Board the S. S. Dubuque (Ed).1000
Dec. 2—Pals (Dr.) 1000
Dec. 5—The Animal Within (Dr.) 1000
Dec. 7—Bludsoe's Dilemma (Dr.).....1000
Dec. 9—The Law of God (Dr.).....1000
Dec. 12—Nell of the Pampas (Dr.).....1000

AMMEX

Oct. 2—Ashes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Dr.)....
Oct. 30—Brand of Cain (Dr.).....

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 24—The Hidden Trail .....
Sept. 27—On the Firing Line .....
Oct. 4—Custer's Last Fight (3 reels) (Hist.)
Oct. 11—The Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—The Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Nov. 5—A Red Man's Love (Dr.).....
Nov. 9—An Indian Ishmael (Dr.).....
Nov. 12—Blackfoot's Conspiracy (Ind. Dr.)...
Nov. 16—The Tribal Law (2-reel Dr.) .....
Nov. 19—Trapped by Fire (W. Dr.).....
Nov. 23—The Half-Breed Trapper (2 reel Dr.) .....
Nov. 26—An Indian Outcast (Dr.).....
Nov. 30—The Massacre of the Fourth Cavalry (2-reel Dr.).....

BRONCHO

Oct. 16—The Sheriff's Adopted Child (Dr.).
Oct. 23—The Story of the Savage Modock Mine .....
Oct. 30—How Shorty Kept His Word.....
Nov. 6—The Man They Scored (2 reels)....
Nov. 13—Mary of the Mines.....
Nov. 20—The Civilian (Dr.) .....

CHAMPION

Oct. 21—Thy Will Be Done.....
Oct. 26—Sue (Dr.) .....
Nov. 4—A Tramp's Strategy (Dr. Com.)...
Nov. 11—A Protege of Uncle Sam (2-reel Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway of America (Dr.)..

COMET

Nov. 5—Hubby's Strategy (Dr.).....1000
Nov. 9—The Hidden Witness (Dr.).....1000
Nov. 11—Butler's Butler (Com.).....1000
Nov. 16—A Preacher for a Day (Com.).....1000
Nov. 18—A Four-Cornered Wedding (Com.).1000
Nov. 23—A Sleeping Burglar (Dr.).....1000
Nov. 25—A Seminary Complication (Com.).1000
Nov. 30—Moccasin Print (W. Dr.).....1000
Dec. 2—A Mother's Folly (Dr.).....1000
Dec. 7—The Rival Sisters (Dr.).....1000

CRYSTAL

Oct. 27—The Blonde Lady .....
Nov. 3—O, Such a Night (Com.)..... 525
Nov. 3—Marriage a la Carte (Com.)..... 475
Nov. 10—The Gypsy Flirt.....
Nov. 10—Man Wanted.....
Nov. 24—The Quarrel .....
Nov. 24—The Valet and the Maid.....
Dec. 1—Locked Out .....
Dec. 1—A Picnic in Dakota .....

ECLAIR

Nov. 7—Foiling a Fortune Hunter.....
Nov. 7—What Father Did.....
Nov. 10—Golden Hair.....
Nov. 10—Constantinople .....
Nov. 12—For the Honor of the Firm (Dr.)...
Nov. 14—Their Children's Approval (Com.)...

Feet

Nov. 17—A Criminal in Spite of Himself...
Nov. 17—Oporto and Its Harbor.....
Nov. 19—His Determination Rewarded (Dr.)
Nov. 21—Black Hand (Com.) .....
Nov. 21—Mother's Bank Roll (Com.).....
Nov. 22—Insect Hunting .....
Nov. 22—Gontran, a Kidnapper.....
Nov. 24—The Invisible .....
Nov. 24—Seville and Its Gardens.....
Nov. 26—A Girl from the Country (Com. Dr.)
Nov. 28—The Darling of the Mounted (Dr.)..
Dec. 1—At the Flame the Butterfly Burnt Its Wings (Dr.) .....

GREAT NORTHERN

Oct. 5—The Tramp's Revenge (Com.)..... 253
Oct. 7—The Black Chancellor (3 reels) (Dr.)
Oct. 26—The Angling Widow (Com.)..... 976
Nov. 2—The Lottery Prize (Com.)..... 534
Nov. 2—An Unsuccessful Flirtation (Com.) 466
Nov. 9—The Lost Stud (Com.)..... 649
Nov. 9—The Disturbed Sentry (Com.)..... 351
Nov. 16—Funnicus and His Dog (Com.).... 598
Nov. 16—Elephant Training in India (Sc.)... 341

GAUMONT

Nov. 5—Cupid's Lottery .....
Nov. 7—Zoological Specimens of Pond Life...
Nov. 7—Bruges, the Venice of the North...
Nov. 9—Bolivian Army .....
Nov. 12—An Adventurous Adoption.....
Nov. 14—The Price of Paradise.....
Nov. 16—Zoological Gardens at Cincinnati..
Nov. 19—Battle Practice on a Cruiser.....
Nov. 19—A Broken Idol.....
Nov. 21—Olga, the Adventuress.....
Nov. 23—Giving the Blind Light of Knowledge .....
Nov. 26—The Destructive Duelists.....
Nov. 28—Four Hearts That Beat as Two.....
Nov. 30—How New York Travels.....
Dec. 3—The Matrimonial Express .....

GEM

Oct. 22—The Woman in White (2 reel Dr.)
Oct. 29—The Old Dollmaker (Dr.).....
Nov. 5—The Better Part (Dr.).....
Nov. 12—The Lighting of Love's Way (Dr.)
Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Dr.).....

IMP

Nov. 9—Half Shot.....
Nov. 9—How Ned Got the Raise.....
Nov. 11—When Cupid Runs Wild (Com.)...
Nov. 14—Officer 174 (Dr.).....
Nov. 16—Ole, the Hypnotist.....
Nov. 16—Just Like the West.....
Nov. 18—The Open Road (Dr.).....
Nov. 21—The Candy Girl (Dr.).....
Nov. 23—One of the Bravest.....
Nov. 23—The Cranberry Industry.....
Nov. 25—Mama's Boy (Com.).....
Nov. 28—Vengeance (2-reel Dr.).....
Nov. 30—The Bullet-Proof Coat .....
Nov. 30—The Double Cross .....

ITALA

Nov. 25—The Horror of Sin (Dr.).....1000
Dec. 2—Too Much Beauty (Com.)..... 600
Dec. 2—A Spider in the Brain (Com.)..... 370
Dec. 9—Peeping Tom (Com.)..... 700
Dec. 9—Keeping in Style (Com.)..... 300

KAY-BEE

Nov. 1—On Secret Service (2 reels).....
Nov. 8—When Lee Surrenders (2 reels).....
Nov. 15—The Altar of Death.....

KEYSTONE

Nov. 4—Mabel's Lovers.....
Nov. 4—At It Again.....
Nov. 11—A Temperamental Husband.....
Nov. 11—The Deacon's Troubles.....
Nov. 18—The Rivals .....
Nov. 18—Mr. Fixit .....

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific).....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX

By Prieur.

Nov. 1—Oh! My Pipe (Com.) 331
Nov. 8—Spiffkins East Frogs (Com.)..... 475
Nov. 8—A Magnetic Personality (Com.).... 455
Nov. 15—Boxing Under Difficulties (Com.).. 288
Nov. 15—The Adventures of a Handsome Young Man (Com.)..... 691
Nov. 22—The Wrong Flat (Com.)..... 488
Nov. 22—Willie's Ticker (Com.)..... 442

MAJESTIC

Feet

Nov. 5—A Day on the Battleship Florida....
Nov. 12—Dick and Daisy (Com.).....1000
Nov. 17—Hazel Kirke Dr.).....2000
Nov. 19—Two of a Kind (Com.).....1000
Nov. 21—Poor Finney (Com.)..... 500
Nov. 21—Oh, You Baby (Com.)..... 500
Nov. 24—An Old Love Letter (Com. Dr.)...1000
Nov. 26—Archie's Awakening (Dr.).....1000
Dec. 1—The Hypnotic Chair (Com.).....1000

MILANO

Nov. 16—Kelly on a Tight Rope.....
Nov. 23—Boniface as a Blackamoor.....
Nov. 23—Castles and Landmarks of Italy...
Nov. 30—The Enchanted Umbrella .....
Nov. 30—Adda River Rapids .....
Nov. 30—Boniface Is Bashful .....

NESTOR FILM COMPANY

Nov. 13—Dad's Mistake (W. Com.).....
Nov. 15—A Cowgirl Cinderella (W. Com.)...
Nov. 18—A Fight for Friendship (Dr.).....
Nov. 20—In the Long Run (Dr.).....
Nov. 22—The Shanghaied Cowboys (W. Com.) .....
Nov. 25—The Regeneration of Worthless Dan (Dr.) .....
Nov. 27—A Friend Indeed (Com. Dr.).....
Nov. 29—The Matrimonial Agency of Roaring Gulch (W. Com.) ....

POWERS' PICTURE PLAYS

Nov. 1—A Dreamland Tragedy .....
Nov. 6—The Railroad and the Widow (Dr.)
Nov. 8—The First Glass (Dr.).....
Nov. 13—A Cowboy's Leap Year (W. Com.)..
Nov. 15—His Career (Dr.).....
Nov. 20—The Leg and the Legacy (Com.)...
Nov. 22—Her Yesterday (Dr.).....
Nov. 27—The Way of the Transgressor (Com.) .....
Nov. 29—Hawkins Moves (Com.).....

PUNCH

Nov. 28—Poor Finny (Com.)..... 500
Nov. 28—Oh! You Baby! (Com.)..... 500
Dec. 5—The Two Chefs (Com.)..... 500
Dec. 5—His Dress Suit (Com.)..... 500
Dec. 12—Rough On Rats (Com.)..... 500
Dec. 12—The Baby and the Cop (Com.).... 500
Dec. 19—Wanted a Husband (Com.)..... 500
Dec. 19—The Devil of a Time (Com.)..... 500
Dec. 26—A Near Tragedy (Com.)..... 500
Dec. 26—Her Mischievous Brother (Com.)... 500

RELIANCE

Oct. 30—Men Who Dare (2 reels).....
Nov. 2—Trials of Faith .....
Nov. 6—A Brother's Requital (Dr.).....1000
Nov. 9—Bedelia and the Newlyweds (Com.).1000
Nov. 13—The Faith Healers (Dr.).....1000
Nov. 16—Virgin of the Fire (Dr.).....1000
Nov. 20—Don Caesar de Bazan (Dr.).....2000
Nov. 23—Father (Dr.) 1000
Nov. 27—Bedelia Has a Toothache (Com.)....1000
Nov. 30—Brother of the Bat (Com. Dr.)....1000

REX

Nov. 17—A Mother's Awakening (Dr.).....
Nov. 21—The Debt (2 reel Dr.).....
Nov. 24—The Broken Ring.....
Nov. 28—For the Love of Mike (Com.).....
Dec. 1—A Heart Reclaimed (Dr.).....
Nov. 29—Jenkins-Perkins War .....
Dec. 4—The Raffle .....
Dec. 6—The Shot That Told.....
Dec. 11—The Hater of Women .....

SOLAX

Nov. 6—The New Love and the Old.....
Nov. 8—Just Hats.....
Nov. 13—The Prodigal Wife (Dr.).....
Nov. 15—Flesh and Blood (2-reel Dr.).....
Nov. 20—Comedy of Errors.....
Nov. 22—The Power of Money.....
Nov. 27—The Paralytic .....

THANHOUSER COMPANY.

Nov. 15—In Time of Peril.....
Nov. 17—Frankfurters and Quail.....
Nov. 19—Miss Jaku of Tokio.....
Nov. 22—Cross Your Heart.....
Nov. 24—The Truant's Doom.....
Nov. 26—The Thunderbolt .....
Nov. 29—Forest Rose (2 reels).....
Dec. 1—Standing Room Only.....
Dec. 3—A Will and a Way.....
Dec. 6—A Romance of the U. S. N.....

VICTOR

Oct. 25—The Angel of the Studio (Dr.)....
Nov. 1—The Redemption of Riverton (Dr.).
Nov. 8—Sisters (Dr.).....
Nov. 15—The Lady Leone (2-reel Dr.).....
Nov. 22—Was Mabel Cured (Com.).....
Nov. 29—It Happened Thus (Com.).....

Who Wins?

The man who spends his time "putting over" a "smart trick" on a competitor or the wise fellow who persistently and doggedly sticks to the business of making

Films of Excellence

YOU HAVE WATCHED the even and unabated progress of The Film Supply Co. since its beginning and have marvelled with others at the absence of discord and dissension.

Here's the Reason

THANHOUSER	GAUMONT	AMERICAN
MAJESTIC	RELIANCE	SOLAX
GREAT NORTHERN	LUX	COMET

ITALA starts Nov. 25

WITH FREQUENT BIG FEATURES ADDED aggregate in their weekly output over

21 GREAT REELS distributed through **30** RENTAL OFFICES

Write for name of nearest agent

FILM SUPPLY CO. of AMERICA

FILM SUPPLY CO. of AMERICA

133-137 WEST 44th STREET
NEW YORK

25c

TRIAL SUBSCRIPTION FOR 3 MONTHS

(New Subs Only)

The Moving Picture News

Recognized as

THE OPERATORS' FRIEND
THE SCENARIO WRITERS' GUIDE

TRIAL SUBSCRIPTION FOR 3 MONTHS

(New Subs Only)

25c

ST. CLOUD, MINN.—A contract has been signed by C. W. Saunders and E. J. Fetters with E. T. Davidson which will result in the introduction of a new amusement company in St. Cloud. On Sunday evening the new company will open the Davidson as a vaudeville and motion picture house.

SHARPSBURG, IA.—John King sold his interest in the Dreamland Theatre to V. H. Mason.

HILLSBORO, O.—Wm. Maroney, Jr., has purchased the Forum Moving Picture Theatre from Cherry & Tharp.

FINDLAY, O.—Chas. Steen, of this city, has purchased a motion picture theatre at Tiffin.

SALINA, KAN.—Thacher Brothers have begun to remodel the Litowich-Wolsieffer Building on No. Santa Fe for a moving picture house.

NEW BRITAIN, CONN.—Plans are being considered for the erection of a mammoth theatre building, Patrick S. McMahon, owner

GREAT FALLS, MONT—The new Cascade's theatre will be opened up for business. Lemon & Bovee, owners.

TOPEKA, KAN.—Plans are being prepared for a new theatre building for Geo. Gordon and Hyman Gordon.

CHICAGO, ILL.—Worthmann & Steinbach, architects, 1859 W. Chicago Avenue, are taking bids on a new theatre building for J. E. Snowden, owner.

LOS ANGELES, CAL.—D. S. Kronblum, 238 H. W. Hellman Bldg., owner; Milwaukee Bldg. Co., builder; one-story picture theatre building. Cost $13,127.

FOREST PARK, ILL.—A new playhouse is to be built in the near future on ground opposite the Wisconsin Avenue station of Chicago & Oak Park Elevated R. R. in Oak Park.

CINCINNATI, O.—C. R. Andrews, of Muncie, Ind., has let contract to architects Taylor & DeCamp for the erection of a theatre building. Cost $35,000.

MILFORD, MASS.—A contract has been let for the erection of a new theatre building south of the new Claflin Bldg.

JACKSON, TENN.—Dan L. Williamson, of the Marlowe Theatre, will erect a new theatre building in Jackson.

NORWICH, N. Y.—Plans are being considered for the erection of a new theatre for the Delaney Amusement Co.

CLEVELAND, O.—Plans are being considered for the erection of a new theatre on Ninth Street and Superior Avenue. Chas. A. Otis, banker, manager.

BATAVIA, N. Y.—A new picture theatre will be opened up at 72 Main Street for the Thompson & Tyler Co., 10 Plymouth Avenue.

SIOUX FALLS, S. D.—The Princess Theatre, of this city, will open up for business. S. J. Smith, manager.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Oct. 17—A Limited Divorce (Com.).....
Oct. 21—The One She Loved (Dr.).....
Oct. 24—The Painted Lady (Dr.).....
Oct. 28—At the Basket Picnic (Com.).....
Oct. 28—A Real Estate Deal (Com.).....
Oct. 31—The Musketeers of Pig Alley (Dr.)
Nov. 4—Heredity (Dr.) .....
Nov. 7—His Auto's Maiden Trip (Com.)....
Nov. 7—The Cluhman and the Crook (Com.)..
Nov. 11—Gold and Glitter (Dr.).....
Nov. 14—My Bahy (Dr.).....
Nov. 18—The Idols (Com.).....
Nov. 18—Hoist on His Own Petard (Com.)..
Nov. 21—The Informer (Dr.).....

CINES

G. Kleine

Oct. 26—A Turn of Fortune (Dr.).....1005
Oct. 29—Mosques and Turkish Palaces (Sc.). 450
Oct. 29—Venetian Lace Workers (Edu.).... 150
Nov. 2—A Head for a Head (Hist. Dr.)....1100
Nov. 5—The Golden Shell of Palermo, (Sc.) 300
and Love versus Gratitude (Dr.)... 700
Nov. 9—No Fool Like an Old Fool (Com. Dr.) 1000
Nov. 12—On the Firing Line (War Dr.)....1050
Nov. 16—Life and Industries in Aden Campo (Educ.) 400
Nov. 16—The Old Actor's Vision (Dr.)..... 600
Nov. 19—The Magic Elixir (Com.)..... 650
Nov. 19—Caught With the Goods (Com.).... 350
Nov. 23—Mafredonia, So. Italy (Sc.).....
Nov. 23—Two Afflicted Hearts (Com.)..... 700
Nov. 26—The Beautiful Valley of the Tronto (Sc.) 250
Nov. 26—All on a Summer's Day (Com.).... 750
Nov. 30—Corneto Tarquinia, Central Italy (Sc.) 450
Nov. 30—A Comedy of Errors (Com.)..... 550
Dec. 3—The Ancient Town of Narni (Sc.).. 300
(Central Italy)
Dec. 3—Up Against It (Com.)..... 700
Dec. 7—Because of a Widow (Com.).....1000

EDISON

Oct. 16—Like Knights of Old (Com.)..... 650
Oct. 18—The Foundling (Dr.).....1000
Oct. 19—A Soldier's Duty (Dr.).....1000
Oct. 21—Kitty at Boarding School (Com.).. 650
Oct. 21—Mother Goose in a Sixteenth Century Theatre (Com.)..... 350
Oct. 22—At the Masquerade Ball (Dr.).....1000
Oct. 23—At Home in the Water (Top.)..... 400
Oct. 23—The Boy Rangers (Com.)..... 600
Oct. 25—The Affair at Raynor's (Dr.).....1000
Oct. 26—Young Mrs. Eaton (Dr.).....1000
Oct. 28—The Land Beyond the Sunset (Dr.).1000
Oct. 29—Burma, Rangoon, India (Sc.)..... 350
Oct. 29—Bringing Home the Pup (Com.).... 650
Oct. 30—Copper Mines at Bingham, Utah (Sc.) 400
Oct. 30—A Suffragette in Spite of Himself (Com.) 600
Nov. 1—A Bahy's Shoe (Dr.).....1000
Nov. 2—Bohhy's Dream (Com.)..... 375
Nov. 2—For Professional Services (Com.).. 625
Nov. 4—New Memher of the Life-Saving Crew (Dr.) 1000
Nov. 5—A Romance of the Rails (Dr.).....1000
Nov. 6—A Queen for a Day (Com.).....1000
Nov. 8—Yellowstone National Park, Wyoming (Sc.) 1000
Nov. 9—A Doctor for an Hour (Com.)....1000
Nov. 11—The Non-Commissioned Officer (Dr.) 1000
Nov. 12—Salt Lake City, Utah and Its Surroundings (Sc.) 500
Nov. 12—Linked Together (Com.)..... 500
Nov. 13—A Thrilling Rescue hy "Uncle Mun" (Com.) 1000
Nov. 15—The Old Reporter (Dr.).....1000
Nov. 16—Hope (Dr.).....1000
Nov. 18—Tim (Dr.)..... 960
Nov. 19—A Nohle Profession (Edu.).....1000
Nov. 20—High Explosives as Used in the U. S. Army (Scientific)..... 325
Nov. 20—Sally Anny's Strategy (Com.)..... 675
Nov. 22—A Letter to the Princess (fifth story of "What Happened to Mary") (Dr.) 1000
Nov. 23—A Chase Across the Continent (Dr.).1000

ESSANAY FILM CO.

Oct. 16—The Grassville Girls (Com.) 1000
Oct. 17—The Snare (Dr.) 1000
Oct. 18—The Warning Hand (Dr.).....1000
Oct. 19—The Outlaw's Sarcifice (Dr.).....1000
Oct. 22—The Tomhoy of "Bar Z" (Dr.)....1000
Oct. 24—The Thrifty Parson (Com.).....1000
Oct. 25—Sunshine (Dr.) 1000
Oct. 26—The Ranch Girl's Trial (Dr.).....1000
Oct. 29—Miss Simkin's Summer Boarder (Com.) 1000
Oct. 23—Bringing Father Around (Com.)....1000
Oct. 30—The Letter (Dr.).....1000
Oct. 31—The Fisherman's Luck (Com.).....1000
Nov. 1—The Moving Finger (Dr.).....1000
Nov. 2—The Mother of the Ranch (Dr.)....1000

Feet

Nov. 5—Chains (Dr.) 1000
Nov. 6—A Money? (Com.).....1000
Nov. 7—The Ranchman's Anniversary (Com. Dr.) 1000
Nov. 8—When Wealth Torments (Com.).....1000
Nov. 9—An Indian's Friendship (Dr.).....1000
Nov. 12—From the Suhmerged (Dr.).....1000
Nov. 13—The House of Pride (Dr.).....1000
Nov. 14—Cutting California Redwoods (Ed.).1000
Nov. 15—Mr. Up's Trip Tripped Up (Com.).1000
Nov. 16—"Alkali" Ike's Close Shave (Com.).1000
Nov. 19—The Dance at Silver Gulch (Dr.)..1000
Nov. 20—The Scheme (Com.).....1000
Nov. 21—Billy McGrath's Art Career (Com.).1000
Nov. 22—The Penitent (Dr.).....1000
Nov. 23—Broncho Billy's Heart (Dr.).....1000

LUBIN

Oct. 31—The Heavenly Voice (Dr.).....
Nov. 1—Fixing a Flirt (Com.) .....
Nov. 2—The Family Next Door (Dr.).....
Nov. 4—Juan and Juanita (Dr.).....
Nov. 5—The Suhstitute Heiress (Dr.).....
Nov. 7—The Sheriff's Mistake (Dr.).....
Nov. 8—Felix at the Ball (Com.).....
Nov. 8—An Accidental Millionaire (Com.)..
Nov. 9—The Water Rats (Dr.).....
Nov. 11—The Way of the Mountains (Dr.)..
Nov. 12—At the Rainbow's End (Dr.).....
Nov. 14—The Country School Teacher (Com. Dr.) .....
Nov. 15—The Slate Industry (Ind.).....
Nov. 15—Suitors and Suit Cases (Com.).....
Nov. 16—Chief White Eagle (Dr.).....
Nov. 18—The Good for Nothing.....
Nov. 19—A Fugitive from Justice.....
Nov. 21—Love and Treachery.....
Nov. 22—The Drummer .....
Nov. 22—Taming Their Parents.....
Nov. 23—The Silent Signal.....
Nov. 25—The Stolen Symphony.....
Nov. 25—The Surgeon .....
Nov. 26—The Samaritan of Coogan's Tenement .....
Nov. 28—Satin and Gingham .....
Nov. 29—The Stroke Oar.....
Nov. 30—Ranch Mates .....
Dec. 2—By the Sea .....

G. MELIES

Sept. 26—The Beach Combers (Dr.).....1000
Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the West .....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000
Nov. 7—The Smuggler's Prisoner (Dr.)....1000
Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked hy Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000

PATHE FRERES

Oct. 21—Pathe's Weekly No. 43.....
Oct. 22—The End of Louis XI (Dr.).....
Oct. 22—Old Toledo (Travel).....
Oct. 23—The Simple Life (Com.).....
Oct. 24—Little Raven's Sweetheart (Dr.)...
Oct. 25—Tom Thumh (Trick).....
Oct. 25—The Hermit Crah.....
Oct. 24—Olympic Games, Stockholm, Sweden, 1912 .....
Oct. 26—United States Armada.....
Oct. 28—Pathe's Weekly, No. 44.....
Oct. 28—Frenzied Finance (Dr.).....
Oct. 29—Whiffles, Cuhic Artist (Com.).....
Oct. 29—In the Tyrol—The Arlherg Valley (Travel) .....
Oct. 30—A Mamma Wanted (Com.).....
Oct. 31—Jim's Partner (W. Dr.).....
Nov. 1—Tragedy at the Court of Milan (Dr.)
Nov. 2—Wifey's Investment (Com.).....
Nov. 4—Pathe's Weekly No. 45.....
Nov. 5—Anne Boleyn (Hist. Dr.).....
Nov. 6—Broken Hearts (W. Dr. Com.).....
Nov. 7—Victims of Fate (Dr.).....
Nov. 7—Dinan, France (Travel).....
Nov. 8—Half a Pint of Milk (Com.).....
Nov. 8—The Scarab .....
Nov. 8—A Trip up the Elhe (Travel).....
Nov. 9—Buster to the Rescue (W. Dr.).....
Nov. 11—Pathe's Weekly, No. 46.....
Nov. 12—The Sphai's Fiancee (Dr.) .....
Nov. 12—A Dinka Chief's Reception.....
Nov. 13—A Trip to Mt. Rainier (Trav.).....
Nov. 13—The Pineapple .....
Nov. 14—The Branded Arm (Dr.).....
Nov. 15—Max Gets the Rewards (Com.).....
Nov. 15—The Grotto of Torture (Dr.).....
Nov. 16—The Light That Failed (Dr.).....
Nov. 18—Pathe's Weekly, No. 47.....
Nov. 19—Whiffles' Nightmare (Com.).....
Nov. 19—The Beauties of Portugal (Travel).
Nov. 20—The Country Boy (Com. Dr.).....
Nov. 21—A Question of Age (Com.).....
Nov. 22—The Revolt of the Peasants (Dr.)..
Nov. 23—Red Eagle, the Lawyer (Dr.).....
Nov. 23—The Forest of Fontainhleu (Travel).

KALEM CO.

Feet

Nov. 1—The American Rhine (Sc.).....
Nov. 2—The Skinflint (Dr.).....1000
Nov. 4—Mountain Dew (Dr.).....1000
Nov. 6—The Mystery of Grandfather's Clock (Dr.) 1000
Nov. 8—The Pony Express Girl (Dr.).....
Nov. 8—Brave Old Bill (Dr.).....
Nov. 9—The Fraud at the Hope Mine (Dr.)..1000
Nov. 11—Days of '49 (Dr.).....1000
Nov. 13—The Young Millionaire (Dr.).....1000
Nov. 15—I Saw Him First (Com.).....
Nov. 15—The Bachelor's Bride (Com.).....
Nov. 16—Battle in the Virginia Hills (Dr.)..1000
Nov. 18—The Kerry Gow (3-reel special)....3000
Nov. 18—Strong Arm Nellie (Com.).....
Nov. 18—The Landluhher (Com.).....
Nov. 20—The Tell-Tale Message (Dr.).....1000
Nov. 22—The Flower Girl's Romance (Dr.)..1000
Nov. 23—Red Wing and the Paleface (Dr.)..1000

SELIG

Nov. 8—The Legend of the Lost Arrow (Dr.) 1000
Nov. 8—Enchanting Japan (Edu.) 1000
Nov. 11 Saved hy Fire.....1000
Nov. 12—Between Love and the Law.....1000
Nov. 13—The Lost Inheritance.....1000
Nov. 14—Old Songs and Memories.....1000
Nov. 15—Shanghaied 1000
Nov. 18—A Man Among Men.....1000
Nov. 19—The Saint and the Siwash.....1000
Nov. 20—Atala. Adapted from the French Classic of Chateauhriand.....1000
Nov. 21—The Fire-Fighter's Love.....1000
Nov. 22—Mike's Brainstorm.....1000
Nov. 25—Miss Auhry's Love Affair (Com. Dr.) 1000
Nov. 26—Roped in (W. Dr.).....1000
Nov. 27—The Hoho's Rest Cure (Com.).....1000
Nov. 28—The Triangle (Dr.).....1000
Nov. 29—Raising Barley in Japan (Edu.)...
Nov. 29—Friends in San Rosario, by O. Henry (Dr.) 1000
Dec. 2—The Fire Cop (Dr.).....1000
Dec. 3—The Mantle of Red Evans (W. Dr.).1000
Dec. 4—When Helen Was Elected (Com.).1000
Dec. 5—A Freight Train Drama (Dr.).....1000
Dec. 6—John Colter's Escape (Dr.) 1000
Dec. 6—You Never Can Tell (Com.).....1000

URBAN ECLIPSE

G. Kleine

Oct. 16—The Missing Locket (Dr.)..... 995
Oct. 16—In the Ossau Valley (Pyrennes, France) (Scenic) 300
Oct. 23—Making Briar Pipes (Edu.)..... 400
Oct. 23—A Persistent Fly-Swatter (Com.)... 300
Oct. 30—A Race of Honor (Dr.)..... 975
Nov. 6—The Queen of Spades (Dr.).....1007
Nov. 13—Specimens of Lizards and Frogs (Edu.) 300
Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Edu.).... 400
Nov. 13—Reviewing French Troops by Airship (Topical) 300
Nov. 20—The Masqueraders (Dr.) 1000
Nov. 27—Trehizond and Surroundings, Asia Minor (Sc.) 500
Nov. 27—A Man for a Day (Com.)..... 500
Dec. 4—Wrongly Accused (Dr.).....1000

VITAGRAPH

Oct. 22—The Spirit of the Range 1000
Oct. 23—An Expensive Shine and Scenes of Irish Life in Duhlin 1000
Oct. 24—The Toymaker 1000
Oct. 25—Faithful Unto Death 1000
Oct. 26—Into the Furnace Fire.....1000
Oct. 28—None But the Brave Deserve the Fair 1000
Oct. 29—Bunny at the Derhy and Just Luck.1000
Oct. 30—Poet and Peasant 1000
Oct. 31—On the Line of Peril (Mil.).....1000
Nov. 1—Lessons in Courtship (Com.).....1000
Nov. 2—Bettina's Suhstitute (Com.).....1000
Nov. 2—In the Garden Fair (Com. Dr.)....1000
Nov. 4—His Official Appointment (Dr.).....1000
Nov. 5—The Face or the Voice (Dr.) 1000
Nov. 6—Michael McShane, Matchmaker (Com.).....1000
Nov. 7—Out of the Shadow (Dr.).....1000
Nov. 8—A Modern Atlanta (Dr.).....1000
Nov. 9—The Hand Bag (Com.).....1000
Nov. 9—Arahian Sports (Top.).....
Nov. 4—The Mills of the Gods (3 reel Dr.).3000
Nov. 11—Capt. Barnacles Reformer (Dr.)...1000
Nov. 12—The Professor and the Lady (Com.)
Nov. 12—Aquatic Elephants (Top.).....
Nov. 13—Lord Browning and Cinderella (Com. Dr.) 1000
Nov. 14—Billy's Pipe Dream (Com.).....1000
Nov. 15—Una of the Sierras (Dr.).....1000
Nov. 16—The Model for St. John (Dr.).....1000
Nov. 18—The Unexpected Honeymoon (Com.) 1000
Nov. 19—Romance of a Rickshaw (Dr.).....1000
Nov. 20—A Darktown Duel (Com.)..... 500
Nov. 20—Timid May (Com.)..... 500
Nov. 21—Six o'Clock (Dr.) 1000
Nov. 22—The Servant Problem (Com.).....1000
Nov. 23—Wild Pat (Dr.).....1000

SOCIETA ANONIMA Ambrosio TORINO

A Striking AMBROSIO PRODUCTION in Three Reels

SIEGFRIED

COPYRIGHTED

SOCIETA ANONIMA Ambrosio TORINO

10c PER FOOT

Ready for delivery

NOV. 30

THE GREATEST TRIUMPH OF THE PRODUCER OF THE WORLD'S BIGGEST PRODUCTIONS

MORE STUPENDOUS THAN THE LAST DAYS OF POMPEII

10c PER FOOT

Absolute Protection

Write or Wire for Open Territory NOW

SPECIAL, 8 SHEETS, 3 SHEETS, 1 SHEET POSTERS

Also Specially Arranged Music

Send for Illustrated Booklet

AMBROSIO AMERICAN COMPANY

15 EAST 26th STREET 'Phone 7876-7 Madison Square **NEW YORK**

NOTICE—FEATURE FILM MANUFACTURERS

In view of the chaotic condition of the feature film business, it is advisable to have a conference of all feature film manufacturers and agents for foreign manufacturers, to take steps to assure stability of the business, economy in the production, handling, and distribution of films, and to do everything necessary to protect the feature business.

You will in no way be bound by participating in the conference. This conference is to take place at the Hotel Astor on Thursday, November 21st.

Kindly advise by mail if you will attend, addressing same to the Feature Manufacturers Organization Committee, Hotel Astor. A number of manufacturers have expressed their eagerness to do so.

Very respectfully yours,

FEATURE MANUFACTURERS ORGANIZATION COMMITTEE
Hotel Astor, New York City

HAGOPIAN Photo-ENGRAVING COMPANY

BUSINESS CARDS ETC. CATALOGUES

ENGRAVING FOR ALL PURPOSES ILLUSTRATIONS IN LINE AND HALF TONE

39 EAST 20TH ST.
NEW YORK, N.Y.

"Agfa"

Celluloid Positive Celluloid Negative AND

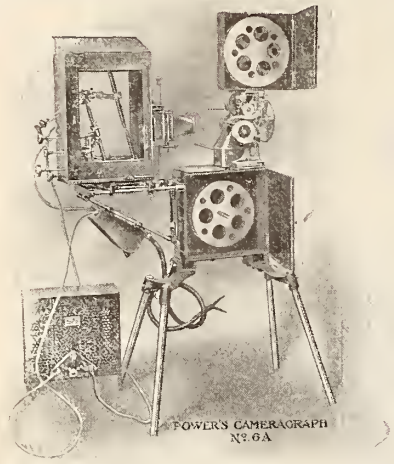
NON-FLAM POSITIVE

(Made Under License of the Patentee)

RAW FILM SUPPLY CO.

15 E. 26th St. NEW YORK

Tel.: Mad. Sq. 7876. Cable: Rawfilm New York



Power's Cameragraph No. 6A

THE PRACTICAL MACHINE
A MACHINE FOR OPERATORS AND EXHIBITORS
BUILT BY AN OPERATOR.

That is one of the strong features of a **POWER'S CAMERAGRAPH. IT IS PRACTICAL.**

It possesses every known improvement, many of which it controls.
Built STRONG, yet a child can run it.
Operation almost noiseless.
Projects a picture absolutely clear and without flicker.
Its best testimonials are:—Over 8000 installations of the Nos. 6 and 6A throughout the civilized world with an output of over 60 per cent of the entire moving picture machine manufacturing business of America. Isn't that good enough for you?
Our catalogue D is on the press. Let us send it to you.

NICHOLAS POWER COMPANY
90 GOLD ST., NEW YORK CITY
For fifteen years the leading makers of motion picture machines.

DO YOU WANT A FILM PRODUCED?
Let us show you how.
Local Pictures made or taken.
Camera and Camera man Rented.
Motion pictures Cameras for Sale.
SPECIAL EVENT FILM MFG'S CO., Inc.
248 West 35th St., New York City.

FOR SALE: Complete outfit for studio, including Corcoran developing tanks and racks; fans; scenery, etc. H. A. D., 212 Temple Court, N. Y.

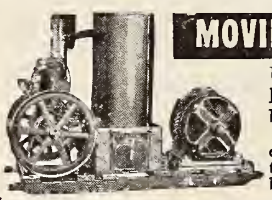
IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.
G. CHASE, 118 East 28th St., New York.

Make Your Lobby Display Attractive

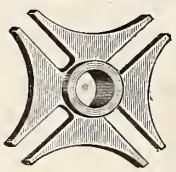
There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.



MOVING PICTURE ELECTRIC LIGHT PLANT

Used and highly endorsed by the United States Army. **Biggest Sensation in the Moving Picture World.** Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."
Write today for Bulletin 101. It is a mighty interesting booklet.
(163) **DETROIT ENGINE WORKS, Dept. 112, DETROIT, MICH., U. S. A.**



ALL STAR MECHANICS
Moving Picture Machines Repaired
Take Your Own Moving Pictures
100 Pointers Price, 50 cents
You get credit for above amount if you purchase parts to make your own camera.
LAVEZZI MACHINE WORKS, 2940 Herndon Street, CHICAGO

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.** State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

LIGHTS AND SHADOWS OF CHINATOWN

Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

SOLAX

A ONE REEL FEATURE

The Shot That Told

RELEASED FRIDAY, DECEMBER 6
A COMEDY-DRAMA OF THE DICKENSONIAN PERIOD. FINELY COSTUMED—AN EXTRAORDINARY STORY—REPLETE WITH COMIC AND DRAMATIC SITUATIONS. EXTRA ADVERTISING MATTER.

ALL-STAR CAST

WITH LEE BEGGS, DARWIN KARR, BLANCHE CORNWALL, LILLIAN LORRAINE, VINNIE BURNS AND OTHERS.

OTHER REGULAR GOOD ONES

RELEASED WEDNESDAY, NOV. 27

The Paralytic

"You are a murderer! You are the murderer!" the accusing voice of conscience kept ringing in the villain's ears, until it leads him to destruction. His awful end is merited, for he it was who defied fate and attempted to kill a man in the presence of a paralytic who was powerless to interfere.

RELEASED FRIDAY, NOVEMBER 29

The Perkins-Jenkins War

Hiram Perkins and Si Jenkins let politics interfere in their relations. A merry war is carried on between them, and because the son and daughter of the combatants are in love with each other, it makes the war all the merrier.

RELEASED WEDNESDAY, DECEMBER 4

The Raffle

A fur coat with which Dela Hart is secretly presented through the medium of a raffle by an admirer is the means of cementing a seemingly hopeless breach between herself and her husband. A rollicking farce-comedy.

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

SOLAX

WARNING

To Distributors and Managers of Moving Pictures and Moving Picture Theatres and the General Public Regarding

"The Miracle"

A Certain Film Co. is advertising the sale of State rights of films of the only authorized version of "THE MIRACLE" . . . The $1,000,000 spectacular production played at the Olympia, London, for more than a year. This advertisement is FALSE and MISLEADING. The only authorized and original cinematographic reproduction of PROFESSOR MAX REINHARDT'S stupendous production of the marvelous spectacle, "THE MIRACLE," as presented at the OLYMPIA, LONDON, with music by PROFESSOR ENGELBERT HUMPERDINCK, is owned and controlled by us exclusively. This Film Company absolutely has no rights in any such film.

This production is fully protected by United States Copyright, and all persons handling, distributing or exhibiting any infringement of our copyright, and all managers leasing theatres for that purpose, will be prosecuted to the fullest extent of the law.

THE MIRACLE COMPANY

A. H. WOODS, President

$500,000.00 GIVEN AWAY

For MOVING PICTURE THEATRES

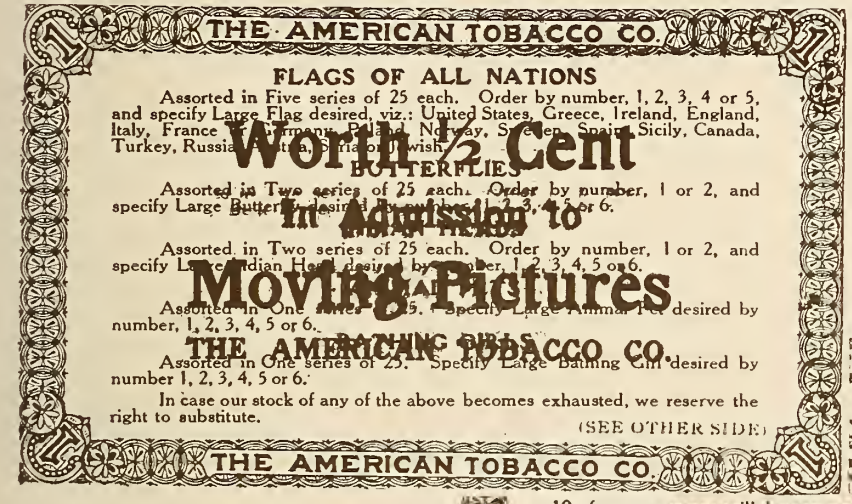
WITH

TOKIO

CIGARETTES

EXHIBITORS—THIS MEANS MONEY TO YOU AND BIGGER BOX OFFICE RECEIPTS

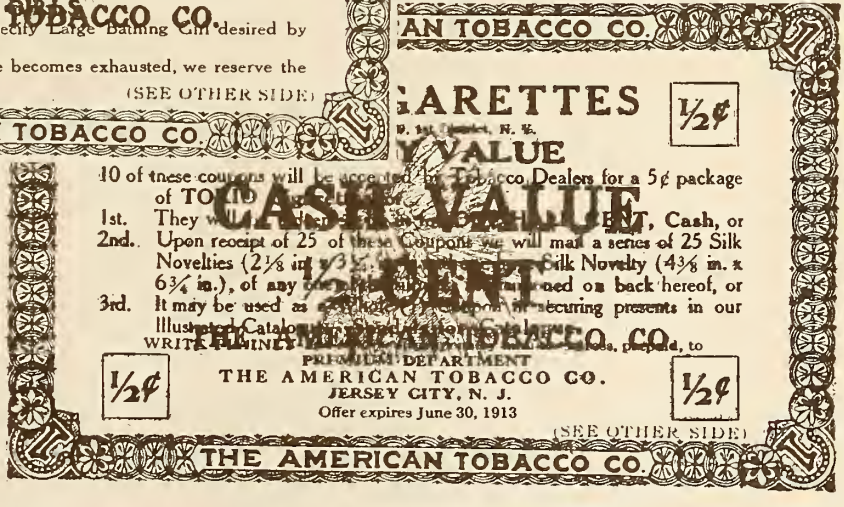
Back


THE AMERICAN TOBACCO CO.
FLAGS OF ALL NATIONS
Assorted in Five series of 25 each. Order by number, 1, 2, 3, 4 or 5, and specify Large Flag desired, viz.: United States, Greece, Ireland, England, Italy, France, Germany, Poland, Norway, Sweden, Spain, Sicily, Canada, Turkey, Russia, Austria, Syria or Jewish.
Worth ½ Cent
BUTTERFLIES
Assorted in Two series of 25 each. Order by number, 1 or 2, and specify Large Butterfly desired by number, 1, 2, 3, 4, 5 or 6.
In Admission to
INDIAN HEADS
Assorted in Two series of 25 each. Order by number, 1 or 2, and specify Large Indian Head desired by number, 1, 2, 3, 4, 5 or 6.
Moving Pictures
ANIMAL PETS
Assorted in One series of 25. Specify Large Animal Pet desired by number, 1, 2, 3, 4, 5 or 6.
THE AMERICAN TOBACCO CO.
BATHING GIRLS
Assorted in One series of 25. Specify Large Bathing Girl desired by number 1, 2, 3, 4, 5 or 6.
In case our stock of any of the above becomes exhausted, we reserve the right to substitute.
(SEE OTHER SIDE)
THE AMERICAN TOBACCO CO.

FAC-SIMILE OF THE COUPON ISSUED IN EACH PACKAGE OF TOKIO CIGARETTES.

10 ARE EQUAL TO 5 CENTS

Front


AN TOBACCO CO.
ARETTES
½¢
VALUE
10 of these coupons will be accepted by Tobacco Dealers for a 5¢ package of TOKIO
1st. They will
2nd. Upon receipt of 25 of these Coupons we will mail a series of 25 Silk Novelties (2⅛ in. x 3½ in.), of any
Silk Novelty (4⅜ in. x 6¾ in.), of any
ened on back hereof, or
3rd. It may be used as
securing presents in our Illustrated Catalogue
CASH VALUE
½ CENT
WRITE PLAINLY
CO. CO., prepaid, to
PREMIUM DEPARTMENT
THE AMERICAN TOBACCO CO.
JERSEY CITY, N. J.
Offer expires June 30, 1913
½¢
½¢
(SEE OTHER SIDE)
THE AMERICAN TOBACCO CO.

THE AMERICAN TOBACCO CO. WILL REDEEM ANY QUANTITY OF TOKIO COUPONS AT FACE VALUE.

If you have not already heard of this, send for a circular explaining the proposition in full. Fill out the corner of this page, cut it off and forward it to

THE AMERICAN TOBACCO CO.

111 FIFTH AVENUE
NEW YORK CITY

I am the manager of the under mentioned theatre and desire to hear of your proposition in full.

Name.....
Theatre.....
Address .....
Town.....
State.....
M. P. News

A NOTABLE TWO REEL PRODUCTION

OF THE WORLD-FAMOUS DRAMA

HAZEL KIRKE

SUNDAY "THE SCOTCH MARRIAGE AT THE BLUE BOAR INN" NOV. 17th

AS PLAYED FOR 486 CONSECUTIVE

PERFORMANCES AT THE

Herald Square Theatre, New York

A PERFECT PICTURE PRESENTATION

IN **2** REELS

MAJESTIC

AND **40** SCENES

540 West 21st Street NEW YORK

NOV 29 1912

MOVING PICTURE NEWS

LIBRARY OF CONGRESS MUSICAL DIVISION NOV 30 1912

VOLUME VI
No. 21

NOVEMBER 23
1912

"THE INTERNATIONAL CONSPIRACY"
Gaumont Feature Release.

PRICE TEN CENTS

PUNCH

THE BOX-OFFICE DON'T LIE

PEOPLE LOVE TO LAUGH

"PUNCH" HALF-REEL COMEDIES GET "LAUGHS" AND

"LAUGHS" GET MONEY

RELEASED LITTLE HERBERT RICE (Late star of Buster Brown) in "OH! YOU BABY" **THURS. DEC. 5**

YOU AND I ARE PRACTICAL SHOWMEN

AT LEAST ONE REEL OF GOOD BRIGHT SNAPPY COMEDY IS ABSOLUTELY NECESSARY TO THE SUCCESS OF EVERY PROGRAM—IT TAKES GOOD EXPERIENCED COMEDIANS TO PUT GOOD COMEDY **"OVER THE FOOTLIGHTS."** **"PUNCH"** COMEDIES ARE PRESENTED BY A COMPANY OF "BROADWAY" COMEDIANS OF RECOGNIZED ABILITY AND ARE STAGED WITH AS MANY AS SEVENTY SCENES IN FIVE HUNDRED FEET OF FILM—THE ANSWER IS, LOTS OF GINGER AND A BIG CLIMAX.

YOU NEED THIS RELEASE

December 5—"POOR FINNEY" and "OH! YOU BABY"
December 12—"THE TWO CHEFS" and "HIS DRESS SHIRT"
December 19—"ROUGH ON RATS" and "THE BABY AND THE COP"
December 26—"WANTED A HUSBAND" and "THE DEVIL OF A TIME"
January 2—"A NEAR TRAGEDY" and "HER MISCHIEVOUS BROTHER"

ONE COMEDY SPLIT REEL EVERY THURSDAY

KAY-BEE FILMS

"The Invaders"

Three Reels. RELEASED FRIDAY, NOVEMBER 29

Produced by the same Company, horses, actors, soldiers, Indians, paraphernalia and equipment, and directed by the same man—Thos. H. Ince—as

"Custer's Last Fight"

but on a bigger, grander and more colossal scale. A marvelous film.

"The Army Surgeon"

Sensational Indian and Military Subject in TWO REELS

RELEASED FRIDAY, NOVEMBER 22

NEW YORK MOTION PICTURE CO., 150 East 14th Street, New York City

Mutual Film Corporation, 60 Wall St., New York, Sole Agent for U. S. and Canada

KEYSTONE FILMS

MACK SENNETT
MABEL NORMAND

Supported by a Strong Company

FORD STERLING
FRED MACE

"Pat's Day Off" and "Brown's Seance"

A Split Reel. RELEASED MONDAY, DECEMBER 2

KEYSTONE FILM COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

BRONCHO FILMS

"His Squaw"

A Two Reel Sensational Military Pioneer Production

RELEASED WEDNESDAY, DECEMBER 4

BRONCHO MOTION PICTURE COMPANY
150 EAST 14th STREET, NEW YORK CITY
MUTUAL FILM CORPORATION, 60 WALL ST., Sole Agents for United States and Canada

In writing to advertisers please mention "MOVING PICTURE NEWS"

The Awakening and Birth of the United States

The Historical Film of 1912

IN THREE REELS

What can possibly be of more interest to all true Americans than this film which is a living history of our country?

"Dream of the days that were,
Hope for the days to come,
Land of a thousand hills,
Dear Land of Liberty."

STATE RIGHTS BUYERS We have received thousands of requests from exhibitors among which are many schools and churches. The demand for this film is there. WILL YOU BE THE ONE IN YOUR STATE TO FILL IT AND REAP THE BIG PROFITS?

We can not print here all we would like to, so have made up a beautiful fifty-four page illustrated booklet. Send twenty-five cents and get one while they last. AN ELABORATE VARIETY OF LITHOGRAPHS, PHOTOS AND HERALDS HAVE BEEN MADE. ALSO A SEVENTY PAGE BOOK OF MUSIC.

THIS IS A FEATURE IN THE TRUE SENSE OF THE WORD

SOLD AND DISTRIBUTED BY THE

GENERAL FILM PUBLICITY & SALES COMPANY

H. A. SPANUTN, Pres. 145 West 45th Street, New York City H. W. EBANN, Treas.

ECLAIR

TUESDAY, DECEMBER 3rd

"The Bonnie, Bonnie Banks O' Loch Lomond"

Featuring Miss Barbara Tennant in one of the prettiest tales of the year.

THURSDAY, DECEMBER 5th

"Dick's Wife"

Comedy-Drama that fairly bounds from laughter to tears, then back again.

SUNDAY, DECEMBER 8th

"The Fly" "ECLAIR SCIENTIA" — A SPLENDID SPLIT REEL — "THE MENDER" "THE PIPER" and "THE VASE"

DECEMBER 19th

"The Tiger and the Fakir"

Will be the December Feature Sensation!

ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY

"THE MIRACLE"

We, the New York Film Company, have the only films of the "Miracle" that have thus far been made, and are ready to DELIVER THE GOODS.

We are engaged in legitimate business, and do not wish to engage in mud slinging contests with our competitors, who have no films and no legitimate grievance against us.

We will guarantee absolute protection to all State right buyers, as well as to exhibitors of the "Miracle" against any infringement or interference.

The "Miracle" copyright registered Class LXXC, issued to A. J. Danziger of the New York Film Company.

We have the entire press unanimous in its praise. The New York Sunday *Sun* devoted a whole page in the issue of November 17th, narrating the merits of the "Miracle," and illustrating it profusely.

We Have the Goods *We Have the Rights*

DON'T BE BLUFFED AND DON'T DELAY

NEW YORK FILM COMPANY

145 WEST 45th STREET Rooms 1107-1108 **NEW YORK CITY**

FAST LIFE IN THE METROPOLIS—HOW NEW YORKERS GET ALONG ON 24 HOURS A DAY

STEP LIVELY! in ordering this Split Reel

"How New York Travels"

AND

"With the Servian Army in the Balkans"

WAR IS HELL

Gaumont camera men have trained their cameras on the scenes of carnage with artistically vivid effects equal to the death dealing effects of the training of rifle and cannon upon the desperate Turks. Pictures of power showing legions of men in the keen pursuit of other men's lives. The murderous marksmanship which sent so many Mussulmans to Allah, to Mohammet and the houris of Paradise.

Release Date Saturday, Nov. 30th

"The Matrimonial Express"

Tuesday, December 3rd

Love a la cap and bells at sixty miles an hour. The feat of holding feet (hands) under the table. Showing that faint heart never won fair lady nor brunette either. Tunnel tussles in which the wrong woman was kissed on the eyebrow.

"A Telephone Entanglement" and "'Twixt Devil and the Deep Sea"

Thursday, December 5th

Gaumont

GAUMONT CO.

Flushing, New York

Gaumont

©CL.B260680

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **November 23, 1912** **Number 21**

THE EXHIBITOR'S PRIVILEGE

A TRENCHANT note in the interview with Mr. Neff in the November 16th issue of the News set me thinking, and, going back to several editorials I wrote eighteen months and two years ago, and on one or two ocasions since then, the thought came into my mind that they would bear repetition to-day. Mr. Neff said:

> "The fight that is now going on is in defense of the exhibitors, to secure their rights and relieve them from a condition, to say the least, which is, in our opinion, destructive to the best interests of the exhibitors, and the business in general, namely, two dollar license fee a week, and the discontinuance of service without notice. We believe that all makes of films should be run by an exhibitor if he so desires, regardless of any source whence opposition may come. No manufacturer or film exchange should be allowed to dictate to an exhibitor whether he should run Independent or License films, and this is all the exhibitors ask for—a square deal to all, with special privileges to none."

I want to make special note from the above and reiterate a statement I made some while ago, that all makes of films should be run by an exhibitor if he so desires, regardless of any source from whence they come. When I gave up the Moving Picture World and started the Moving Picture News in 1908 the keynote was, "The exhibitor first, middle and last," as he was and is the supreme dictator, or should be, in his own theatre. How can he be this in any sense of the word if he has to take what the exchange chooses to give him? He must rise up out of his lethargy, and through the National League obtain the rights that are justly his due, namely, the selection from any program on the market to-day. If he wants a Pathe Weekly, it should be his for the asking. If it is Gaumont, this should be given him; whether he is Licensed or unlicensed should not enter into the question at all. If he wants a film of any of the manufacturers in the market to-day, he should go to his exchange and demand that such film or such subject should be given to him, and not allow the dictatorial policy of manufacturer or exchange man to interfere with that which is most suitable for the benefit of his patrons, the public. No manufacturer or exchange man (again in the words of Mr. Neff) should be allowed to dictate to an exhibitor whether he should run Independent or Licensed films. He should be absolutely free to choose for himself.

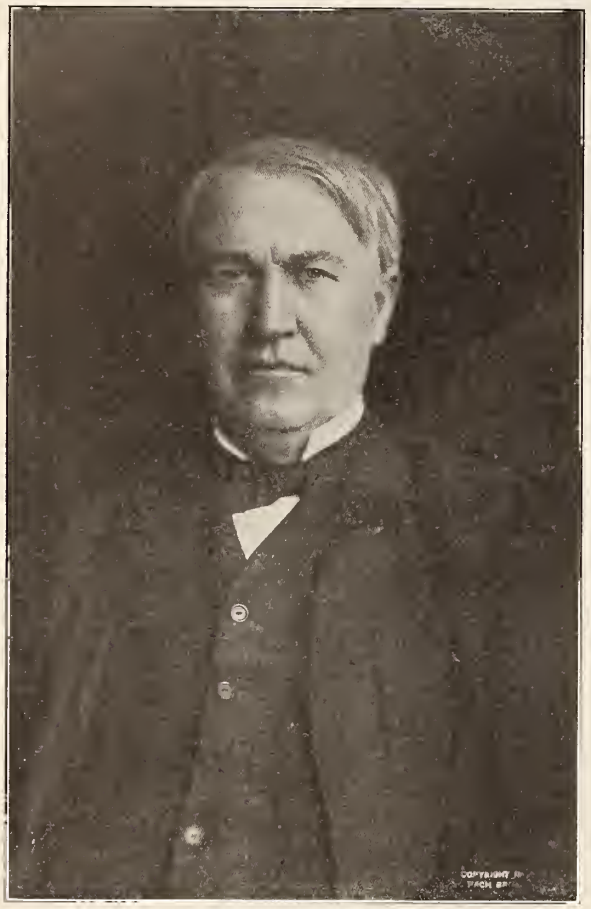
Some may say this means an open market. It surely does mean that. Why not? I would like to ask. Is not this a free country? Is it not the boast of every American citizen that he is free to act, or choose, or believe as he likes, providing it does not trench upon the rights, liberties and consciences of his fellowmen? How can the exhibitor act as above if there is not an open market from which to make his selection? I was in a theatre the other day and saw flashed on the screen one reel of Selig, one reel Vitagraph, one reel Majestic, one reel Imp, and one Gaumont. A most varied program and a very choice one. How did this exhibitor get this service? That I do not know, but it was there, and no action has been taken by either section to put this exhibitor out of business; and if one exhibitor can do this, why not the ten thousand and one? Why should not the exhibitor receive what he demands, namely, a square deal to all, with special privileges to none?

Factions and schisms in the industry have tended to tie up, cramp and belittle the art of Cinematography, and if an open market were an accomplished fact it would be the survival of the fittest in every respect. One exhibitor told me, in the course of conversation, that one week he was Independent, another Licensed, then again Independent and again Licensed, ringing the changes week in and week out as he thought his program needed, and he struck a keynote when he said "the Licensed people have educated the public up to their standard by putting out good pictures and by judicious advertising. The other side neglects this educational propaganda, and if they would put more money into their films instead of so much waste paper, which only helps to fill my refuse basket, I think I would stick to the Independent because they mean progress." From this I reason the

exhibitors have vast power in their hands, and if they will only wield it in the advancement and uplift of the industry they will reap the benefit.

THOMAS A. EDISON

RUMORS, and rumors of rumors, have been so filling the air from irresponsible newspaper men, that I felt it a bounden duty, for the benefit of my readers, to pay Thomas A. Edison a visit at his laboratory in Orange. I had a most delightful trip and interview. In the course of conversation, I asked Mr. Edison if the rumors were correct regarding his assuming full control of all the allied Edison interests, and his reply was, "Absolutely; I have taken full control and am feeling younger every day and more capable of controlling my own business." We left him with a promise of further information at a later stage, and then visited Mr. C. H. Wilson, the general manager of Thomas A. Edison, Inc., requesting from him a statement regarding the resignation of Mr. Frank L. Dyer from the executive management. After an interesting conversation with him, he handed me the following statement, and my readers may take this as authoritative and authentic:



THOMAS A. EDISON

"Mr. Dyer, besides having the executive management of many of Mr. Edison's companies, had other interests which demanded part of his time. These interests have grown so extensive of late that he has felt for some time that he was unable to do full justice to the multitudinous duties which his various connections involved, and, as a duty to himself, to Mr. Edison, and to the enterprises with which he was connected, decided that he must curtail his numerous responsibilities.

"After reflection he came to the conclusion that he would withdraw from his service with the Edison companies, and therefore tendered his resignation to Mr. Edison, who accepted it with regret.

"The details of the business of the Edison Company at Orange have been in the hands of Mr. C. H. Wilson as general manager for a number of years, and he will retain his position, and in addition has been made vice-president of the company. Mr. Edison takes the presidency in order that he may direct the policy of the company, in addition to the technical details, which he has always had charge of. No other changes in officials or personnel of the company will be made."

Next, in the round of visits, I made a call upon my old friend, Mr. John Pelzer, asking him about the rumors of his resigning from the Edison Company as the manager of sales. How this canard got around the trade is a very moot question. Mr. Pelzer is still large as life, as the following cut will show:

JOHN PELZER

In conversation with him, he said that it was as far as possible from his intentions or mind to resign from the sales management, and still further away, and one of the most remote possibilities is that the Edison Company are discontinuing the manufacture of their projecting machines. They are perfecting devices to make the machine still more valuable, and under the management of Mr. John Pelzer the Home and the Professional Kinetoscopes have been combined under his management Of course this will mean a duplication of work, particularly in the traveling forces. The exchange man and exhibitor can look forward to extra push on the part of the Edison Company for both machines.

This visit to Orange was a combination of surprises. As I was leaving the office I almost fell into the arms of my good friend, Paul Cromelin, formerly of the Columbia Company, but now the manager of the London office of the Edison Phonograph Department, with whom I had a good chat regarding old times and present conditions. He had with him Mr. Graff, the foreign repre-

sentative of the company, and they together were paying a flying visit to the works. Mr. Cromelin leaves on the Mauretania on the 27th, to again take up his active duties in the London office, so that, on the whole, my visit to Orange was a propitious and profitable one, as, in addition to the above information, I had the pleasure of hearing a phonographic record which was absolutely free from any jarring or metallic sound, and made on the new base, which they call "Condensite," and which bids fair to revolutionize the phonographic industry.

Alfred H. Saunders.

CREATING AN OPEN MARKET

A not unexpected issue has taken rise among a number of American and foreign manufacturers which will be another turn in the long lane. We understand that some five American manufacturers and nine European manufacturers have come to an agreement whereby they will come with their product into the open market, releasing twenty-one releases weekly as a starter. They will commense releasing the first of the coming year, or probably sooner.

THE FACE AT THE WINDOW

Solax

Nina Auvray's childhood and youth have been lonely, spent with an eccentric and miserly old uncle. Report says that old Auvray, in spite of his meanness, is very rich, and that little Nina will one day inherit a large fortune. The house they occupy is an old-time dilapidated mansion which has, for generations, belonged to the Auvrays, and which is falling to pieces for lack of repair. The grounds are magnificent, but illy kept by shiftless help.

Old Auvray dies suddenly. No will can be found. If ever one was executed, the lawyers have died or moved long since. Sweet Nina, shocked, left entirely to her own resources, is compelled to advertise the old home. A fine fellow, plenty of money, and fond of shooting, buys the place while Nina engages board in the village and secures a position as teacher in the village school.

Nina, while outwardly brave, is very unhappy. She pines for the rambling house, and the trees, and the birds. At times she creeps up the hill and tearfully gazes at the closed windows and doors. Once, looking warily about, she enters the house and goes through the rooms. Finally overcome, she throws herself on the sofa and has a good cry. It is here the new tenant finds her. Much distressed, he comforts her. Thus their acquaintance starts.

Young Grey immediately sets about the repair of the old home and grounds. He retains two or three hands about the place. One fellow, surly, and a hard drinker, Grey learns to distrust. After repeated and kind warnings regarding drunkenness, Lem Casey is discharged. He leaves, cursing Grey.

Grey, meanwhile cultivates Nina's acquaintance, learns to love her, and finally pleads with her to return to her old home as his wife.

Nina, beautiful in her new-found joy, is roaming through the woods when she overhears Casey and a pal cursing and talking. Casey has planned to shoot Grey that night and is gloating over the fact that Grey always sits by his desk writing, within direct range of the south window. Casey is very drunk. (Hedge conceals the girl.)

Nina terrified, runs straight to her old home, waits for Grey to return, and in an ecstasy of terror and tears, tells him all she's heard. Grey is at first incredulous, but the girl convinces him of the dangerous character of Casey.

Grey telephones for a couple of officers. Together they fix up a dummy at Grey's desk, leaving the window invitingly open. Grey and the men hide in the thicket. Darkness falls. Lem Casey, staggering but cautious, approaches. After waiting and waiting, he creeps within range of the stooping figure at the deck. He shoots. The figure topples over to the floor. Casey turns to flee and is knocked flat by the man he supposed he had murdered.

The next day in locating the bullet, a secret panel is discovered, containing the lost will. Nina is a rich woman, and all ends happily.

SCENE FROM "THE FACE AT THE WINDOW," SOLAX

SOMETHING MORE ABOUT THE EXHIBITORS' BALL

Owing to the shortness of time before going to press, we were unable to do justice to the above event in our last issue, but will at this writing endeavor to give our readers a more concise idea of what really did happen.

The second annual ball of the Motion Picture Exhibitors' Association of New York City, given on the night of November 14, at Palm Garden, Fifty-eighth street, near

SAMUEL H. TRIGGER
President

Lexington, was one of the most tremendous affairs of its kind ever held in New York City so far as members were concerned, and equally so in enjoyment. From the first festive note to the last, which, by the way, happened in the "wee sma' hours," there was a never-ending flow of fun, laughter, and general enjoyment. Not a guest was there in that vast throng of some 6,000 people, more or less, who did not at least appear to be in the very glow of enthusiasm and light-heartedness.

And not only was the motion picture trade most wonderfully and splendidly represented there, but others, representative of important city departments, lent their presence to this gala event. Quoting from the brief report given by our editor in last week's issue:

"Everybody, who was anybody," in the motion picture industry in New York City, allied with the art, directly or indirectly, was present at the monster ball given by the Exhibitors' League of New York City, at Palm Garden, Thursday, November 14. Special mention must be made of Chief Justices Russell and Duell, representing the bench. The city authorities were represented by Corporation Counsel Chief Wallace, of the Board of Water, Gas and Electricity; the aldermen by Alderman Folk.

"We noticed among the manufacturers Carl Laemmle, president of the Universal; Pat Powers, vice-president, and his henchman, Tom Evans. The Film Supply was represented by President Aitken, Harry Raver and Joe Miles, Herbert and Madame Blache. The Feature Film Companies by H. A. Spanuth, A. J. Danziger, Herbert Miles and, of course, Mrs. Miles, and Attorney Kepler. Among the machine people we noticed Eric Morrison, of the Standard; Mr. Clark, of the Motiograph; Mr. Coles, of Powers, and Frank Cannoch, of the Simplex. Special mention must be made of the presence of the president of the National League, M. A. Neff, who made quite an interesting address, which was preceded by the presentation of a loving cup to Sam Trigger, the indefatigable president of the New York Exhibitors' Association.

"Newspaper men were there galore. The World was represented by Joseph Hoff and H. Von Harleman; the Clipper by Arthur Ray; the Morning Telegraph by Johnstone and Farnam, and the Moving Picture News by all of its staff. To all whom we talked the verdict was success and full enjoyment."

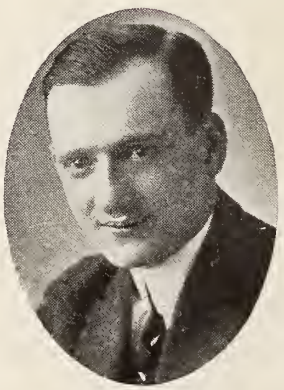
The manufacturers were represented by actors and actresses galore, many of whom added to the entertainment of the audience in a most delightful manner.

Among those who stepped forth on the stage, filling with rare delight the hearts of the picture "fans," were the inimitable Flora Finch with Kate Price at her side, Florence Turner, who gave a monologue, imitating a department store salesgirl; Billy Quirk, in stories and jests, which created much merriment; Kenneth Casey, the popular boy player of the Vitagraph; Marie Thanhouser, Edward O'Connor, King Baggot, Vivian Prescott, Pearl White, Jane Fearnley, Maurice Costello, John Bunny and many others.

From the boxes shone forth a galaxy of bright eyes, and smiles of equal brightness. A pretty figure in the assemblage was Florence La Badie in the Thanhouser box. Miss La Badie indeed presented a rare picture of delicate beauty and refinement, as she sat in quiet dignity, enfolded in a rose-colored satin wrap, taking in the situation

"Little Mary" also looked as she always looked, a unique little figure. She was attired in a combination of buttercup and white. Florence Turner also wore a becoming costume of yellow with a graceful pearl embroidered tunic. Flora Finch wore pink and pale green. Among

F. E. SAMUELS
Vice-President



SIDNEY ASCHER
Secretary

GRANT W. ANSON
Treasurer

others of the female guests who looked charming in becoming costumes were Gertrude Robinson, Alice Joyce, Barbara Tennant, Millie Bright, Mrs. Herbert Miles, Mrs. Sydney Ascher, Mrs. C. Lang Cobb, Mrs. Julius Stern, Fritzi Brunette, Marguerite Snow, Violet Horner, Madame Blache looked dignified and handsome, and also

A. BAUERENFREUND
Financial Secretary

R. C. WHITTEN
Sergeant-at-Arms

Mrs. Maurice Costello, Mrs. Carl Laemmle, Mrs. John Bunny, Mrs. A. Victor Smith, Mrs. Moe Striemer, Mrs. Hopp Hadley and many others far too numerous to find space to mention.

Among the male guests were Mark M. Dintenfass, Harry Raves, Joe Brandt, Eric Morrison, Julius Stern, Carl Laemmle, Joseph Miles, Herbert Miles, James Kirkwood, William Shay, James Cruz, William Garwood, James Hoff, W. Blaisdell, Charles Simone, David Horsley, Hopp Hadley, H. A. Spanuth, W. Kessel, H. E. Aitken, J. R.

A. COLEMAN
Chairman

Freuler, C. J. Hite, Owen Moore, H. Z. Levine, P. A. Powers, J. V. Ritchey, Lee Beggs, E. Roskam, J. Adolphi, E. Barry, A. Kaufman, Jule Bernstein, Alec Francis, Lamar Johnstone, W. Haddock, Charles Jourjon, E. A. Arnaud, C. Lang Cobb, A. Victor Smith, Sydney Franklin and Irving Cummings.

Out of town guests were M. A. Neff, president of the Motion Picture Exhibitors' League of America, whose presence was hailed with great satisfaction; B. A. Gibbons, of Syracuse; C. M. Day, of Auburn, and R. M. Davison, of Binghamton.

Representing the association were Samuel H. Trigger, president; Sydney Ascher, secretary; F. E. Samuels and other official members, all of whom did their part toward the entertainment of the guests. Music was supplied by the Hippodrome Band.

The following is the program previous to the dance, and which was so thoroughly enjoyed by all:

Order of Program

Andrew & Kershaw, cabaret performers (Little Hungary).
Ruth Alvoy, in songs.
Kenneth Casey, juvenile character.
Maurice Costello, presentation of a loving cup to Mr. Sam Trigger.
Mr. Charles M. Sea, stage director of the Edison Company, monologue.
Harry Mayo, of the Vitagraph, songs.
Little Marie Elaine, Thanhouser Kid, songs.

MR. ED VALENSI
Floor Manager

Adelle DeGarde (Vitagraph), songs.
Edward O'Connor (Edison), Irish monologue.
Florence Turner (Vitagraph), impersonations.
Mr. John Bunny (Vitagraph), monologue.
Misses Flora Finch and Kate Price, comedy sketch.
Mr. Crane Wilbur (Pathe), dramatic recital.
Mr. Sydney Baggot, president Screen Club, address to audience.
Mr. M. A. Neff, president Motion Picture Exhibitors' League of America, address to audience.

Order of Pictures

His Wedding Day (Arrow).
The Woodland Nymph (Reliance).
The Truant's Doom (Thanhouser).
The Gaumont Events.
The Old Chateau (Gaumont).
The Miracle (Continental).
Splendid projection was given the pictures by Simplex, Powers, Standard and Motiograph machines.

Norfolk, Neb.—The Gem Amusement Co. will be opened at Tilden next Friday. The company, which has headquarters in Norfolk, have arranged to make the Tilden Theatre one of the best in the state. Other motion picture shows are to be purchased later.

THE TRUANT'S DOOM

By VIRGINIA WEST

(Adapted from Thanhouser Release)

"MOTHER," said Tommy quite seriously, "I don't think this is the time for boys to go to school."

"Why not, Tommy?" asked his mother, apparently as serious.

"Well, you see it ain't the right kind of weather. It hurts a feller too bad to go to school this kind of weather."

"I'm sorry, son, but I'm afraid we won't be able to change things. You had better try to make the best of it for you must start tomorrow."

"But, mother, just let me wait a little while. I—I don't think I'm well enough to go to school now."

Mrs. Green suppressed a smile. "Well, perhaps you will be better tomorrow," she said.

Never was captive led to his doom more miserable than Tommy when the next morning came, and he was marched off to school. He tried to seem ill, but his appetite was too good and his desire to be out of doors too strong.

His desk was by a window, and Tommy could look out across a vacant lot and beyond to a field and a wood and a sparkling stream.

The magic in the September air kept calling to him so that his mind just wouldn't stay on his lesson. What in the world was the use, anyway, to learn out of a silly book that "John and Ma-ry went to the woods to gath-er flowers?" What did he care about John and Mary? He knew where the chestnuts were—fine big ones—and he wanted to go see about them before the frost. And the persimmons, too. It was always best to have the biggest ones well located. Then the fish should be seen to—and the tadpoles. Tommy wondered if the tadpoles had gone into the mud yet. He thought not, but then he didn't know, and he ought to know.

Oh, dear, there were so many things a boy ought to do in September, and instead of giving him plenty of time to do it, the grown people filled up all his days with a lot of foolish stuff out of books.

So, instead of studying about John and Mary, he divided his time between looking out of the window and drawing pictures of birds, and frogs, and snakes, and things, on the margin of his book.

This sort of thing went on for three days. The teacher tried every means of persuasion, but Tommy remained unmoved by the interests of the hall of learning.

On the morning of the fourth day, Tommy's seat in the schoolroom was vacant. The lure of a little path crossing the corner of a vacant lot and disappearing through a hole in the fence to thread its way, as Tommy knew, across a field to the woods, was too much for him. In a moment the despised books were hidden in a clump of weeds and the boy was far along the path.

Oh, the freedom of it! The sun shone with that clear, sharp brightness that comes in September. The path that Tommy walked along wandered through a field of ironweed and goldenrod, with here and there a bit of Queen Anne's lace or fennel.

The insects buzzed and whirred from flower to flower in the most delightful way, and Tommy's heart sang louder and louder with each step.

Across the field the bob-whites called, and the crows discussed their coming journey.

At the edge of the wood on the other side of the field there was just the loveliest stream in the world. Tommy would rather wander along that stream or lie on its banks than do anything else you could possibly think of.

So, now he threw himself down upon his stomach and gazed into the clear sparkling water. He stirred a few leaves at the bottom of a little pool. No, the tadpoles had not gone into the mud yet. And the crawfish were just as lively as ever. There came a big fellow out from under a stone—and look at that! He had lost a claw. Tommy poked him and he backed away. Some small fish came swimming up and nibbled at his fingers.

The time passed very quickly in the bright sunshine, and before Tommy knew what had happened to him he felt a strong desire for food. He might get some green nuts, he thought. They were about the only green thing that a fellow could eat that time of year. Even green walnuts sometimes make your mouth a little sore, but it would get well again. He guessed he'd try some in a little while. Just now he wanted to lie in the sun. It was just lovely and warm.

Tommy rolled over on his back and looked up at the sky. It was most too bright for his eyes, so he closed them.

Oh, it was nice to lie there in the warm sun and hear the stream rippling and the insects humming around his head.

"Gee, but I'm glad I'm not in school," thought Tommy. And then he began to wonder what the others were doing and what the teacher thought about his not being there, and then he just simply couldn't help wondering what his mother would say when she found out he didn't go to school. He knew she would know for she always knew everything he did.

All of a sudden Tommy saw someone coming across the field. Nearer and nearer he came—no, they—there were two of them. They came near enough for Tommy to see that they had on uniforms. Then he saw that they were constables, and they were coming right after him.

He tried to run, but somehow his legs that had been so nimble a short while ago refused to move now. He tried frantically to run, but it was no use. Nearer and nearer and nearer they came, until they pounced right upon him. They were great big men, like giants, and they jerked Tommy up from the ground and said, both together, "Are you Tommy Green?" And Tommy just couldn't say that he wasn't. So he said 'Y—y—yes, sirs."

"Well, you just come along with us," they said, and they each took an arm and just dragged him across the field so fast that his legs dragged along in the air behind him.

Then they took him into a big room where there were lots of chairs and a platform with some big chairs on it and a great, great big man sitting on one of them, behind a desk.

This man looked something like Tommy's brother's bulldog and something like an old owl he saw sitting on a tree a few days ago. He looked very wise and very stern.

The two constables threw Tommy down onto the floor in front of the judge's desk. "There he is!" they both exclaimed at once in a voice that almost made Tommy deaf. He felt himself shrinking into a very, very small boy.

The judge sat forward on his chair and leaned far over his desk. Adjusting his glasses he looked hard at Tommy and said in a deep, growling voice, "So you are the bad boy who put his books in the weeds and played hookey?"

"Y—y—yes, sir," said the trembling Tommy.

Turning to a lady who stood near, the judge said, "Madame, is this your little boy?"

The lady turned so that Tommy could see that it was his own mother, and she looked at him and said in a voice Tommy had never heard, "He was my little boy, but I don't want him any more. I don't want a little boy who runs away from school; you may do whatever you like with him."

And in the twinkling of an eye the two big constables had grabbed Tommy and whisked him away to a cell in the jail.

It was all cold and damp in the cell and Tommy didn't know what to do but to stand up, and he got very tired of doing that.

Presently there came a bent little man with a face like a rat and the color of the grey stones, dragging behind him a huge bunch of keys. One of these he lifted and opened the door to Tommy's cell.

"Off with your clothes, off with your clothes," demanded the jailer.

Tommy obeyed and the weazened little man produced a striped suit and commanded him to put it on.

Oh, he was so ashamed, but there was nothing for him

to do but to put on the clothes and give his own to the jailer.

When the door clanged to on the man and the keys, Tommy sat down and just didn't know what to do.

"What's the matter, kid?" he heard a deep, gruff voice ask.

Tommy looked up and there stood a man as big as the constables dressed in a striped suit just like his.

"Do you want to get out of here?" asked the man.

"Well, I—I would—like to," answered Tommy.

"Have you got nerve?" was the next question.

"Yes, I haveñ but I'm in her for a pretty bad crime," Tommy confessed.

"What?"

Tommy leaned forward and whispered, "I played hookey!"

The man recoiled in horror.

"What did you do?" asked Tommy.

"Oh, I only killed a man, so I'm going to get out of here."

"Can I go, too?"

The man looked doubtful for a time.

"Well," he said finally, "I don't like to associate with your class, but I'll do it this time."

Tommy was relieved although very much ashamed. "How can you get out?" he inquired.

Oh, just like this." The man went to the window and took one iron bar after another between his hands and broke them like sticks of candy. "Come on, quick," he called in a deep whisper.

He picked Tommy up and quietly dropped out of the window with him.

Just then they heard an alarm given and away they sped. In a moment their enemies were after them. They ran and ran and ran up hill and down valley over and over again, until at last they came to the bank of a river. Tommy was very tired and sat down to rest—and to think, too, how he could cross the river. He didn't know how to swim. He was wondering if his companion would take him across.

Down the last hill the pursuers were coming. Just as they were upon them the big man leaped into the river.

"Shall I shoot?" asked one of the enemy.

"No," answered another. "He only killed a man. Let him go. We have to attend to this man here."

They took Tommy by the shoulders and roughly stood him up on the river bank.

"Ready, men," said the chief to the others. "Shoot him—shoot him good."

They fired and the hardened criminal fell backwards into the cold water.

"Ugh!"

Tommy opened his eyes quickly. One hand had dropped into the water. He sprang to his feet and looked about him. "Oh, gee, ain't I glad I was only dreamin'," he said aloud. "I guess I'll go back to school."

Without waiting for anything he started on a run for the schoolhouse, pausing only long enough to grab up his books.

"Teacher," he said breathlessly, when he had reached her side, "Teacher, I couldn't come before, but I feel like workin' now. Oh, I'll just love to work. Give me some hard sums and see if I can't do 'em."

During the past few months the Chicago Studios of the Selig Polyscope Co. have made several additions to the membership of their regular stock company. Among the new members thus secured are: Miss Rose Evans and Messrs. Jack Nelson, LaFayette McKee, Colin Reid, Thomas Flynn, T. J. Commerford, Julius Frankerburg, Carl Winterhoff, Charles H. France, Mac Barnes, and Harry Lonsdale. Most of these well-known and competent players have already attained large followings through their various appearances with the Selig Co. in the past.

The most recent addition to the scenario department of the Selig Polyscope Co. is Mr. J. Edward Hungerford, who for some time past has been a contributor to the department which he has now joined. Among the more recent scenarios produced by the Selig Co. which emanated from the pen of Mr. Hungerford are "A Man Among Men," "The Voice of Warning," "Bread Upon the Waters," "Under Suspicion." The addition of this well-known writer to the already famous scenario department of the Selig Co. once again demonstrates that company's policy of giving all that is best in motion picture production.

* * * *

PHILADELPHIA, PA.—A contract has been let for the erection of a new moving picture theatre at the northeast corner of Locust and 60th street on ground sold by Jno. C. Knox.

GAUMONT FEATURES

The Gaumont Company are putting out a series of States rights propositions which promise to fill the bill with the usual Gaumont gusto.

"The Perils of the Atlantic," a tremendously interesting and spectacular film, in two reels, is quite startling in some of the effects produced through clever photography and stagecraft. The following is a brief sketch of the story:

James Trevor, on the eve of departure for America to visit an agency, delays taking passage on a Transatlantic steamship, due to a warning from a friend advising him to postpone his voyage because of the jeopardy to ocean traffic from icebergs.

Mrs. Trevor, at a friend's house, meets a palmist, then being received by fashionable society. The palmist for some inscrutable reason refuses to employ her arts on

The palmist's gaze raised from the hand outstretched before her to the dark, troubled eyes of Mrs. Trevor. "A hand of which there is much to be said but which is not for me to tell," were her portentous words.

the palm of Mrs. Trevor. She does, however, agree to an engagement. The prophecy Mrs. Trevor receives is a fearful one. With sinking heart the wife and mother hears that she is to lose one to her near and dear. "Will it be my husband or my son?" is the tremulous query which reverberates through her brain.

Mr. Trevor seeing an advertisement for the "Colossus," the largest steamship in the world, just about to make her maiden trip, departs on her.

The "Colossus," however has not gone far on her journey when she strikes an iceberg and sinks with most of her passengers aboard.

The wife of Mr. Trevor and his young son are so tremendously shocked by the news that the little one becomes very ill. Mrs. Trevor doubly grief-stricken miagines that she is to lose both husband and son. However, eventually the glad tidings that her husband has been saved reaches her, and she is momentarily glad, but still depressed, and under the influence of what the palmist has told her, she fears for her little son.

Seeing his niece's condition, an old uncle of Mrs. Trevor concocts a scheme to destroy her faith in the palmist, and makes an appointment with her to have his niece's hand read telling the palmist that the young woman in question is about to be married. They go at the time appointed, and, forced to read Mrs. Trevor's hand through the opening of a curtain, her identity being thereby hidden, the palmist exactly reverses her former prophecy.

Her trickery unmasked, the palmist is sent away discomfited, while the relieved mother hastens back to her wounded dove. The father arrives and his presence acts as a tonic most efficacious. The child quickly rallies to bring joy again to the household over which the Sword of Damocles had menacingly hung.

Chicago, Ill.—The contract has been let by the North Shore Investment Co. for a new theatre; cost, $50,000.

WILLIAM LORD WRIGHT'S PAGE

THIS is the season for Thanksgiving, when the Balkan allies are dismembering Turkey and making hash of it, and the Powers are enacting the role of gobbler. We cannot all have turkey but Cinematography has due cause to give thanks. The art has made rapid advancement the past year; the pictures are becoming more dignified and entertaining; trade has enlarged by leaps and bounds; and the industry has assumed prime importance. Everyone connected with Cinematography has good reason to give thanks and to observe Thanksgiving. Selah!

* * * *

Sometimes we become so depressed over the general outlook that we are absolutely certain that if we should ever get to go to that world's perfect picture, so often referred to as on the way, that we should have on a new union suit and couldn't enjoy it. However, we give thanks just the same.

* * * *

Last month we slipped over a little article to the "Photoplay Author" in which we asserted that "topnotchers" liken unto Script Editors Warren, Hoadley, Vinton, Reid, Plimpton and Sargent were "emotional." Also that some of them were formerly Thespians. Now comes Epes Winthrop Sargent, who charges us with libel. We stick to the emotional outburst. When you put your soul into your work, inspiration and emotion emanates therefrom. We well remember when Hal Reid took the center of the stage in "The Knobs of Tennessee" or something like that; Vinton started in vaudeville; Warren has carried more than one spear; Plimpton engaged in amateur theatricals, and Hoadley was formerly a political editor; Sargent occasionally takes the best platform rocker into the cellar and opens the tool chest. Cause for emotion? Indeed yea!

* * * *

We wish to give thanks right here for the pleasure of reading some of that "fawncy" press stuff sent out by Stanley H. Twist, official "dopester" for the Selig Company. To our mind, there is not a better press agent in the business than Twist. His stories are all dignified and interesting. In other words, he tells the truth.

* * * *

Moving picture theatre patrons will be thankful when the operator permits the title of a picture to remain long enough on the screen to be read. This little matter has been touched upon before but in two out of every three picture theatres entered, the fault is noticed. Titles should be shown at least ten seconds and there should also be a brief pause between plays.

* * * *

At least one film with a moral lesson in it, per program, would be received with thankfulness. It need not be heavy or serious, but it could be decked with a kindly thought or an inspiring sentiment. The people really like a picture that illustrates a noble humanity and that makes life pleasing and attractive. At a picture theatre the other evening, there was nothing in it but laughter and Indian horror. Laughter is good, plenty of it, but nothing but laughter is silly. Put in a refreshing thought now and then and it will elevate laughter. A man who is everlastingly laughing is apt to lose his brains. Psychologically speaking, it is an enemy to sustained thinking. Let us have some of the human graces pictured at every show. People like them. They like to have the children see them. They are really the true part of life which the moving pictures cannot afford to neglect. It might neutralize some of the bad tendencies.

* * * *

Some things to be thankful for:

That Mrs. Fiske will pose for moving pictures.

That Mr. Stoddard is again editing a full page of photoplay matter in the Cleveland Sunday Leader, first city newspaper to institute such a department.

That the "Photoplay Author" will enlarge and will publish a series of articles from the pen of "Pop" Hoadley.

That the "schools" for picture play authors are on the run at last.

That with the porch swing abandoned for the season, one must go to the picture show to get the news.

That cowboy pictures promise to become fewer.

That Evangelist Billy Sunday says picture shows are all right.

* * * *

When a bright young girl meets the sad-eyed person who writes the editorial paragraphs for the trade journal her father takes, she invariably starts the conversation by observing that she simply doesn't understand how he can think of something new to write every week, and he is seldom frank enough to reply that he can't.

* * * *

Virginia Harned is quoted as saying that those theatre reformers who desire to have all manner of applause eliminated from a performance are running on the wrong track, and that if ever total silence is enforced on an audience, acting will decline. She says that actors and actresses take personal satisfaction in applause and that it inspires them to their best efforts. This may be true. But what about the actors and actresses who pose in moving pictures? Some of the best artists in the theatrical profession will be found in the moving picture casts of characters. Acting in moving pictures has not declined, but on the other hand, has greatly improved. These artists have not the applause of large audiences to stimulate them and nevertheless their work is artistic. We think they are entitled to great credit.

* * * *

Some readers of newspapers may regret in the news from the Balkan war such vivid word pictures as the old-time correspondents, Archibald Forbes, for example, were wont to send. The war correspondents are on the scene but there is a strict censorship. But the new "war correspondent," the moving picture camera man, is on the scene and has been turning the crank in the thick of the fray. We shall have actual scenes displayed, scenes of war's horrors that could illy be described with the pen or pencil. Think of the dangers braved by these camera men in order that you can be interested and instructed in your cozy picture theatre. War has its dangers to those who report it as well as those who engage in it. Lloyd's which insures about everything, considers the occupation of the moving picture camera man so perilous that it will insure them only at about fifty per cent. premium.

* * * *

We read in one of the magazines recently the suggestion that "Gulliver's Travels" will be pictured. It is a good suggestion, and such a picture of Dean Swift's satire would be a valuable addition to the educational classics being filmed. Gulliver had some strenuous experiences and, strange as it may appear, there are just as many Lilliputians in the world to-day as there were when Gulliver traveled!

* * * *

Horace Vinton, well-known script editor, has turned his attention to magazine writing, and recently had a short story accepted by one of the leading magazines entitled: "Vas Ist Los Mit Hermanno?" We don't know what this means but it sounds good. The story is evolved about an incident in Mr. Vinton's early life at the Leipsic Conservatory of Music. Many of the better known picture playwrights and editors are successful magazine writers, and others are entering the field of fiction. Bannister Merwin wrote magazine yarns before he ever picturized, and so did Epes Sargent and "Pop" Hoadley. Mrs. Breuil has long been successful in the field of fiction. By the way, we have drawn checks from three monthly magazines ourself this month, and—maybe we are becoming too enthusiastically emotional!

THE FUTILITY OF FOISTING THE SINS OF OUR NETHER SELVES UPON THE SUGGESTIVENESS OF VIRILE MOTION PICTURES

By John B. Clymer

(Advertising Manager, Gaumont Company)

In the stone age it is probable that the children of the Cave men blamed their mischievous acts upon the distracting appearance of the dinosauria. It is likely that the juveniles of Sodom and Gomorrah pointed the finger of accusation to art in the nude as a cause for their remiss conduct. In our boyhood the dime or the nickel novel was the much-blamed source of the sins of the younger generation, who in emulation of Diamond Dicks, Nick Carters and Old Sleuths bought large revolvers and Bowie knives and proceeded to reduce the population in their immediate neighborhood. There is now a new "goat," the motion picture, and if little Willie or "young hopeful" Mary, lacking the surefootedness of a chamois or a tight-rope walker, deviates from the straight and narrow path, he or she raises his youthful tones and blames it on the "movies." It is history repeating itself and has been popular since Eve handed Adam the red cheeked apple and told him it was good for his digestive organs. Adam in subsequent conservation with the Holy Ghost, with a manliness repugnant to we of higher ideals, generally deposited the reprehension on the shoulders of Eve. But it did not "get by" then, and with the thinking people of to-day, the idea of attributing to motion pictures the reason for juvenile delinquency it will not be sustained. The fact is that every boy and girl, every woman and child, has a proportion of the innate "cussedness" which seems to support the theory that we average twenty-five per cent devil, seventy-five per cent God, and that mischief and trouble "will out" whether the cause of excitement and temptation is dinosauria or motion pictures.

Mr. Frank E. Holliday, managing editor of the Gaumont Weekly, recently showed the writer a copy of a newspaper story with a Camden, N. J., date line, quoting the statement of two youths under sentence of death for murder, who are said to have stated that they would have never thought of holding up and killing their victim had it not been for the "movies."

If we are to follow this analogy, all literature dealwith the realistic in life will have to be turned out of the libraries and shooed away from the printing presses. If our literature and our motion picture dramas are to be so expurgated of facts of experience that robbery and multiform dartardy are blue penciled, we will bring art down to the stimulating level of a pink tea. As criminologists will tell, there must have been in the minds and characters of the two youths a strong inclination toward crime. It is improbable that all that was needed to focus and energize this inclination was a motion picture of strong action. The youths have not seen fit to search their souls or to analyze their psychological or metaphysical processes, or they would have understood that any nature of a higher order could hardly be moved to crime by a motion picture. Literature of violence and the motion picture of violence usually paint a dark and sinister aftermath for the criminal. He almost inevitably "gets it" and the precept of rectitude is significantly drawn. To the right-minded person, pictures of the untoward depictions of the lower strata of human life, are a bulwark for probity and honor.

There are abuses of every good thing, and it is well for the motion picture producer as for the literary man to choose his narrative with discretion. But the fact remains salient that we cannot denature of red blood our motion picture dramas for the gratification of over-solicitous persons who would make of our boys a nation of mollycoddles so weak that expositions of crime serve only to lead them into, instead of out of it. As is usual after such affairs there is the usual hue and cry regarding stringent legislation to forbid motion pictures of vivid power in portrayal of our worse selves. There is now the liability that the city of Camden-by-the Delaware will enact a statute providing for a heavy penalty in the form of fine and imprisonment for the exhibition of a picture depicting a crime. This law, the newspapers say, will be passed by the local council and will become effective in December.

This is a corollary to the habits of parents in not acquainting their children with the facts of sex, the subject so much in taboo that the child has to gather his knowledge from the streets, a gleaning not likely to be advantageous either to his health or to his morals.

If this law is enacted in Camden, motion picture houses in that worthy city will be restricted to pictures of lovers billing and cooing under the goo-goo tree; of the wild stimulus of grown-up boys playing tiddledywinks; of gentlemen with long black flowing ties crocheting in the comfy-cozy light of the sitting-room lamp; of equally domestic gentlemen avidly reading a copy of Home Needlework; of milk and water drama where the villain villainously indicates that he will slap the man if the latter does not surrender his bank roll. Instead of giving to patrons heralds of coming features, tracts will be handed around and evangelists will hold short snappy meetings, saving souls between reels.

COMING KLEINE RELEASES

Three excellent split reels, composed of first-class comedies and interesting travelogue subjects, will be placed upon the market by George Kleine this coming week.

For the Tuesday Cines, "All on a Summer's Day" describes a series of delightful and amusing incidents which take place at a house party in the country. There is an abundance of pretty girls and handsome men, which with the unusually attractive settings, would make any ordinary film a success, but, adding to this the fact that the story itself is clever, a very presentable release is offered, which will add quality and variety to any program. The climax of the story, where both the hero and heroine win their wagers, each entirely unsuspicious of the other's purpose, is very ingeniously worked out. Alfred Bracci and Dorothy Ferreri, two of the best known Cines players, enact their roles in their usual satisfactory fashion.

The reel is completed by an interesting travelogue, "The Beautiful Valley of the Tronto," taking us upon a delightful trip, starting at the source of the river, down through the valley, which contains so many picturesque old castles, and other fascinating ruins of the past.

"A Man for a Day" is the Eclipse offering for Wednesday. The film describes the adventures of a mischievous boy, who wishes to dress and conduct himself as a man. After withdrawing all his savings from the bank, he carefully arrays himself in evening clothes and goes to the races, where he wins a small fortune. He is unable to stand prosperity, however, for he soon gets into all sorts of scrapes before a kind policeman discovers the young rascal and promptly escorts him to his alarmed parents, who administer a punishment which he will not soon forget. The role of the boy is very well taken, and several of the scenes, such as that at the race track, are unusually interesting.

"Trebizond and Surroundings," depicting many scenes in and about the town of Trebizond in Asia Minor, fills out the necessary thousand feet.

The Saturday Cines, "A Comedy of Errors," is an extremely amusing subject, which ought to bring many laughs from the audiences. It describes the comical adventures of two raw recruits, who are made the butt of much ridicule by the other troopers in the regiment. The plot is not a new one, being wound around a case of mistaken identity, but is exceptionally well executed, and the public will certainly enjoy it.

The other subject on the reel is "Corneto Tarquinia." The film spreads before us many places of interest, which have been well preserved from medieval times, such as the Principal Gate, the beautiful Vitelleschi Palace, the National Square, St. Stephen's Square, the Great Tower, the Castle, and several remarkable views of the town.

Crystal Lake, Ill.—The new moving picture show owned by Pickett will be opened.

Independence, Mo.—A contract has been let to John E. Lewis on Maple avenue, Spring and Lexington streets, for the erection of a new opera house in this city.

St. Louis, Mo.—A contract has been let for the erection of a new Opera House in this city. Oscar Hammerstein's proposal.

Wilmington, Del.—Bevan Jordan, representing the Empire Amusement Co., signed a five-year lease on the Avenue Theatre at Delaware avenue and Tatnall street.

For Those Who Worry O'er Plots and Plays

A WORD FROM HOPP HADLEY.

YOU know Hopp Hadley? We thought so. There are but few writers in Filmland to-day who haven't appreciated the courteous treatment handed out to contributors by Editor Hadley, of the Majestic Motion Picture Company. Mr. Hadley is one of the leaders

HOPP HADLEY

in the script reading profession and numbers his admirers by the hundreds. Editor Hadley writes as follows:

> There should be a great source of satisfaction to the picture playwright, and a strong incentive to hard work, in the fact that so many people are interested in his progress and anxious to pat him on the back and give him so many words of helpful criticism and encouragement. What other poor devil struggling to make his livelihood in his chosen profession has pages of space each week devoted to good wholesome advice, and expert opinions as to the best and easiest way for him to succeed? Deep thinking and conscientious hard work are absolutely essential to success in any line of endeavor. Imagine an architect getting inspiration and saying: "Ah! I have a great idea for the construction of a public building," and then spending a few hours in dashing it off on paper before presenting it for acceptance. Speaking in tones of thunder, to be heard in a whisper, that is the method of labor employed by an appaling number of writers who are men of intelligence and education. It must be because they do not realize the amount of competition encountered in the field of picture play writing. Their script, representing a few hours of actual labor, is placed on the editor's desk, nestling snugly between the offerings of noted contributors to the magazine and newspaper worlds—and they suffer accordingly. The grade of scenarios on the market is rapidly improving, thanks to the men who so ably edit the scenario departments of the several periodicals to the moving picture art.

Thankey, Hopp, on behalf of those men. Small favors thankfully received by them all, I assure you.

INSPIRATION.

"Writers who seek inspiration from newspaper articles should be careful not to be led astray. Most practiced writers declare that they get many of their plots from newspapers, but judging from the mass of crime plays submitted to the studios, picture play novices seem to derive their inspiration from the Police Gazette." The above is an extract from Editor Letendre's editorial in The Photoplay Author. There is many an obscure item in the newspaper that often will furnish a good idea germ. Many novices make the mistake of writing plays on the sensations of the day. The New York police scandal, the Balkan war and even the jailing of Jack Johnson have furnished rot which is being inflicted on the long-suffering script editors. It is the art of seeing and appreciating just a line or two in some newspaper item and working it up that makes newspaper study pay. The bona fide newspaperman can use newspaper ideas to better advantage than many others, for many of them dive through a pile of thirty or forty exchanges daily, and their professional eye is constantly peeled for the new and novel item.

A FLOURISHING PERIODICAL.

The Photoplay Author, published at Holyoke, Mass, will be doubled in size starting with the January number. Editor Letendre writes that he has any number of good things in store for his readers.

INVARIABLY WELCOME.

Beta Breuil, editor Vitagraph Company of America, writes:

> Just a word to acknowledge your very courteous endorsement and acknowledgment of my poor claims to recognition in the Photoplay World, and to assure you that I shall be glad at any time to contribute to your columns anything in my power which may be of interest to your readers.

We do not habitually use personal letters but we cannot refrain from informing Mrs. Breuil that she can contribute to these columns every week, if the spirit moveth her. Anything she may write is sure to be interesting and of value. In our humble estimation, Mrs. Breuil is without a peer to-day in her chosen line of work.

THE SPIRIT OF '76.

Epes Winthrop Sargent is advocating a Round Table for script writers. The Knights of the Round Table, in various territories, can exchange ideas of working methods and form mutual admiration societies. It is a mighty good thought and Mr. Matt Mereness, the Schoharie, N. Y., picture playwright, unconsciously touches upon the same idea in a communication to us. Writes Mr. Mereness:

> What pleases me is a letter from a "fellow worker," and in it there is not a single "kick" or editorial "knock." From way up along the rock-bound coast of Maine, from Belfast, comes such an encouraging, cheerful letter from a picture playwright who urges fraternalism. She says: "I am not writing for information and I think the cheerful spirit is becoming uppermost among script writers." She is one who has struggled up the hard, rough road of script writing, and is now perfectly willing to lend a hand to others and to give a word of encouragement to others. That's the spirit of '76. I am willing to receive these kind of letters without number and I give Mr. Wright license to tack my name and address to the statement.

Form a correspondence circle of script writers up your way, Mereness, and when you organize "The Knights of the Round Table" please report progress from time to time."

SHELLING THE STOCKADE.

Editor C. B. Hoadley has left Union Square and has unlimbered his typewriter and has begun to shell the Powers stocade with scripts. He is being ably supported by Ben Schulberg, who is looking after Rex needs. A good-looking stenographer is at present opening the bulky envelopes at the Universal clearing bureau and it took a moving van to cart the scripts to the new Universal headquarters. Hal Reir, whom the good-looking stenographer succeeded, is now animatedly working with the Animated Weekly staff and between times is visiting the President and other admirers in Washington, D. C.

CREDIT FOR AUTHORS.

We believe that every moving picture journal, publishing fictionized stories of the releases, should credit the name of the author as well as the manufacturer. This includes the Moving Picture News.

HOW HE GOT HIS START.

W. Hanson Durham, who is the author of a large number of popular picture plays, in a recent article says that some of his success is due to the fact that previous to his first picture play he was writing and selling short stories. He found his experience in the short story field a great help, and why not others as well, he asks. The argument that few short story writers have succeeded as picture playwrights is not well founded. Short story writers are now turning their attention to the picture play field and they are making their presence felt. Here is how Durham does it:

"I always use a slate to start with. I simply write the synopsis of the story on the slate—as briefly as possible—consistently. Then I study the synopsis on the slate and make it as perfect as possible, then from that I write my first three or four scenes on the slate—studying and strengthening each scene carefully. After I have got the script started on the slate to my satisfaction, I copy what I have written and continue on paper. When I have the first draft completed, I again go over it critically—carefully making such corrections as I think best, and when this is done to my satisfaction, I copy, making a carbon copy—on the typewriter—and send the original to the company which I think it is best suited for. It is well to bear in mind when writing a script that there are still certain limitations which can be learned from studying the better class of photo plays. Timeliness is another thing to consider. And above all—the disposition to work with a determination not to let disappointments and rejections discourage you. There are not any—even among the most successful picture playwrights—but who have some of their scripts come back. Some of my scripts which I considered far superior to some which have been accepted I have thus far been unable to sell, and there is a cause for it. If you send to a company which is in the market for material—something which they want, and it is original, even if there are some slight faults in the construction of it—if the plot is there, they will accept it and pay you what they consider it worth to them as it is presented. Of course you can expect and probably will be paid a better price for your work if, in addition to an original plot, you have presented it in such a form which enables the producers to get the most out of it without further work on their

part. By this, I mean that often acceptable plots are presented in such a shape that they require considerable work to put in proper form. In this case, the author is paid only for the idea or plot—which leaves the producing company to perfect it to their own satisfaction. If such is the case one cannot expect to receive as much as they would had the plot been presented in a finished form."

MUSSY SCRIPTS.

Editors are complaining to us of the unusual number of mussy manuscripts being received. Scripts written in lead pencil, pen and ink, written on both sides of the paper and criss-cross, are common. Observe the ethics of the profession, typewrite your manuscript, prepare it attractively. Mussy scripts are never read.

IN SENDING SCRIPTS.

Again we urge writers to send their scripts to the script department of the film company and not addressed personally to any editor. There are constant editorial changes. Because you see an editor's name in type is no reason why you should address your scripts to him and not to the proper department. Observe this little point and prosper thereby.

ANTICIPATION.

Next week we are going to publish the picture of another good-looking editress who considers the scripts for another good-looking company. Really, we are proud of these young women who are achieving such successes at editorial desks. More power to 'em, we were about to exclaim—but they have plenty of power!

THE AMATEUR'S COPY

A. W. Thomas, the versatile associate editor of the Photoplay Magazine, writes:

> An editor can tell the "copy" of an amateur the moment he handles it; the telltale marks are there—handwriting, impossible situations, illogical over-to-Africa-and-back explanations, advice to the editor, set price on script and other "marks." So we urge writers to get the "business" and "papers" that will earn a passport into the editor's sanctum by applying thought, time, technique, action, newness and theme to their stories.

In other words, get out of the amateur class. Others have. "There's a reason."

A SUB-TITLE DISCOURSE.

Editor E. V. Brewster of the Motion Picture Story Magazine believes the proper place for a sub-title is usually at a place just preceding the incident and not at the beginning of a scene. But suppose the incident and the scene begin simultaneously?

THE BROTHER OF "THE BAT"

Forrest Halsey has written an interesting drama which will be released by the Reliance on November 30. The play deals with "The Big Brothers" society, an organized and incorporated charity having for its object the saving of juvenile delinquents. The society is composed of young men of good character in whose custody boys who appear in the children's courts are paroled. These young men are supposed to help the boys by being "big brothers" to them, giving advice and example, and in short, acting as an older brother would do to a younger one. The effect is sometimes twofold in that the boy helps to mould the character of the young man who has him in charge. This is a big and growing organization and is as yet but little known outside of New York, where it is doing fine work.

SHOCKING HER FUTURE MOTHER-IN-LAW
Majestic Release November 26th.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Office—133 Third Avenue.
Telephone—Stuyvesant 572.

The Moving Picture Operators Union No. 1 of New York held their regular meeting on Monday, November 18, 1912, at Teutonia Hall, 66 Essex street. Before the meeting was called to order, Vice-President James Daisie told the boys that, owing to Brother Robert Goldblatt attending to business for the organization at Rochester, N. Y., the worthy president of No. 1 would not be present to preside at the meeting, and Vice-President Daisie waved the chair to Business Representative Ralph Knaster.

Chairman pro. tem. then called the meeting to order at 12:45 a. m. The meeting hall was well seated, showing a good attendance. The report of the committee that had attended the White Plains Central Body meeting on November 11, 1912, was read to the members and received applause. Every one was filled with joy to hear the news that the C. L. U. of White Plains had served justice to the Operators' Union No. 1, and that Central Body will always be remembered by the men who had received their rights.

A letter was received from Brother Robert Goldblatt from Rochester and was read to the body which gave them more spirit and received great applause. There were two new members obligated at the meeting and six applications read off and placed before the body for approval. The membership is growing rapidly, and should it continue so, it will only take a short time when the members will number 500, and in all probability it will number that many by the first of the new year.

The various committees appointed at previous meetings to attend to the tasks for which they were selected, reported progress, and John Rickard and Sy Brownstein, were appointed to take the places of two who were on the ball committee, now rejected, to act on said committee owing to the fact that one Robert Sanders was expelled from the organization and Jack Garlick, the other member on that committee, was under charges which are being investigated.

The meeting was adjourned at 3.40 a.m., taking two hours and fifty-five minutes to complete entire business of the organization.

* * * *

No doubt after you have looked over the chat of the last issue, you have learned something that will at all times cause you to remember that it does not pay to always try and get the bull by the horns. Most of the moving picture operators read the chat weekly and were wondering why the Moving Picture Operators' Union No. 1 of New York did not try to do this. This work of grabbing the bull by the horns was left to Local No. 35. But they failed in their efforts and set them back quite some, so much that it will take them a long time to get over their exertion. Their main object was to try their utmost to cut off the head of the Moving Picture Operators' Union in the form of getting the proprietors of the White Plains Theatre to discharge Robert Goldblatt, the president of M. P. O. U. No. 1. He brought the case before the central body of that jurisdiction, which decided against Local 35. It was Mr. H. Williams' greatest ambition to take back the news to his local that he accomplished a great thing but his trials were in vain and the good ship Local No. 1, of the M. P. Operators returned from the clash victorious, and the first battle is over. Mr. Williams, of Local No. 35, will soon learn that it is a mighty dangerous job to grab the bull by the horns and it will take some time before he will get over the sore spot he has, though he is acting cheerfully; it is a part of his profession not to show that the shoe realy pinches.

* * * *

A new method of get-rich-quick is in force in the spot light Union No. 35. They have a so-called death benefit fund. When a member of the Local dies his family is supposed to get $400, and the new branch men are taxed to make this amount payable.

Many complaints have been made that when the former Auxiliary was in existence Local No. 35 was always getting stronger in membership. But since they (Local No. 35) formed a new branch, members of the big Local are dying fact and it seems there is an epidemic in the big Local, for the members of the branch can hardly keep up to the taxation.

One branch man said he was just working to pay all taxation, and sometimes he must borrow the money to pay up. This member said he did not think the branch men are entitled to this fund, but they must pay the tax just the same.

NOTICE.

The Moving Picture Operators' Union No. 1 of New York will hold their annual entertainment and ball on February 10, 1913, at Palm Garden, 58th street and Lexington avenue. All the leading and well-known performers of the moving picture films will be present. Now, boys, you can get acquainted with the famous stars whose pictures you project upon the screen. Get ready for a good time.

Jacksonville, Tex.—John F. Morris is also constructing a brick building on Main street, to be used as a theatrical and picture show building.

AT NAPOLEON'S COMMAND

Kleine-Cines Feature in Two Reels—Released December 2, 1912

George Kleine will release on December 2, 1912, a spectacular war drama entitled "At Napoleon's Command." The film is one of those high-class historical subjects for which the Cines Company has made such an enviable reputation, putting us in mind of "Brutus," "Josephine," "Madame Roland," "Rameses, King of Egypt," and others.

The story is laid in the midst of Napoleon's campaigns, at the time when he was battling against the combined forces of nearly every monarch in Europe and was astounding the world by his military genius. The gallant Lieutenant Vidar is home on leave, but his pleasure is of short duration, for but a few days have passed when he receives a summons to join his regiment without delay. With solemn pledges of love, and of a safe return to his pretty sweetheart, Juliet, he embraces her tenderly, and hurries away to mingle with the vast crowds of soldiers marching to join Napoleon's main army.

MADAME ANDRE MEETS NAPOLEON

Two years elapse, and Vidar has not returned to his sweetheart, as he so faithfully promised. In the meantime, distress has visited the home of poor disappointed Juliet. Deserted and in actual want, she visits the camp of a regiment of soldiers quartered nearby, and begs for assistance. While she is being cared for, the pretty face and charming manner of the girl attract the attention of Sergeant Andre, who sympathetically listens to the story of her past life. She tells him of her misfortune, but fails to reveal to him the name of her false lover. Andre becomes infatuated with Juliet, and after an ardent wooing wins her consent to marry him and to make her home with his mother in Paris until his return from the war.

Four years later, Napoleon is at his magnificent palace at Fontainebleau, surrounded by a brilliant suite of officers and their wives, who delight to promenade in the beautiful gardens. Among the gay throng are Andre, who has been promoted to Field Marshal, and his wife, Juliet, the latter very proud of her gallant husband, who has become one of the Emperor's most trusted officers.

A magnificent reception takes place at the palace, during which Juliet is to realize one of the most cherished ambitions of her life—to be presented to the great sovereign. And it is indeed a scene of great splendor—the ladies arrayed in their costly gowns and priceless jewels, contrasted with the glittering uniforms of the officers, present a remarkable sight. All is extravagantly gay, and the hum of conversation is at its height, when suddenly the magic words "the Emperor!" are spread in a whisper throughout the assemblage, and Napoleon enters, bowing right and left to his awed guests. Juliet is soon introduced, and her happiness is supreme, when all at once while gazing radiantly into the gay throng, she is shocked at the sight of the face of Marshal Vidar, her false sweetheart, and when he is brought up to be presented she faints away and has to be carried from the room.

The next day Andre announces to his wife that he has invited Marshal Vidar to dine with him, for he and Vidar have become close friends. She is greatly shocked, and exclaims that she cannot receive him, thus revealing by her excuses that Vidar is the man that so cruelly wronged her in the past. Greatly incensed, Andre immediately seeks out Vidar, and, after insulting him, challenges him

THE INTERRUPTED DUEL

to defend his honor. A duel is arranged, but in the midst of the encounter, the Emperor, who had been secretly informed of the affair, appears, and sternly commands the officers to return to their regiments.

Not long afterwards, preparations are in progress for a great battle. The enemy outnumber the French forces, but Napoleon frantically exhorts his soldiers to fight desperately for France and their Emperor. On the eve of battle, the great commander retires to his tent, where he has vision after vision of the glory that success will bring to him on the morrow. At the break of day all is ready. The mass of the army move forward toward the enemy's line, the Emperor himself, seated upon his white charger, directing and inspiring his men to victory.

The advance is followed by a desperate charge, which causes the enemy's line to waver. Heavy guns are brought up from the rear, and the slaughter is begun in earnest. A terrible shower of lead streaming out from the angry mouths of the cannon wreaks frightful carnage, and soon the field is literally strewn with dead and dying.

Napoleon's wonderful nerve and unerring strategy in directing his troops have their effect. The final bayonet charge at the enemy's most vital point proves a fatal blow, and a great victory is won.

Roll-call reveals the vacancies in the ranks of the various regiments, and the two field marshals are numbered among the missing officers. Juliet searches for her husband upon the battlefield, and at last finds him at the point of death, and near him Vidar, who is also desperately wounded. When the two officers are laid side by side, Andre begs his wife to forgive Vidar because he attempted to save his life during the battle.

As they are lying there upon the field, the Emperor and his army are seen to march past and on into the distance. And here we must leave these two loyal officers, who, inspired by the sight of "The Little Corporal," their beloved leader, are content to forget their wounds and spend their last expiring breath in shouting "Long live the Emperor!"

Chicago, Ill.—A contract has been let for the erection of a new theatre on Sixty-third street for the Imperial Theatre Co. to cost about $250,000. It will be located on Lexington and Woodlawn avenues.

PICTURE MUSIC

By ERNST LUZ

Until some method is adopted by the manufacturers of pictures whereby the musician is informed of what he is expected to play, better picture playing will to a certain extent demand more of the musician than any other occupation connected, not only with the projection, but the production of the picture play as well, for after we have a repertoire, we need to memorize the greater part and having done this, which in many instances is no easy task, we necessarily must be of a very flexible temperament and allow ourselves to be musically inspired by the picture we are playing. After all this we have yet to cultivate an originality, for while the rules governing the working out of dramatic situations or action are more or less fixed, it is necessary that the melodious setting be such as not to become tiresome to your hearers, which can only be done by changing your descriptive or toning numbers at a point in the picture where your male character predominance changes to the female or where a new line of action opens.

Who then is in a better position to know these points in the picture than the manufacturer, and why should he not take the first step to remove the stigma of degrading music from the picture theatre. They sometimes (very seldom) have an inspiration in support of which I have placed a plot in this issue of Lubin Release "The Heavenly Voice."

In this picture they have gone so far as to place a musical cue on two leaders, viz.: "Believe Me If All Those Endearing Young Charms" and "Oh! Promise Me."

They were really prompts, not cues, for the action requiring these numbers, which in fact were very appropriate, did not occur until 20 to 40 feet after the leaders, and I wonder did they care as to what was played for the rest of the picture, for the action requiring the mentioned numbers was of very little length. My plot will readily show there is no heavy action, the picture being of quiet temperament and all scenes of a soft toned effect. When the leader "A Musical Blacksmith" was shown, I was all prepared to do an anvil chorus stunt, and imagine my surprise when the blacksmith was handed a banjo and my worry to make new calculations quickly. I mention a 2-4 topical song, it being usual for banjo accompaniment and I seemed to be right, for the loungers were beating my tempo. I do not profess to know that I was right, but I do know that the Lubin Co. could give the right tempo or number, did they so desire. As a fit punishment for the producers' musical neglect I would sentence them to arouse their ambition and play pictures for four consecutive hours each day (some play double this time), with the privilege of my giving deserved criticism, for I know that after realizing the ignoble position they were in, they would give some relief in the way of a guide, based on theatrical orchestra rules which I know to be sufficient. It is a fact that musicians of my acquaintance whom I know to be competent, are unsuccessful with the pictures. Some lack originality, others inspiration, and many the necessary qualifications to separate a picture story into what might be called its musical parts. Why should the picture demand all this of a musician? Is it not enough that he should have made use of his intelligence in the study of music? All these present requirements would be unnecessary were a cue system adopted, and not alone the advanecd musician, but anyone having mastered a suitable repertoire of music, could give satisfaction in picture playing. Adapting yourself to catching cues is child's play when compared to the present requirements.

The picture music will never improve until music is used in the musical portrayal of a picture, regardless of the fact that many ambitious players try to make themselves believe that picture playing requires a non-music method and advance theories as to how to accomplish this.

Improved picture music is not far off and I would advise picture musicians who have allowed themselves to forget or neglect their music, to look it up and collect a suitable repertoire, for when it comes there will be excellent openings for the musician that is ready. With the influx of high-class features, giving excellent musical opportunitics and their projection to suitable musical programs, will have an immediate tendency to entirely change the musical conditions now existing in the picture theatre, for there are many exhibitors who are anxiously awaiting the solution of the picture music problem. It has long been agitated to do away with the cheap vaudeville in the picture theatre, but on account of it being featured in many theatres it remains. When picture music has been brought to a practical method it will far surpass vaudeville as a feature and the vaudeville problem will then also be solved.

To the producer I would say, "Send us some relief," and to the player "Be ready and do not neglect your repertoire."

OUR QUESTION BOX

By R. J. Kay

Mr. Kay:

Why must a Standard or Simplex machine be grounded in an asbestos bath? S. L.

To S. L.:

These machines must be grounded for protection of the line and makes it easier to locate troubles.

* * * *

L. K. writes to the Question Box. I have a 16-inch fan in my booth. It was out of order lately. I had the armature rewound and now it will only run on half speed when the lever is on top notch. Can you tell me the trouble? My current is D. C.

Answer to L. K.:

Your trouble is a very simple one. If you will test out your commutator you will find it is short circuited and the armature has no chance to magnetize.

* * * *

Mr. Kay:

I have a Powers No. 5 machine using direct current. Yesterday my fuse blew while I was running a picture. I opened the lamp house to find the trouble and when I touched the lamp I got a shock in spite of the fact that the fuse was blown. "Why should this happen?" H. BECK.

To H. Beck:

If you will keep up to the rules of the department of electricity you would test out your lamp before every performance, and you would not have this trouble. Your neutral fuse was blown but left your live wire fuse O. K. This gave you current from a ground in your lamp.

MUSICAL PLOTS

By Ernst Luz.

A few rules governing their use.

The cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick segue should be made unless otherwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you both a prompt and direct cue. You are safe in making segue as soon as you are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to the demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to right of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with the cues. Studio projection would allow for material improvement in set-ups. We are always ready to bear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

SALT LAKE CITY and LINKED TOGETHER

Edison Release. Nov. 12.

Set-Up.

1. 4/4 or 2/4 Medley.
2. Waltz.
3. Two-Step.
4. Waltz.

Cues.

Play 1 until end of scenic. (First half of reel)
Play 2 until Nellie off screen after returning ring to sweetheart.
Play 3 until Nellie and sweetheart in police station handcuffed.
Play 4 until end.

THE HEAVENLY VOICE.

Lubin Release. Oct. 31.

Set-Up.

1. Waltz.
2. Song. (2/4 Topical)
3. Waltz.
4. Song. "Believe Me, If All Those Endearing Young Charms."
5. Waltz.
6. Song. "Believe Me, If All Those Endearing Young Charms."
7. Waltz.
8. Song. "Oh! Promise Me."

Cues.

Play 1 until blacksmith is handed banjo.
Play 2 until interrupted by Major Lee.
Play 3 until blacksmith with guitar sings. (Exterior widow's home.)
Play 4 until blacksmith stops singing.
Play 5 until blacksmith again with guitar sings. (Exterior widow's home.)
Play 6 until blacksmith stops singing.
Play 7 until blacksmith with girl sings. (Exterior widow's home.)
Play 8 until end.

GOLD AND GLITTER

Biograph Release. Nov. 11.

Set-Up.

1. Sentimental.
2. Slow Waltz.
3. 2/4 March. (Light)
4. Caprice.
5. Galop.
6. Dram. Agitato. (Long and Heavy)
7. Waltz. (Slow and legato)

Cues.

Play 1 until after 3 scenes.
Play 2 until scene showing lumbermen at work in wood.
Play 3 until leader "Man's way."
Play 4 until girl's lover tells woodman and they pursue.
Play 5 until husband and girl have left boat.
Play 6 until woodmen off screen after fight. (P when husband surrenders. f when girl off screen until cue)
Play 7 until end.

MONTE CRISTO.

Selig Feature. Part I.

1. Waltz.
2. Pathetic.
3. Waltz.
4. Intermezzo 2/4.
5. Caprice movement.
6. Grand March or Processional.
7. Same as 6. (Minor theme or plaintive)

Cues.

Play 1 until two scenes; brightly for second scene.
Play 2 until leader "Dantes incurs the hatred of Danglars," etc.
Play 3 until leader "Dantes returns home."
Play 4 until leader "Dantes incurs Fernand's hatred."
Play 5 until after leader "Betrothal feast."

Play 6 until leader "Off to the dungeons."
PP for Dantes and de Villefort scene.
Play 7 until end.

Set-Up. Part II.

1. Plaintive.
2. Agitato.
3. 4/4 March movement.
4. Pathetic.
5. Same as 3.
6. Pathetic.
7. Dramatic Mysterioso.
8. Dramatic Agitato. (Light)
9. 4/4 Minor March movement.
10. Dramatic Agitato.
11. Same as 3.

Cues.

Play 1 until Dantes hears Abbe Faria at cell wall.
Play 2 until leader "De Villefort the royal inspector," etc.
Play 3 until leader "And his father's death in poverty."
Play 4 one scene.
Play 5 until leader "Dying, the old man bequeaths his treasure," etc.
Play 6 until guards exit after putting dead body in hurial sack.
Play 7 until Dantes has the dead hody in his cell.
Play 8 until leader "To the graveyard of Chateau D'if."
Play 9 until "body in sack strikes the water."
Play 10 until leader "World is mine."
Play 11 until end.

Set-Up. Part III.

1. Oriental Waltz. (Lively)
2. Arabian Intermezzo.
3. Allegretto movement. (Light) (Arragonaise by Massenet.)
4. Dramatic Agitato. (See in Cues)
5. Gavotte.
6. Waltz.
7. Dram. Agitato.
8. Waltz. (Slow)
9. Dram. Agitato.
10. Waltz. (Lively)

Cues.

Play 1 until leader "With the Abbe's legacy Dantes has bought," etc.
Play 2 until leader "At the inn Pont de Gard."
Play 3 until De Villefort attacks innkeeper.
Play 4 until De Villefort kills self after seeing Dantes.
(Play long unison Tremolo as woman rolls downstairs, then Pizzicato Minor Chords slow until cue.)
Play 5 until Arabian girl on with Mercedes and Dantes.
Play 6 until leader "Mercedes' son assumes the quarrel."
Play 7 until leader "Because he is your son."
Play 8 until leader "Dantes challenges the Danglars."
Play 9 until Danglar wounded.
Play 10 until end. (16 bars)

SIEGE OF PETERSBURG
Kalem Feature.
Set-Up. Part I.

1. Dixie.
2. Waltz.
3. Mysterioso. (Light) (4 bars)
4. Sentimental.
5. Caprice. (Slow legato)
6. Sentimental.
7. Military March. (Light)
8. Dram. Hurry. (Battle)
9. 2/4 March. (Hurried and fast)

Cues.

Play 1 until leader "Dan Frost ruined by war," etc.
Play 2 until Frost enters after Charlotte and Van Dorn brings eatables to sister.
Play 3 four bars.
Play 4 until leader "Van Dorn sympathizes with crippled sister," etc.
Play 5 until Frost raises hand to strike Van Dorn after seeing him embrace sister. (Make abrupt pause, then seque)
Play 6 until leader "Van Dorn returns to his company."
Play 7 until marching soldiers disperse and shots fired.
Play 8 until Frost mounts horse going to rescue Van Dorn.
Play 9 until end.

Set-Up. Part II.

1. Military March. (Short)
2. Waltz. (Short)
3. Same as 1.
4. Pathetic.
5. Waltz. (Slow legato)
6. Military March.
7. Dram. Mysterioso. (Heavy)
8. Long, heavy unison Tremolo.
9. Galop. (Heavy)
10. Dram. Hurry. (Battle)
11. Waltz. (Very slow and legato)

Cues.

Play 1 until leader "Judge Pemberton and family take refuge," etc.
Play 2 until leader "Charlotte and Frost meet again."
Play 3 until leader "Frost's last farewell to crippled sister."
Play 4 until leader "Van Dorn learns of Charlotte's love for Frost."
Play 5 until leader "Van Dorn, hy forging an order, relieves Frost," etc.
Play 6 until Van Dorn walks across clearing after mine fuse has heen lit.
Play 7 until explosion.
Play 8 until smoke clears.
Play 9 until leader "The repulse and slaughter."
Play 10 until leader "He died for our happiness."
Play 11 until end.

NOTES OF THE WEEK

One of the special features of the Mental Hygiene Conference held at the College of the City of New York from Novemher 8 to November 15, was an exhibit prepared by experts in mental diseases under the direction of Dr. Stewart Paton, of Princeton. This included maps, charts and statistics illustrating the extent of insanity in the United States, its nature, causes and means for its prevention.

There were also moving pictures showing the methods of examination and treatment of patients followed in various State hospitals.

* * *

According to the Oakland, Cal., Tribune prediction that the moving picture machine and the stereopticon lantern will eventually replace the text hook in the school room is made hy Professor C. W. Childs, who is now filling the important rôle of lecturer in the public schools of Oakland.

Careful study of results has convinced Professor Childs and other local educators that the moving picture machine and the stereopticon lantern afford unlimited possihilities, and a plan is now under way to increase the use of these features throughout the department.

Professors Burkhalter and Inskeep were the first persons to use the stereopticon in school work in Oakland, establishing this feature years ago at the manual training and commercal high school.

Professor C. W. Childs, who has had considerable experience as a lecturer for the United States Government and at the land show at Chicago, is now lecturing in Oakland class rooms with lantern slides on physical and commercial geography and history.

Oakland is the first city on the Pacific Coast to use the stereopticon in grammar school work. Teachers and pupils will he taught to manipulate the lanterns so that they can illustrate their lessons whenever they desire.

* * * *

In order to provide the limit of realism in moving pictures, a group of actors—men, women and children—actually faced a dozen lions and tigers in an amphitheatre in Rome recently. The amphitheatre was erected to provide as near as possible a reproduction of the devouring of the Christians hy wild beasts during the time of Nero. The actors were placed in the arena and the animals were turned loose. Trainers drove off the heasts hefore they were near enough to the actors to do them harm. The expressions of terror on the faces of the children are obviously genuine.

* * * *

The following is not only amusing but true:

"I am an habitual attendant of the moving picture houses," says a well-known Columhus merchant. "Every time possihle at my lunch hour, and if not then just before I go home in the evening, I drop into these places, which give one so much of entertainment and instruction for their modest admission price.

"One of the most striking things I have picked up in my nickelodeon ramhlings is the moving picture face. It is a sensitive thing, ever responsive to what is going on in the screen hefore it.

"Not long since I was watching a clown picture in which the lead was taken hy a comedian of great ability with an ahnormal capacity for funny faces. I happened to take my eyes from the screen and look at a fellow sitting beside me, when lo! his face was moving in response to every contortion in the face of the actor. Again I have seen a tragic piece and noticed some much-affected young woman swaying hither and yon, obeying every movement of the sorrowing heroine.

"One thing surely can be said of the movies—they absorb the attention of the people who see them even more completely than the speaking dramas of the ordinary theatre. The pictures, whatever they are, get right to the people's hearts."

According to Clark E. Locke, in the Toronto News, there are 273 moving picture theatoriums in commission in Ontario to-day, and each of them enjoys a large and well-estahlished patronage. No innovation in public entertainment within the last decade has seized so firmly the public fancy and none other has appeared so broad in appeal as to fascinate equally both old and young. Indeed so rapidly has this form of diversion attained popularity that to-day appreciation of it is almost universal. Scarcely a town or village to which a whisper of the dramatic world ever penetrates but boasts its little dark room, town hall auditorium, or metamorphosed storeroom where weekly crowds assemble to hear the buzz of the reels and watch the films click by.

The New York Times' correspondent makes the following interesting statement with reference to amusement conditions in Turkey during the Turkish-Balkan War:

On my return to Pera I was struck by the extraordinary calmness and indiffcrence of the population. As on any other Sunday, a veritable multitude of promenaders moved slowly along the streets, making the circulation of carriages difficult. Women and children came out in hundreds from the cinematographs and the confectioners' shops and the cafes were full. Reassured hy the presence of the foreign cruisers, nobody thought of anything except amusement.

EXHIBITORS' NOTES.

An expenditure of $90,000 for the huilding of an exclusively moving picture theatre announced recently hy William C. Bettis of the Colonial Theatre, Summit and Jackson streets, marks the heginning of the development of a new era in the picture play industry, in so far as Toledo is concerned.

It is asserted that the new play house, to he located on Summit street, near Madison, will be the largest exclusively moving picture theatre between New York and Chicago. Work will be hegun on it next April,

* * * *

For the second time since July 1 the Dr. Stillman property, 517-521 South Salina street, Syracuse, changed hands recently. Incidentally it was declared that it was the seventeenth important real estate transaction involving that hlock to take place in about four months. The purchaser this time was Dr. Silas Hubhell, who paid $60,000 for the property, on which he intends to erect a moving picture theatre.

The lot has a frontage of 40 feet on Salina street and is 110 feet in depth. It is 69 feet south of the only five corners in the commercial section, if not in the whole city, formed by the intersection of Salina and Onondaga streets and the head of Harrison street.

The property is directly across Salina street from the Florence building. It is understood that the purchaser will begin the erection of a theatre probably in May.

FOR SALE
200 OLD REELS AT $2.00 EACH
Can be examined at our office any day. WESTERN FILM EXCHANGE OF NEW YORK, 145 West 45th Street, New York City.

WARNER OLAND

Appearing in the Hochstetter Utility Company's Production of "The Life of John Bunyan" and "Pilgrim's Progress"

By M. I. MacDONALD

It is only of recent date that men and women foremost in the drama have lent their personalities and talents, or even their thoughts, to the elevating of the art of motion picture making—such artists as Sarah Bernhardt, Rejane, in Europe, and in our own country Blanche Walsh, Nat C. Goodwin, James O'Neil, Warner Oland, Clifford Leigh, and many others of equal fame in the drama.

Warner Oland, one of the most interesting and most talented of those artists whom we designate as American, is of Scandinavian birth, being born in the north of Sweden in 1879. Mr. Oland came to this country when about the age of thirteen, therefore receiving a good portion of his education on American soil.

Warner Oland's personality is characterized by that dignity of manner common to those of Scandinavian birth. There is about him an artistic dash, and an atmosphere of mastery and accomplishment that sets him far apart

WARNER OLAND

from the common herd of would-be's—he is neither a would-be nor a has-been, he is a substantiation of the greatest on the interpretative side of the dramatic art.

Like the majority of the few individuals in this world who believe and realize that Truth and her ally Beauty are together the foundation of all things worth while, Warner Oland is simple and unassuming in manner.

Another impression which I received in a short interview with Mr. Oland was that he is endowed with more common sense consistence than usually is found in the make-up of an artist. Fourteen years ago he made his initial bow to the public in the star role of "The Christian," making a tremendous impression in the part. Later on he appeared with Viola Allen in her Shakespearian repertoire, and afterward with Sothern and Marlowe. And more recently still Mr. Oland added laurels to his already enviable name in the dramatic world, by his wonderful portrayal of "The Father," a work written by a countryman of his own, Sweden's greatest author, August Strinberg. He has shown his good sense as well as his devotion to his art in associating himself with only the best people in his profession regardless of pecuniary advantages.

"Every time I have made a little extra bunch of money," said Mr. Oland, "I have invested it in the production of something, just to help the cause along."

"I have found," he continued, "that although there are a great many shouting about the uplift of the drama, very few are willing to spend a cent to better conditions."

Mr. Oland also denounces the "Star" system, which, he declares, has in the past been an enemy to dramatic creation so far as the writer is concerned.

Also, he states with the truth of his conviction, that the recipes given by some managers to young authors to take home and write a play by, is destroying the originality of these youthful writers.

It is only within the past month or so that we have known Warner Oland through the medium of the motion picture, when he appeared to such splendid advantage in the Hochstetter Utility Company's production of "The Life of John Bunyan," and "Pilgrim's Progress."

Mr. Oland expresses himself as being intensely interested in the motion picture as a work of art. Said he, "There are wonderful avenues to which the motion picture will evolve which have not yet been thought of. Up to date, with a few exceptions, too little thought has been expended on the arrangement and composition of the pictures. For instance, a mob scene presented in a moving picture, must of reason have more care given to detail than that presented on the legitimate stage—it must be more than a mere coming on and going off—it must of necessity have some semblance of system in arrangem and pantomimic expression in order to present an artistic picture."

Continuing his remarks he said: "There is every chance for a clever artist to get an idea over in the motion picture. In the way of facial or bodily expression, nothing is lost before the camera."

A more interesting, affable and intelligent man could scarcely be found than Warner Oland. And it was indeed a privilege as well as a pleasure to be granted an interview with him.

A NEW ACQUISITION TO THE ARTISTIC STAFF OF THE ECLAIR

The Eclair Film Company has been most fortunate in securing the services of the well-known French artist, Mons. Benjamin Carre, a student of the celebrated painter, Adelur.

Mons. Carre hails from the Studio Amable, where the principal scenes for the Grand Opera and Comedie François, of Paris, and the Century Theatre, of New York, were devised and executed. He has also been the designer and artist in all the large cinematograph studios of Paris, arranging such productions as "Robert le Diable," "Christian Martyrs," "The Huguenots," "Death of Mozart," "Chopin," "Thais" and "Balthasar's Feast," and his advent, therefore, means a valuable acquisition to the already extensive production department of the Eclair and will thus enable the company to present even greater and more finished productions than have heretofore been put out.

Mons. Carre arrived last Saturday, the 9th inst., accompanied by Mons. Ettiene Arnaud, the Eclair principal and head director, who has just returned from a brief visit to Paris.

It may be remembered that Mons. Arnaud is responsible for the "Holy City," "Robin Hood," and the other notable Eclair productions, and now promises even greater things for the future.

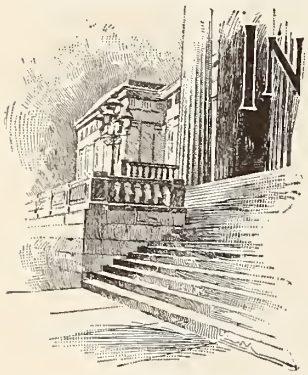
MOTION PICTURE EXHIBITORS' LEAGUE OF IOWA TO MEET DECEMBER 3 AND 4.

The Motion Picture Exhibitors' League of Iowa will meet at Des Moines December 3 and 4, headquarters at Savery Hotel. Exhibitors who are going had better reserve rooms in advance. For space for manufacturers and further information, address Fred W. Young, 319 Security Bank Bldg., Cedar Rapids, Iowa.

Annville, Pa.—A theatre will be opened in this city, according to John A. Kramer.

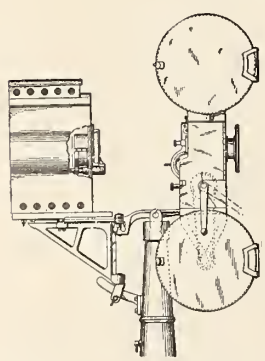
INNOVATIVE

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City



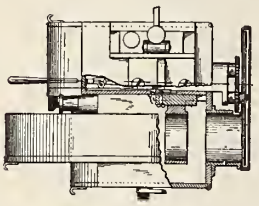
IN the Patent Office the present course of appeals imposes on applicants an unnecessary amount of delay and expense. The purpose of the patent system is to place inventions at the service of the public at as early a date as practicable, and unnecessary delays affect not only applicants but all interested in the industries to which the inventions relate. Hence, one appeal within the office, together with the appeal to the Court of Appeals of the District of Columbia, would seem to be ample, especially in view of the fact that in a suit on a patent a single appeal takes the case from the trial court to the Court of Appeals. Under the present statutes patent appeals in ex parte cases lie from the Primary Examiners to the Board of Examiners-in-Chief, thence to the Commissioner, and from his decision to the Court of Appeals of the District of Columbia. In interference cases the course of appeals is the same, there being three possible appeals in either case. The Commissioner proposes to remedy this by an amendatory act of Congress constituting the Commissioner, First Assistant Commissioner, Assistant Commissioner and Examiners-in-Chief a single appellate tribunal, any three of whom shall constitute a quorum, to which all Office appeals shall lie, and from which appeals may be taken direct to the Court of Appeals of the District of Columbia.

"PEOPLE VERSUS DOLLAR" is the title of an action at law cited in 26 Pacific Reporter, p. 1086. "People pro Dollar" would sound more reasonable, but to be "up against it" either as a whole people or as a component part thereof—what's the use—only one inevitable result—unless?—but why anticipate. Still, "Hope springs eternal," etc.



Patent No. 1,041,345, issued to Edwin S. Porter, assignor of one-half interest to Francis B. Connock, both of New York City, relates to Kinetoscopes, and is designed to provide improved means for projecting a series of photographs on a film upon a suitable screen; to provide means for accurately "framing" the said photographs as they are successively projected, without the necessity for moving any of the operative parts of the projector out of their normal positions—said "framing" being accomplished by a rotary adjustment, of an intermittent film-carrying sprocket; to provide a shutter for closing off the light at the aperture of the projector during the intermittent movement of the film, and also to provide means whereby the shutter may be adjusted, with respect to the moment of aperture closure, simultaneously with and in the degree of the adjustment of said intermittent sprocket; to provide means for adjusting the shutter independently of said intermittent sprocket, in order to obviate the lines, shadows, or "ghost" effect, on the screen due to lack of coincidental film and shutter operation; to so locate the manual devices for adjusting the feeding sprocket, shutter, lenses, and stereopticon, when employed, as to be readily reached by the free hand of an operator not employed in turning the crank of the projector; to completely inclose the operative parts of the projector, as well as the film, whereby no injury can result thereto, and whereby the film, if ignited, is quickly quenched and without any notice of such ignition exteriorly of the projector, thus preventing panic among the audience as well as the spread of fire from the film; to provide a fire-door for the projector which automatically closes to protect the film in the event of too slow operation, or stopping, of the projector; to so construct the projector as to permit of passing the film thereinto at any point intermediate of the ends of said film, as well as the removal thereof from the projector at any time; to provide a film trap-door which is quickly and easily moved out and into operative positions, and which is readily removable from the projector for cleansing and repair; to provide a sectional cell for the condensers in the lamp-box, whereby the distance between the condensers may be readily adjusted to meet varying conditions or to compensate for varying thicknesses of the said condensers, and whereby the condensers may be readily removed for replacement or cleansing at any time; to so mount the condensers as to permit expansion or contraction thereof without fear of breakage; to provide projectors which are practical, well adapted to the purpose for which they are designed, which permit of entire manipulation from one point during the operation thereof, and which are practically noiseless in operation; all of which provisions and others are exemplified in nine sheets of drawing and over 800 folios of specification and claims.

REDFORD, formerly Examiner of Plays, has been appointed to the new and important office of CENSOR FOR FILMS for Great Britain—a critical situation, and possibly an odoriferous one. "Then, methought, the air grew denser, perfumed (?) from an unseen censer."



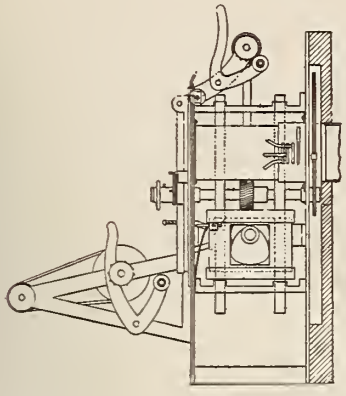
Patent No. 1,041,346, issued to Edwin S. Porter, assignor of one-half to Francis B. Cannock, both of New York City, relates to Kinetoscopes, being a subdivision of the application upon which the preceding Patent No. 1,041,345 was founded. The objects are to provide means exterior of the kinetoscope, for adjusting the lens thereof to attain a proper focus; to so locate the exterior operating means as to be convenient to the operator during the operation; to accomplish this adjustment through the medium of a rack and pinion movement; and to so arrange the operative parts as to be clear of the kinetoscope mechanism.

The device comprises in conjunction with a kinetoscope having the usual lens and lens cell, a partition provided with an opening, a lens-cell carrier slidable in guides on one side of said partition, a rack slidable in suitable guides on the other side of said partition, means for connecting said carrier and rack, and means, exterior of said kinetoscope, for moving said rack and carrier to adjust said lens.

Frederick Persky, of New York City, has applied for the registration of "TRIPLEX," as a trade-mark for lantern lenses. Claims used since April 1, 1912.

"THE SCENAGRAPH" is a London innovation, a traversy involving a moving picture illusion with a wonderful transformation scene. It is to be reproduced in this country, presumably by Joe Weber, who has the offer

to stage this foreign piece on behalf of Walter Hast, who has the American direction of it. In this connection it may be noted that the London "Cinema" halls are making good, and that Cockneys pay all the way from a "bob" to half a "quid" to satisfy their craving for the movies, thus averaging more than double the rates in vogue here.



Patent No. 1,041,784, issued to Ward B. Hausman, of Philadelphia, Pa., relates to moving picture apparatus which may be used for taking the pictures, printing them, and projecting them upon a screen. The object is to provide a simple, compact, inexpensive but effective device for the purposes designated, and the inventor claims, in combination with a moving picture machine, a main shaft, vertical rods mounted in suitable bearings, frame members, having grooves therein secured to said vertical rods, a cam plate having a squared central opening slidably mounted in said grooves, a cam mounted on the main shaft adapted to operate against the side walls of the opening in the cam plate for moving said cam plate horizontally and the frame members vertically, an arm mounted on the cam plate and extending at right angles thereto, pins adjustably mounted on said arm, screws for holding said pins in their adjustment, and other specific details of construction set forth in the specification, and shown in numerous drawings.

Among the new film incorporations is the International Film Company, New York City.

Among the incorporators are Joseph Klau and W. B. Gray of the Comet Film Company. The purpose of the company is to maintain a general theatrical and motion picture business.

The Chinese Government has under consideration a communication from the Chinese Chamber of Commerce in Shanghai requesting the promulgation of a uniform system of registration of trade-marks. Although the commercial treaty between the United States and China of 1903 contemplated protection of trade-marks, patents and copyrights, to citizens and subjects of those countries, no patent laws have as yet been enacted and no Patent Office has as yet been established in China. Provisional registration bureaus for trade-marks have been opened at the Shanghai and Tientsin offices of the Chinese maritime customs where owners of such rights, either personally or by their agents, are invited to register through their consuls, and patents and copyrights are also received for registration. A registration is first effected in the consulate of the country of the applicant and is then sent on to the Commissioner of Customs for registration in the provisional bureau. The result is merely a provisional registration giving tangible evidence of priority of claims of ownership to be considered when trade-mark, patent, and copyright laws come into effect in China and application is made for actual registration.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

HOW NEW YORK TRAVELS

The success with which New Yorkers get on in life, and incidentally their daily traffic, showing how the spirit moves and also the body, is depicted in the Gaumont film "How New York Travels," to be released on the Saturday Great Events split reel date of November 30th. Here is shown how six million people travel daily and the system of transportation which conveys the population of the second largest city of the world from the wildest wilds of Brooklyn to the darkest Bronx, from the regal wilderness of Kings to the serried streets of Manhattan. All kinds of trolley cars are shown, pay (pray) as you enter, in which you deposit your nickel before you actually get a seat or the privilege of hanging on a strap; the common or Mary Garden variety in which you slink into a seat with the fugitive hope, as you cower behind a newspaper, that the conductor will not ask for your fare; the double-decker trolley from which you can look on the common people from the height of twelve feet more or less, and the low (two) step trolley (everybody's doing it).

There are also pictures of the subway car which travels to and fro in the largest hole in the world, and the elevated, which in spite of its continuous height, cannot seem to elevate the dividends of its company. Also the Fifth avenue bus, where you pay ten cents for the privilege of riding a rocky road to Dublin for which the asphalt on Fifth avenue is justly famed. People have become seasick on the Fifth avenue bus and have tried to lean against the mast and faintly call upon the captain to stop the ship.

There are views of the Brooklyn Bridge strawberry jam of which thousands of commuters get a large taste every evening. Anybody who knows Brooklyn will always wonder why they seem in such a hurry to go there.

Last but not least is the electric patrol wagon in which you pay no fare immediately, although it is included in your fine in court later. Here you travel with the greatest eclat, surrounded by clubs, uniforms, brass buttons and policemen who scorn to take a bribe.

This is a lively film and is a sermon to every young man who wants to keep moving, and particularly in New York.

IRVING CUMMINGS
Popular Leading Man of the Reliance Co.

CHICAGO DEPARTMENT

By Oscar J. Hazel

The Clifton Theatre, at 1136 Wilson avenue, and the Edgewater Theatre, at 1130 Bryn Mawr avenue, two of Chicago's classy ten-cent picture play houses, are owned and operated by Mr. and Mrs. R. L. Crescy, each a credit to the profession. The lady insists on doing the booking for the two houses, and the number of automobiles nightly lined up in front of both places is a fitting tribute to her artistic eye in choosing the films to be displayed. Mr. Crescy, in introducing us said, "She is my wife, my business manager, and my chum," and she added soto voce, "and boss." They are indeed a happy pair, and are meeting with deserved success.

Remarking on the beautiful clearness of the pictures on his curtain, I asked Mr. Crescy if for the benefit of other Chicago exhibitors he would let The Moving Picture News in on its composition, he kindly remarked, "Sure thing. Just tell the boys who are fortunate enough to take the News that I made my curtain out of the usual curtain muslin and then gave it a couple of coats of whiting and water, about like whitewash, spread on evenly. It suits me, and my patrons are delighted with my pictures. Of course a good operator and machine cut a figure in the final result." The "composition" is not patented.

* * * *

Several weeks ago Mr. V. R. Day, the genial, hustling general manager of the Essanay Film Mfg. Co., while passing by a busy scrubwoman, stepped on the wet floor in such a manner that he slipped and fell, fracturing his right limb above the knee. He was hurriedly removed to a private hospital, where the injured member was attended to. He heroically endured the resultant excruciating pain and confinement in bed a sufficient length of time, according to his naturally active and business-laden brain, when without consulting his surgeon, he secured a crutch and went down to his private office in the First National Bank building. "The confinement and inaction," said Mr. Day, after we had passed the compliments of the meeting, "was a darn sight worse than the broken limb, it seemed like; so I just simply hiked. And you can't imagine the relief and comfort I experienced when I planted myself once again in my familiar office chair." And his face denoted the pleasure he felt. Mr. Day is one of Chicago's busiest managers in the moving picture industry, and simply is delighted when he is "swamped with orders." He is never too busy, though, to have a pleasant word for a visitor, on business bent or otherwise. Hence his success and popularity. As I went out I heard him softly whistling, "There was an old soldier and he had a wooden leg."

* * * *

Here is a funny proposition, and absolutely unfathomable to me. In my rounds among the different exhibitors throughout the city I frequently ran across a manager or owner of a theatre who will refer to some one in the same business in the most scurrilous and abusive manner, as though the party were a personal enemy, simply because the other fellow happens to be using a different brand of film in his show. Why it is more strange to me is that sometimes the two parties are miles apart, and maybe don't meet for months at a time. This spirit is not good, from any standpoint, either for business, sociability or the upbuilding of the profession in Chicago, and should cease. What is it of my business if you use a different brand of film from the one I use? If you know that my films are inferior to the ones you display, you should be glad it is so, for the public will go where the best is secured for its money, no matter who the proprietor or manager may be. This is doubly true where the playhouses are close together; but when they are far apart, what in the world can prompt the enmity? Some Chicago exhibitor, please explain.

* * * *

Some well-wisher of the patient, toiling Knight of the Crank some time ago introduced into his booth and applied to his machine a dainty little motor, that his physical exertion might be thereby greatly lessened and the volume of perspiration from his tired body be appreciably decreased. For a time it seemed to be indeed a blessing, and was heralded with pleasure throughout the land. I could never understand why it so suddenly lost favor with both the managers and operators. Now I am "on."

The other day I was forced to hear one of those dialogues which are meant for only two, but which I couldn't avoid hearing unless I ran away; but after hearing a few words, I really wanted to hear the rest, it was so interesting. A crowd of young fellows were playing pool and a few others were looking on enjoying the repartee and sharp jabs of wit being exchanged by the happy players and friends as I sauntered over to also enjoy the fun, as a stranger.

"Hello, Moving Picture News," yelled one of the boys, as he came over and shook hands. Then they all spoke to me. I at once recognized them as a few of the machine operators, possibly out on a little lark. The game finished, we adjourned to a couple of tables and sat down for some stories, and those crank boys can surely tell some good ones. One I will repeat, on account of both its devilish mean defiance and also levity. After two or three had spun laughable yarns, more or less personal to themselves, Mat Baldwin said to Alex McHugh:

"Say, Alex, now that it is all over and the thing has all been cut out, tell us how in the dickens that fire ever started in your booth out at the White City that time?

Alex hesitated, saying something about putting it "mild-like in the paper," looking at me. I promised to let him down easy, so he turned squarely around facing Mat, and said, with that peculiar half humorous, half-guilty chuckle:

"You son-of-a-gun rubber neck, you have asked me that same question a hundred times before, and I have heretofore been a bit leary of giving up; but now I am going to tell the whole truth and nothing but the truth, et cetera.'

"Well," he began, "I had been running the motor on my machine for two or three weeks, and was sure stuck on it. It was a blamed little dandy, had three or four speeds, and worked to perfection. On the night of the little illumination in question, just before going up into the booth, who should walk in and joyfully grab my hand but Abey Cavanaugh. You know Abey was a crackerjack operator. I had been out all night to a dance the night before, and felt like h——, and was real glad to see him. I made a dicker with him to go up and run her a while for me until I could properly get my bearings.' I explained all about the motor, and he said, 'I gutcha.' So I left him in charge and went over to the poolroom and went to sleep in a chair. You can bet I was wide awake in a jiffy. I went over close enough to make sure it was our joint, and then I beat it for the elevated. Next day I scoured the town until I found that little Jew-Irishman, and had just opened my mouth to commence my verbal introduction to the sound lickin' I had in store for him, when he beat me to it by blurting out:

"That's a blankety blank fine motor you've got; no sense a little bit. I just started the reel going nice, and saw that everything was dandy, and went across the street to play a game of pool. I wouldn't trust one of the damn things an inch."

"What could I do with a fool like that, especially when he looked so disgusted?" moaned Alex, with an imitation tear on one cheek.

At this everybody roared, and I called the waiter. So that's the incipiency of the death of the motor in driving motion picture machines, at least in Chicago.

The last words as we were parting company were from Mat to Alex, who said, in his most impressive manner:

"God loveth a cheerful liar!"

* * * *

"A Curable Disease" is the title of a film recently released by the Edison Company, and is certainly one of the best inspirations of that great film house, ever on the lookout for brilliant and educating subjects to portray to the American public.

Typographical Union No. 16 has secured this reel to display to its membership on next Saturday evening, the 30th inst., and it is safe to say every member who can will attend. As the story of the play hinges around an afflicted member of the New York Union, cursed with that human destroyer, consumption, who was thoroughly cured, happily married and back to work again, bigger and stronger than ever, it should prove a drawing card with all classes of people wherever shown. I give a paragraph from a letter from Mr. Thomas Edison to the vice-president of No. 16 in Chicago, Mr. John M. McGowan.

in answer to a communication on the subject. Mr. Edison says:

"This strong dramatic story deals with the White Plague, showing the conditions that arise in the life of a young linotyper who contracts tuberculosis while working on a New York daily. We are shown his deep love for a young girl and eventually his engagement and preparations for marriage. All goes merry as a wedding bell until within a few days of his wedding, when he hears from the doctor that he has become a victim of this dread disease. In a moment all his bright plans for the future are torn from him and with the solemn words of his medical adviser in his ears, "You have no right to marry until you are cured," he staggers blindly to the home of his fiancee and there is enacted that pitiful scene where two young lives stand upon the brink of separation, forced apart by the cruel hands of the disease. Fond eyes look into fond eyes for the last time perhaps, dear hands clasp dear hands, and the victim goes pathetically to his little hall bedroom to face the black future with only one gleam of hope—the Union Printers' Home, Colorado Springs."

Aye, Mr. Edison, thousands of eyes of honest Union printers throughout America and Canada turn lovingly toward that famed "one gleam of hope," and deep down in as many throbbing, thankful hearts there is an ever-present wealth of love for the one grand old philanthropist, now gone to his reward, who made it possible for this "one gleam of hope" to bless the soil of America—the late lamented and beloved George W. Childs, of Philadelphia. You and your gifted company have builded wiser than you knew in giving the world a chance to see that this heretofore seemingly incurable scourge of the human race is fast losing its awful terrors, and that it can be cured. Mr. Edison, the Chicago Department of The Moving Picture News tenders to you its personal thanks for your heroic action in this matter, as does the seventy thousand other members of the International Typographical Union, and as will also, eventually, the millions of earth's civilization. Good luck to you.

Operators' Local No. 2 has appointed a regular correspondent for the News, who will furnish notes of everything he sees and hears of interest to the general craft. For all of which we return thanks.

* * * *

The Wiley Theatre, 2153 Lincoln avenue, which opens its doors to the public Thanksgiving Day, is a handsome new 300-seat playhouse, absolutely fireproof, and beautifully finished inside and out. It has steel walls and ceiling and concrete floor, the operator's booth being exceptionally spacious, and also being constructed entirely of concrete. This is the second theatre in the same block owned by this company.

* * * *

But here is the "captain corker" of them all, from my viewpoint: An amusement writer in the Chicago Evening American dishes up a "scoop" in this fashion:

"Alfred Hamburger . . . has engineered a brilliant move with the General Film Company for an exclusive first-run moving picture franchise, giving his Langley Hippodrome and Drexel Theatre, both on Sixty-third street, the initial showing on the release of the company. The franchise gives him this privilege over a territory of five miles (naming the boundaries).

"Any other exhibitors of motion pictures in this territorial rectangle will hereafter have to be satisfied with the films of the General Film Company after the two Hamburger theatres in the boundary lines have displayed them," etc., etc., says the Evening American writer.

To all of which I would respectfully, yet timidly, fearfully, ask: "Suppose the thousands of worthy picture show patrons in this disenfranchised rectangle five miles square should go to their usually patronized show places and demand of the proprietors that they get a first-run reel at least once a week! What would the poor proprietors or managers do? Of course they couldn't get a first-run picture from the General Film Company, just now, if C Sharp is correct in his language. That's a cinch. Then what?

There are many true American citizens in that blacklisted five-mile strip who, in unison with the principle of our country, will gladly take the part of the "under dog" in this fight, as they have often done before. The General Film Company, it would seem to me, is having plenty of strenuosity just now with the United States Government in defending itself against "restraint of trade" indictments, and I am surprised to note this next-of-kin deal. Hamburger is not to blame, but the film company is, in thus throwing defiance and contempt in the teeth of the discredited five miles of Chicago, solely for filthy lucre.

COMEDY FILMS

"What do my audiences want to see?" That is the question which every motion picture exhibitor asks himself when he is making up his programs, if he attacks the problem in an intelligent manner.

The chief question is whether an audience wants to see a program made up entirely of dramatic pictures, or whether they want a program in which a few comics are interspersed among the other offerings. It ought not to take a minute to reach the conclusion that the average moving picture audience wants to see the comics as much, if not more, than the heavier subjects with the mental effort which they involve.

Take, for instance, the public taste in newspapers. The greatest circulation-builder ever devised is the comic supplement. The man who aims to be superior can very easily say that the pictures in the comic supplement are nothing but nonsense and that they are ridiculous and improbable, but that does not detract from their value. It is in that that their value lies. The children and grown-ups prepare to smile when they open the comic section, and the more improbable the antics shown are the more they are enjoyed.

So it is with motion pictures, and it is in the realization of this fact that the Itala Company releases a split reel comedy offering every Monday. "A Spider in the Brain," December 2, is a good example. A spider crawls into a man's brain via the ear and the poor fellow thinks he has to catch flies until the X-ray relieves him of his dementia. On the other half of this reel is "Too Much Beauty," in which a pretty servant girl breaks up the quiet of a peaceful household. Then there is "Peeping Tom," December 9, on the same reel with "Keeping in Style," in which a man buys a hat so big that the wind sweeps him and two girls on a journey through the clouds.

No, there is no plot in any one of these films. There is no attempt to appeal to anything but the spectator's sense of fun.

The average exhibitor has trained himself not to be amused by pictures. He thinks it beneath his dignity to laugh at the antics of a comedian. But the spectator does not, and the film which makes him laugh is the film he enjoys and the one which makes him come back for more.

The spectator likes a film just because it is ludicrous, just because there is "no sense to the durn thing," and just because it gives him a chance to enjoy himself without any brain fag. Some spectators would like a program of comics alone. The average man would not. But the average man does want a comic or two mixed in with the rest of the films to give a light comedy touch to the show, and the exhibitor who realizes this and gives his audiences a little of the comedy during the evening is the one who will pack his house.—(Contributed.)

PARK THEATRE, SCHENECTADY, N. Y., SOON TO OPEN

Mr. J. H. Hallberg, "The Economizer Man," reports that Mr. D. Bergen and Mr. M. Shafer, forming the Park Theatre Company of Schenectady, N. Y., will shortly open their new Park Theatre. They have purchased from him a complete equipment consisting of Powers No. 6-A, Hallberg A. C. Economizer, 348 steel frame opera chairs and full line of supplies.

POWERS'S CAMERAGRAPH NO. 6-A IN THE SCHOOLS

Through Laemmle Film Service, of Minneapolis, Powers's Cameragraphs No. 6-A have been installed in the following institutions:

State Reformatory, St. Cloud, Minn.
School for the Deaf, Faribault, Minn.
School for Feeble-Minded Children, Faribault, Minn.

Manufacturers' Synopses of Films

ECLAIR

DICK'S WIFE.—What would you do if on returning from a six months' trip abroad you discovered that in order to save a fortune you had to be married within three days? Look up some of your old sweethearts and try to get one of them to marry you, wouldn't you?

Well, that is just what Dick Graham did in the Eclair picture called "Dick's Wife," hut, unfortunately, he found that all his old sweethearts were married and their hushands ohjected to heing shoved to one side.

As a last resort, he advertised, and, as luck would have it, his "ad" was read by pretty Grace Lenox, whose mother was very ill; in fact, so ill that the doctor had said that only a change of climate would save her life.

Dick's "ad" offered five hundred dollars to any young lady who would marry him, with the further stipulation that they separate immediately after the ceremony.

Grace answered this "ad" under the name of Mary Smith, and in due time the marriage took place. Grace got the five hundred dollars, was enabled to take her mother away, and Dick saved his fortune.

At their wedding, however, Grace wore a heavy veil, and Dick had a six months' growth of hair on his face, so that when they met some time afterward they failed to recognize each other, and it was not until they had fallen in love and were in despair over the fact that they were married that they discovered they were married to each other.

How did they make this discovery? Why, it was very simple. The ring used at the marriage had heen Dick's mother's, and when Grace lost it Dick found it, and hy the inscription in it he understood.

Now, the fact that the Eclair's Big Four—Miss Stewart, Miss Tennant, Mr. Francis and Mr. Johnstone—play the principal roles in this delightful little story, is a further guarantee of its success.

A STUDY OF THE FLY (Dec. 8).—The last few years have aroused men of mighty ability to combat this seemingly innocent little pest. Scientific and medical researches made the horrihle discovery that the house fly is a more deadly enemy to humanity at large than all wars, fatalities and plagues other than those which the fly itself carries.

This film discovers the dangerous little insects swarming about the dead and decomposing hody of a hog which has succumhed to cholera. There it is seen feasting on foul flesh and then crawling under this carrion body to lay its eggs.

We are shown the generation of its larvæ into life and the peculiar phenomenon which it has of liquefying the decaying flesh that it may obtain its nourishment.

Under highly microscopic conditions, its dangerous physical parts, such as the hooks ahout the mouth and the respiratory cord at the other end, are clearly depicted.

Then, as maggots, which is their common term, they are shown crawling into the decayed recesses of the flesh, there to remain till they break their shell and issue forth as flies.

After all this repugnant filth, we see them fly and feast upon a cookie which a dear little child afterwards most innocently picks up and eats.

On the same reel: -

THE MENDER, THE PIPE AND THE VASE.—Gontran has a model wife. His wishes are hers and her wishes are his. "Ah! If I only had a good pipe." Oh! If I only had a pretty vase." She loves flowers and he liked to smoke a good pipe.

The following day Mr. Gontran surprises his wife hy giving her a vase, while she gives him a pipe. Later Mrs. Gontran complains that he is trying to smoke her out and she throws the pipe out of the window. Mr. Gontran finds that his wife is trying to crowd him out with her flower mania and throws the vase out of the window. Pipe and vase come crashing at the feet of a porcelain mender, who is passing on the street. He mends the hroken articles. Mr. and Mrs. Gontran regret, however, their hasty action. The mender brings the mended pipe and vase up and hecomes a medium for reconciliation. Mr. Gontran presents his wife with the vase and Mrs. Gontran offers her hushand the pipe, and the mender has mended their shattered joys.

GAUMONT

THE DESTRUCTIVE DUELISTS (Nov. 26).—Calino, getting doughty in his young age, struts into his club and over a trifle, quarrels with a fellow member. A duel is inevitable. They arrive at the dueling grounds, armed to the hands and to the teeth with revolvers. The spirit is willing, but the aim is weak. Both duelists perforate everything in the neighborhood hut each other. Their idea of a duel is of the "catch-as-catch-can kind, and they proceed to duel all over the immediate neighhorhood. Calino, considering it advantageous to be at the head of the procession, takes the lead with the assistance of his two very good legs. In the characteristic French fashion they bungle into all sorts of places, and, like the bull in the china shop, overturn crockery, people and card tahles, tahle d'hote meals and their own reputations for courage. Calino's opponent is a good marathon racer and keeps right on after him, and no livelier game of "follow my master" was ever played. Their course takes them into the river and finally ends with both very much hattered and hruised, hut with their honors satisfied to the hilt. In jail they proceed to smile and make up.

FOUR HEARTS THAT BEAT AS TWO (Nov. 28).—Pearl, on the way home from school for a holiday, discovers that the young man in the railroad car is quite to her fancy. To their profound joy, they hoth discover that they are hound for the same station. They agree that they shall meet again and agree to it so manifestly that Pearl's man-servant is most highly shocked at the unconventionality. Pearl, like other well-regulated girls, has a father. Much to the joy of all concerned, the young man of her railroad acquaintance pops on the scene with his mother, who seems to be an inamorita of Pearl's father. The young couple quickly find that they are not alone in their billings and cooings and that their elders are conducting a little courtship of their own. Due to an unfortunate collision of the two fond couples there is a halt in the passion program of the elder couple and Pearl's father writes to Fred's mother saying that all is over hetween them because he thinks it his duty to give attention to his daughter and not go entering into double harness again. The younger generation of this conjugal quartette disbelieve in this pre-nuptial divorce idea of their parents, and, with diplomacy worthy of the foreign corps, they reunite their elders, and Pearl gallantly proposes for her bashful father. Whereupon all retire to a jeweler's shop and get a wholesale price on wedding rings.

LUBIN

THE SAMARITAN OF COOGAN'S TENEMENT (Nov. 26).—The little house so dear to Billy and his mother is lost to them through foreclosure. With a manly heart he cheers her by telling her to come with him to the city, where he will "make his fortune" and buy her another and hetter home. Their straitened circumstances force them to take quarters in a tenement section inhabited hy gangsters. During one of Billy's trips from home in search of employment, the mother hears sounds of someone falling, and, rushing into the dingy hallway, arrives just in time to see two gangsters heating up another, Red Maguire. With the assistance of a young girl of the tenements, the little mother helps the injured man to her own apartments, where she bathes the hlood from his face and bandages his wounds. The heart of the gangster is touched by the mother's kindness to him and he vows never to forget her. Returning home one evening Billy falls in with the gangsters and goes to the docks, where drinking and gamhling are indulged in. Through intimidation Billy is led to drink, and hefore he knows is helpless. Anxiety of the mother over Billy's ahsence causes "Red" Maguire to go in search of him and he arrives just as Billy is heing led away hy a policeman to jail, where he is later sentenced to thirty days' imprisonment. Not forgetting her kindness to him and wanting to spare the mother knowledge of Billy's arrest, "Red" Maguire sends her a message in Billy's name. "Got a joh for four weeks. Had to go darn quick." When Billy is released "Red" puts money in his hand saying, "Bill your mother is a good kid. She thinks you've been working. Here's your wages for the time you've heen away. Cut out the hooze and get to work." Two years find Billy and little mother back on the farm for Billy did "cut out the booze," he went to work and earned the old home back again, to say nothing of a dear little wife and hahy, all due to the great gratitude of "Red" Maguire, the samaritan of "Coogan's Tenement."

SATIN AND GINGHAM (Nov. 28).—May Prescott, daughter of wealthy parents, is somewhat of a coquette. Her brother meets a friend whom he knew at college. The friend is a clergyman. The sister is much impressed with him, and he falls in love. As his mother is out of the city, he takes advantage of their invitation and stays at their home for a short time. The favored suitor of the girl is a man of wealth; she does not love him, but thinks of his social standing. The clergyman is going to open their cottage for the return of his mother, and goes to the house, gets a woman to clean and arrange everything. He then asks May if she will go with him and see if the house is in order. She consents. When they reach the little home, they are hoth thirsty, and begin to prepare a little tea party. She has on a white dress, and fearing that she will get it soiled, Tom takes from a closet a long gingham apron and tells her to put it on. She does not like the idea much, but puts it on. The tea is served in the cozy living room, and after it is over, she tells him to unfasten the apron, calling it a badge of servitude. He is a little hurt, hut takes it off. Later she goes with him in her machine, to meet his mother, a sweet old lady, who falls in love with the girl at once. They leave May at her home, and her man drives the mother and son to the cottage. Later her engagement to the middle-aged man is announced, and at the supper that evening, she reads in the clergyman's eyes a greater promise for happiness than she sees in the wealth of the other. At the young man's home he tells his mother of his love, she is all tenderness to him, and tells him of the power of prayer, and sitting before the open fire he lays his head on the arm of her chair, and she sends a prayer for her son's happiness. At her home, the girl, attired in a lovely white satin gown, is at the tahle, the center of a merry party. Suddenly she rises from the table, pleads a headache, and leaves the room. In her own room, she takes off the engagement ring, writes a note saying that she cannot marry a man she does not love. At the home of the young man, his mother tells him to go and light the fire for tea; he does so and returns. May steals into the house, into the kitchen, sees the tea boiling, goes to the closet for the apron and puts it on. She takes the tray, and it is a very demure little person who serves the tea to the mother and son. Later the mother leaves the room; the girl standing hefore the fire in the apron makes a very lovely picture to the young man; hut he remembers her dislike for the apron, goes to her and tries to unfasten it; she shakes her head and tells him that she wants to wear it all the time. She half turns, as he takes her in his arms.

ITALA
HORROR OF SIN
ONE REEL SPECIAL
LITHOS AND THREE SHEETS
ASK FOR IT

EDISON

THE THIRD THANKSGIVING (Nov. 25).—In the New England farmhouse, Mrs. Hale has just finished preparations for the Thanksgiving dinner. Her husband and she are joyfully waiting for their son George to come home. He comes, but with him is a young actress, Madge. He intends to marry her. His father denounces him; Madge wants to leave but George insists; whereupon Mr. Hale drives his son from the house. The mother clears the table, puts away the things—it is a spoiled Thanksgiving.

George gets married and goes to the city. He gets a job, and he and his wife live very simply in a little flat. A boy is born to them, and George sends a picture of mother and son to his parents asking if they will not let them all come up to the farm for the next Thanksgiving. The parents do not answer this letter (though the mother hides away the picture) and each family spends the next Thanksgiving in a lonely way.

Some time afterward George is taken ill and loses his position. He and Madge are threatened by dire poverty and in this extremity Madge decides that she must go to work again. She gets some work with a motion picture company.

The first motion picture theatre is opened in the New England village, and though Hale and his wife are bitterly opposed to theatres of any kind, they are induced to go on the opening night. A film is shown with Madge taking a frivolous part in ball costume and dancing—the old couple rise and leave the theatre. At home Mrs. Hale takes out the hidden photograph and their suspicion that they have seen Madge is confirmed. They at once pack up, go to the city, make their way to their son, and denounce Madge as unfit for his wife. And then it is that they discover the kind of woman she really is.

The third Thanksgiving is shown. All gather in the New England farmhouse about the steaming feast and Mr. Hale says grace. Absently then he begins to play with the baby, and becomes so engrossed in the tot that he forgets about the dinner. The three nudge each other and smile fondly, until laughingly they recall him to the occasion; he starts with a great laugh and begins to carve the turkey.

SOME RARE SPECIMENS AND A FEW OLD FRIENDS (Nov. 26).—New York Zoological Park—Few people realize the brains, money, time and care that it takes to keep up an institution like the New York Zoological Park. It is absolutely free and all may come and study the wonders of natural history that are garnered from all corners of the globe. It is second to none in Europe or America for its variety and rarity of specimens.

In this film the endeavor has been to secure mostly those that are seldom, if ever, seen. One of the most unique specimens is the Secretary bird from South Africa. It belongs to the hawk family and lives principally on snakes, which it kills by stamping with its feet; this action is shown in the film.

The giant Galapagos Island tortoises are the only living link that connects the present with the reptilian age. A specimen is here shown that is estimated to be four hundred years old. In a zoological garden in London there is a specimen that has been there sixty or seventy years, and the growth of this one has been estimated and averaged in that time and in this way its age has been ascertained.

Among the wonders of the bird family is that emperor of the air, the condor of South America, which flies almost to the height of six miles. There is no other known animal on earth that can live in that rarefied atmosphere.

The famous gila monster, the only known poisonous lizard, is brought close to view; the Tasmanian Devil, a very savage and powerful little beast belonging to the Marsupial family, grotesque in appearance and a product of Australasia; the capybara of South America, the largest living rodent, which looks like an enormous rat, weighing about seventy-five pounds; a puma from Texas, South American tapir, musk ox from the Arctic Circle, and the great crowned pigeons from New Guinea, are all shown. All of these are most interesting to behold.

A small herd of Mongolian wild horses vie with the pygmy hippopotami from Liberia for distinction. These were secured at the enormous cost of twenty-five thousand dollars, and are the only ones ever taken alive; more, they are the only living link between the zebra and the horse, and are descendants of the ephippus. The pygmy hippopotami are the only two specimens that ever been exhibited and are recent additions to the park.

The subjects mentioned are only a few that you will see in this very interesting film. Close views have been made of them, so that an intimate knowledge will be acquired. It will prove interesting to old and young alike, for the wonders of nature enthrall both civilized and savage man alike.

THANHOUSER

STANDING ROOM ONLY (Dec. 1).—There were murmurs of indignation in a quiet little country jail because the cooking was so bad and the table service so much below that in vogue at the majority of penal institutions. The sheriff was a kind-hearted old man, and when the prisoners went to him with their sorrows he promised to rectify matters, and he did.

The old warden was dismissed in disgrace, and in his place another villager was chosen, not on account of his own abilities, but because his daughter was a most bewildering, wonderful cook, and had the reputation of never serving anything except an excellent dinner. She made an instantaneous hit in the jail, her praises were carried far and near, and the sheriff soon saw that his administration was bound to be the most popular on record. People absolutely fought for a chance to be locked up, and the sheriff's heart swelled with pride one day when the warden was compelled to hang the sign "Standing Room Only," at the front door.

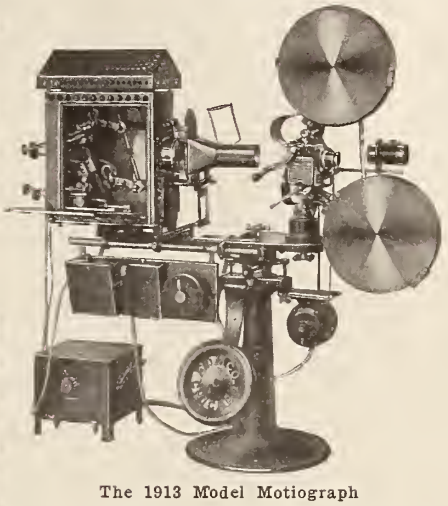
The prisoners were happy and full of gratitude. One evening the attempt was made to kidnap the cook. A rural householder, desperate over his failure to land a monarch of the kitchen for intelligence offices, daringly broke into the jail, disguised as a burglar. The prisoners were on the alert, however, rescued his captive, indignantly threw him out of the jail, and locked the door.

GET THIS
SOMETHING FOR NOTHING

A SERVICE DEPARTMENT FOR MOTIOGRAPH USERS IN THE CITY OF CHICAGO

Owing to THE SEVERAL HUNDRED THEATRES now using THE MOTIOGRAPH IN CHICAGO, we will install a system of inspecting and adjusting FREE OF CHARGE except in cases where new parts are required.

We Want Every CHICAGO USER OF THE MOTIOGRAPH To Send in His Name at Once



The 1913 Model Motiograph

Our 1913 Model is a success everywhere, far beyond expectations. We have installed FIFTEEN, already, IN CHICAGO alone, and more going in daily—replacing all makes.

Our 1913 Model Lamp House and Arc Lamp will be supplied for Powers and Edison Heads.

Our 1912 Lamp House with Arc Lamp may still be had for those who wish a cheaper one than the 1913 Model.

WE EXPECT TO EXTEND OUR SERVICE IN NEW YORK AND THE EASTERN CITIES IN A VERY SHORT TIME—OUR NEW YORK OFFICE NOW READY FOR BUSINESS.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Factory and Main Office
568 West Randolph Street, CHICAGO, ILL.
Eastern Office, 30 East 23rd Street, NEW YORK CITY
Western Office, 833 Market Street, SAN FRANCISCO

It was a happy, happy jail for several months, and then the crash came. One morning the fair cook vanished, leaving a note in which she said that the jail was so popular she was overworked, so she had decided to marry the man she loved, and he had promised that she need cook only for him. The unsuspecting prisoners first realized something was wrong when they tackled the breakfast. It had been prepared by the horny hands of the warden, who admitted under cross examination that he and stoves had heretofore been strangers.

What could self-respecting prisoners do under the circumstances? In a few hours the jail had sunk from its proud eminence and become worse than a lunch counter. Wrathfully they went to their cells and gathered up their belongings; determinedly they marched out, never to return, and reproachfully they glared at the unhappy warden, who stood on the front steps, vainly trying to appease them. The warden watched them with anguish, as they filed out of sight, then hursting into tears he took down the "Standing Room Only" sign and tore it into bits.

He didn't need it any more.

A WILL AND A WAY (Dec. 3).—A hot-tempered old man, enraged because his daughter defied him and married the man she loved, disowned her, and made his nephew the heir to his wealth. As time passed the father frequently regretted his action, for the new heir did not improve upon acquaintance.

A couple of years after his daughter left, she returned to her father's house, hoping he would forgive and care for her. Her husband was dead and she and her hahy were in dire want. Her pitiful plea was addressed to her father, hut the nephew intercepted the letter and prepared to drive the poor woman away. Fortunately for her, the father came along at the opportune moment, affectionately greeted his daughter, and ordered the heartless nephew out of the house.

While at odds with his daughter, the old man had made a will leaving everything to his nephew. When the woman returned he made a new will, giving her all and the nephew nothing. The lawyer who drew up these documents was a tricky individual and saw a chance to henefit himself hy them. He did not destroy the old will, hut kept hoth papers. When the rich man died the lawyer got into communication with the nephew, exhihited the first will and intimated that he would suppress the second for a consideration.

The lawyer had a stenographer, a girl of strong likes and dislikes. She had met the nephew and hated him. She had seen the daughter and approved of her.

The lawyer and the nephew were dickering over their deal and the lawyer carelessly dropped the will on the desk, on the opposite side from where the nephew was sitting. The girl was summoned into the room to take some signed letters and prepare them for the mail. She saw the will, realized its importance, and while the attention of her employer was distracted, gathered it up with the letters and departed into her room.

She knew that the document must reach the proper authorities so that the rich man's daughter would not he defrauded of her rights. It was impossihle for her to slip out without attracting attention, as she would have to pass through the room in which the two men sat. There was no one to whom she could hand the letter, and yet hefore the swindlers left the office the important document was on its way to the surrogate, and when the lawyer and his client arrived in court they found that all their wicked plans had come to naught.

How did the gir circumvent them? Well, where there's a will there's a way, and she found the way that counted.

A ROMANCE OF THE U. S. N. (Dec. 6).—A foolish quarrel with his sweetheart and a desire for adventure caused a young man to enlist in the United States Navy. Soon after his departure his fiancee learned that she had treated him unjustly hut was unahle to get any trace of him. The young woman was a teacher in a school for deaf mutes, and regarded as an expert in wit of realizing t..e lips.

A year later the warships of the U. States Navy gathered in the North River, and there was a great land parade at which the girl was one of the spectators. A.. n men who marched hy her she saw with delight the man she loved. She followed him to his ship and there were mutual explanations and forgiveness.

On the day the fleet sailed the young sailor and his sweetheart lunched together in a restaurant. In the other end of the room, far from all the other guests, were three foreign-looking men. They were whispering together excitedly, and the girl watched them at first idly, and then with aroused interest. Because of her ahility to read the lip she was ahle to understand everything they said. They were discussing a plot to hlow up the ships of the fleet as they passed out to sea, and one of them explained that the mines were placed and all was in readiness to touch them off.

The girl told the facts to her sweetheart, and the two followed the conspirators to a lonely hut near the Narrows. There, while the conspirators were inside waiting, the young sailor located the wires leading to the hidden mine, dived into the water and severed them. After taking other precautions he returned to the ship, where his statement of what had happened caused him to he warmly commended.

On an eminence near the hut one of the conspirators stood watching. Suddenly he turned and ran into the building with the news that the fleet was in range of the mines. Exultantly the conspirators touched them off, then looked out of the window. To their amazement the hig warships were sailing majestically along and there were no signs of any explosion. Frantically they overhauled their apparatus, hut suddenly there was an interruption. A numher of policemen dashed into the shack and placed the cursing conspirators under arrest.

On the deck of one of the finest warships was a young sailor who looked hack toward the land and waved his cap with a smile. On the shore was a young girl who returned his greeting happily, knowing that in less than a year the man whom she loved would he home again to claim her as his hride.

VITAGRAPH

IN THE FLAT ABOVE (Nov. 26).—Apartment houses make strange neighhors and sometimes hring ahout strange relations. Tom Talbot, a staid old hachelor, has an apartment just ahove pretty little Priscilla Putnam, who gives singing lessons to would-he vocalists. Their attempts at singing almost drive the poor man crazy and he lives in Bedlam turned loose. Tom gives a hachelor's supper to some old friends. After feasting, they start a little game of cards, during which noises hegin to ascend from Priscilla's conservatory, just underneath. To counteract the disturhance, the men hegin to pound and jump on the floor. The pupils decamp and Priscilla goes to hed. The boys keep up the racket so vigorously, the ceiling and the chandelier fall from their fastenings. Priscilla screams and runs from the room. Tom and his friends come down stairs to see what damage they have done. They have made sad havoc of the little music teacher's place.

The hoys feel ashamed of themselves. Tom has never met Priscilla hefore, and is very sorry. He offers to make all repairs and see that everything is restored in proper shape. After this occurrence, Priscilla plies her vocation without interruption and she and Tom become more and more friendly. A few months later, Tom's friends of the card party decide to give Tom a surprise. On their way up to his apartment, they find Priscilla's rooms for rent and on the door of Tom's apartments a notice that "Mr. and Mrs. Talhot will return in two months."

Silently and thoughtfully they descend the stairs and disappear into the night.

THE WOOD VIOLET (Nov. 27).—The hirds, the trees and all nature hring peace and joy to the heart of Olympia, the "wood violet," horn and hrought up in the midst of nature. Marvin Ross is on a hunting trip in the mountains where Olympia dwells.

Marvin, in the chase, comes up with the girl. He is so infatuated with heauty and the sweetness of her innocence, her unstilted grace, he falls desperately in love with her. She is not familiar with men of his kind, and cannot fathom him. The young man takes her to her father's cahin, where he remains for a few days, during which time he hecomes hetter acquainted with Olympia. She insists that he must not harm the animals of the woods, and to confirm his promise, he throws away his gun. He tells her of his love and she promises to hecome his wife. After gaining the consent of her father, they are married. Marvin, heing wealthy, establishes her in a heautiful mansion. She pines and longs for the woods. Her hushand, noticing this, goes hack to her forest home and, with her father, huilds a lodge on the horder of a lake. During his ahsence Olympia cannot withstand her longing and, discarding her finery, dresses herself in the clothing in which she loved to roam, and wanders hack to the scenes of he rchildhood.

There she finds the lodge which her hushand has huilt for her, and a little later he and her father find her. Her joy is unhounded when he tells her that he has huilt it for their future home, and the three of them will live there 'mid the scenes so dear to her heart. At this evidence of his devotion and love she joyfully throws her arms ahout his neck. There they dwell and rear their offspring in contentment and happiness.

AMERICAN

PALS (Dec. 2).—Employed on the ranch of Thomas Wells is an old man, Dan Matthews. He is growing more feehle every day and as a consequence is of very little use ahout the place. Virginia, the three-year-old hahy of Thomas and Kathleen Wells, is a constant companion of the old man and they are "pals" to such an extent that she cares more for him than for her own parents. She goes ahout the ranch with him in his work, he makes her toys, tells her hedtime stories and they are ideally chummy. Thomas Wells has discharged from the ranch a workman named Henry Willis and his man, Steve Johnson, for which act they hoth hold a grudge against the ranch-owner. The time has also arrived when he finds himself compelled to let Dan Matthews go, as he has become an actual encumhrance ahout the premises. His wife pleads with him, hut he is ohdurate, and after giving old Dan a wornout cayuse, Wells tells him he can use him no longer. The other "hoys" of the ranch make up a purse for old Dan, which he firmly hut gently refuses. He hids his little pal, Virgie, farewell with a nigh hroken heart, and the little tot is unahle to understand the reason for his departure. His hroken-down nag takes him on his uncertain way and night finds him with the open range for his home, and the saddle which he has taken from his horse when preparing for the night is his resting-place. He is desolate unto despair and self-destruction enters his mind.

After the departure of old Dan, the wife of the rancher is husy ahout household tasks and gives no attention to little Virgie. The little one is lonely without her "pal" and, unahle to find him in the accustomed places ahout the house and ranch, she goes to seek him in the open country. Her search continues until she is worn out, and night finds her also asleep on the open range. Henry Willis and his man are looking for a place to camp for the night and come upon the sleeping child of Thomas Wells, and the revenge which they have heen planning is placed within their hands. They pick up the sleeping child and proceed to camp under a nearhy tree, on the hrow of a hill, and near the spot where old Dan is resting. He is hidden from them hy a slight swell of the range and his moody thoughts are suddenly interrupted hy the sound of strange voices.

At the ranch house all is confusion over the missing child, and a posse, headed hy the father, starts out in search. They find traces of the little feet and follow them.

Now thoroughly aroused the old man cautiously creeps upon the two men who are planning their dastardly revenge. Dan fires a shot which kill the companion of Henry Willis, then charges upon Willis in an effort to rescue the little pal of other days. A struggle ensues, in which old Dan is worsted, hut an opportune shot from the leader of the posse lays low the villainous Willis. The posse come upon old Dan and little Virgie in an embrace of greeting. The little one is given into the keeping of her father and the "hoys" place

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

old Dan upon a horse and gently lead him back to the ranchhouse, where an anxious mother waits. The child is given to her amid shouts from the cowboys and old Dan is given a rousing welcome and assurance that he will never need for anything as long as the father and mother of little Virgie live.

THE ANIMAL WITHIN (Dec. 5).—In a lonely region of the Mojave Mountains lived Mother Anne Carey with her handsome son, Jonathan. Their needs were few and their attachment to one another was unusual for persons of their class, rough mountain people. Some miles distant from the hut of Anne Carey and her son was the town where their provisions were secured, and one day while Jonathan is going to the city for their weekly supplies he comes upon the hut of Jane Stevens, a woman who lives near the outskirts of the city, just at the noon hour, and seats himself under a tree near her home to eat the lunch which he has carried with him from his home. She comes out of her hut and they exchange the ordinary courtesies of greeting, after which she offers him refreshment in the form of a cup of water. After accepting and drinking the same he goes on his way. Upon his return to his home that night his mother notices in his actions an attitude of indifference and he goes about as though in a dream. While in the town Jonathan had made the purchase of a shawl and some ribbons as a gift to his mother, but in passing the hut of Jane Stevens on his way home she had come out and asked him to give her the ribbon instead of taking it home to his mother. These actions had been carefully watched from ambush by Hal Evers, an admirer of the woman, Jane Stevens, and he is filled with jealousy. He goes to Jane's hut, calls her to account and, so far as her calloused feelings will allow, grossly insults her.

Jonathan goes to see Jane often and becomes more and more infatuated with her. He neglects his mother and even takes from her the shawl he had given her as a gift and presents it to the Stevens woman. The mother becomes anxious about the doings of her son and notices that he absents himself from home more and more frequently as the days go by. She follows him one day to ascertain his destination and when she learns the truth her heart is filled with misgivings for her boy. Upon his return home his mother reproves Jonathan and warns him that the woman can only have an evil influence over his life, but he gives no heed to her caution. The mother goes to the woman and pleads for her son, but an obdurate ear is turned to her entreaties. The meshes of Jane Stevens enwrap Jonathan more securely every day. Upon one occasion he enters into a fistic encounter with Hal Evers when the admirer had found him in the hut of the woman.

Jane Stevens had a vain nature and desires more gold with which to purchase baubles and finery of attire. She devises a scheme with Hal Evers for a daring holdup of the stage coach and plans to use the unsophisticated Jonathan for a dupe. The woman unfolds her plans to Jonathan and persuades him to commit the deed. At the opportune time and when the "haul" will be sufficient to justify their ends, Jonathan is given the signal by the wicked Jane and he perpetrates the robbery. In his flight he seeks and finds shelter in the hut of the woman. He gives to her the booty and she confers upon him the favor of an embrace in exchange for same. The woman espies the posse in the distance and quickly hurries Jonathan out of the hut toward a clump of underbrush. The posse ride up to the door of the hut and the woman points to the brush, thereby betraying the hiding place of the man who had given more than his life to satisfy her sinful vanity. Jonathan turns and, seeing the posse in pursuit, rushes toward his home and for the first time in many days thinks of the mother to whom had been given his every thought ere the woman of evil entered his life. The posse follow him to his home and tear him from the arms of his mother. A suddenly awakened realization comes to Anne Carey that the entire wrongdoing of her son is due to the influence of Jane Stevens, and the "animal within" her is fired into action. Taking a rifle from the wall of the cabin she rushes to the hut of the woman. Her arrival at the hut occurs during a violent quarrel between Jane Stevens and Hal Evers, who has come to her for his share of the booty. During the disagreement Jane aims the gun at Hal and shoots him. The mother of the wronged Jonathan now rushes upon Jane, making a scathing denouncement of the mischief she has wrought, and shoots her upon her own doorstep without a quaver.

The poor old woman returns to her home. She has had her revenge, but what has it availed? Her heart is heavy. She knows her son shall be given the full quota of the law, and to her troubled soul can come no surcease until the son returns to pick up the thread of life anew in their little mountain home.

BLUDSOE'S DILEMMA (Dec. 7).—Bill Hawkins, with his latest sweetheart, Anita, the Spanish dancer, came from the dance hall, with Anita lovingly leaning on his arm. Iola, an Indian maid of fierce passions, saw the loving pair and, in jealous rage, followed them to Hawkins' cabin.

John Bludsoe, on his claim some two miles from his cabin, made a rich strike. He hurried home, told his wife, had a hasty dinner, concealed the treasure in a trapdoor beneath the floor and went again to work. Mrs. Bludsoe then devoted her efforts toward putting the little child asleep. Bludsoe's strike had been witnessed by Hawkins, who followed him and, through Bludsoe's window, saw the gold secreted. After Bludsoe's departure Hawkins crept through the window and made short work of the treasure. In an adjoining room Mrs. Bludsoe heard the noise and, coming into the living room, at once grappled with Hawkins. The child, awakened by the struggle, asked who was there and, with Hawkins' gun at her throat, Mrs. Bludsoe was compelled to reply "It is your father." She fought again and fell with a bullet in her side.

Hawkins, with the gold, hurried from the house, little knowing that the jealous eyes of Iola, his discarded sweetheart, were upon him. She went straight by the sheriff's window and dropped a missive asking the sheriff to go straight to Bludsoe's cabin. Gathering a posse the sheriff did so, just in time to find Bludsoe kneeling beside his injured wife. The child, in answer to the sheriff's question, said that the father had been with Mrs. Bludsoe, and on this evidence the posse made ready to lynch Bludsoe. Then Iola interfered and the posse gave chase to Hawkins.

But Iola had preceded them. Arriving at Hawkins' cabin she entered without knocking and found Anita and Hawkins examining their spoils. Blocking the door, she bade Hawkins flee and then, drawing her dangerous knife, gave battle to Anita. Anita, with quick Spanish wit, slipped behind the table, drawing her dagger as she did so. A royal battle followed, the forms of the feminine combatants, one torn with wounded pride and jealousy, the other threatened with a frightful death, rocked to and fro across the floor. Just as Iola bent her antagonist across her knee for the death stroke, the posse entered. Anita slipped away. Iola sheathed her knife and followed the posse.

In the meantime Hawkins, with the aid of a rope, had let himself over a dangerous precipice. The sharp edge of the rock bit through the hemp and when his body dangled midway it broke. The posse found a mangled heap of human flesh at the foot of the great divide and wended its way to the Bludsoe cabin, where they found Mrs. Bludsoe smiling happily into the eyes of her husband.

POWERS

HAWKINS MOVES (Nov. 29).—The Hawkins family learn that they have to move. Mr. and Mrs. Hawkins find and rent a suitable dwelling.

Moving day arrives, the van is packed, and Mrs. Hawkins goes ahead, leaving Hawkins to follow the van and see to its safe arrival.

It is a warm day. Bill and Jim, two typical moving men, suggest to Hawkins the advisability of quenching a consuming thirst. Hawkins, though not a drinker, thinks their request reasonable and agrees. They stop at the first saloon and Hawkins, for the first time, experiences the reviving effects of the foaming fluid.

The company of Bill and Jim is congenial and they linger.

Leaving with the wagon some time later, several stops are made. The stops have had their effect. Hawkins loses his bearing and several hours are consumed hunting for the new home.

Now, after hours of weary waiting, Mrs. Hawkins found Hawkins with the furniture back in the house he originally moved from, and how she, with masterly skill, took charge of the situation contributes to the fun in this original, laughable, true-to-life comedy.

ITALA
HORROR OF SIN
ONE REEL SPECIAL
LITHOS AND THREE SHEETS
ASK FOR IT

NESTOR

THE REGENERATION OF WORTHLESS DAN (Nov. 25).—John Allison sees the cowboys off on the roundup and is left alone with his wife and baby. Faber and Stern, two horse rustlers, know this and attempt to steal two horses. They are frustrated by Allison and, in an exchange of shots, Faber is badly wounded in the left arm and Allison sustains a flesh wound in his right arm. The men escape. Mrs. Allison binds her husband's arm and rides away for the sheriff and a doctor, leaving the baby and Allison, who is not very badly injured.

Faber is in a black rage at his wound and insists upon returning. Stern accompanies him against his will. Faber creeps up to the ranchhouse door and shoots Allison and rides away. Stern enters the house and sees the man is beyond help. He sees the baby and, thinking it may starve, takes it away with him. He has a long and bitterly cold ride to his mountain shack, and upon his arrival discovers that the child has died from exposure.

Years pass and Stern becomes a horse dealer in a small way. He has kept a pretty little brooch which he found upon the baby as a memory of one well meant dead. He runs across worthless Dan, a boy of eighteen, well meaning but lacking guidance and balance. Stern gives him meat and drink and persuades Dan to accompany him. They call upon Mrs. Allison, who has sold her ranch and purchased a farm and, whilst refusing to buy a horse, she is attracted to Dan, who reminds her strongly of what her boy would have been at his age. Her kindly interest stirs up a desire in the boy's heart for a mother's love, and Mrs. Allison shows him a picture of her lost baby.

The next day Stern shows Dan the baby's brooch and he recognizes the similarity of it to the one in the baby's picture. Stern tells Dan he can pass him off as the widow's son if he (Dan) will do as he is told and help him (Stern) occasionally. Dan, pining for a decent life, consents.

Mrs. Allison is easily convinced and Dan goes to her and soon learns to love this gracious lady, and she trusts him implicitly. One night Stern enters the house and, seeing Dan alone, demands that he break open the safe and go with him. There is a fight, which Mrs. Allison witnesses, and Stern is ejected.

All of Dan's better nature is afire. He confesses the deception in misery, and after a short struggle Mrs. Allison decides that this poor lad shall be her son in any case, and takes him to her heart.

VICTOR

IT HAPPENED THUS (Nov. 29).—The bank fails in which John Allen & Co. have their account, and they are compelled to shut down their factory.

John Allen himself receives the news in his New York office just a few minutes before his sweetheart, Madge Dale, accompanied by her mother, calls to remind him of the party she is giving him that night. He manages to hide his anguish of mind and allows Madge to take him away with her, they both living in the same suburban town. On the same train with them is "Crafty Jim," a clever professional house-breaker, who is searching for a profitable opening for his skill.

Taken by the appearance of Allen, Madge and her mother, he trails them to their homes and learns of her party and the fact that Allen will attend it. After leaving the ladies Allen meets a wealthy friend of his and tries to borrow a sufficient sum to tide him over his difficulties, but the man's friendship melts at sight of Allen's troubles and he refuses coldly. Later, at the party, Allen is made painfully conscious of everyone and he excuses himself and returns home, humiliated and in despair. Now, Allen has the taint of hereditary suicide in his blood and he naturally turns to self-destruction as his sole escape from his troubles. He purchases a bottle of poison and rushes home to put his purpose into operation. He arrives at an unexpected and awkward moment for "Crafty Jim," who has entered during his absence. Allen, however, has no more desire to be interrupted than has Jim and, tossing him his pocketbook, he orders him to leave. Jim wisely withdraws, but continues to hang around, and with surprise witnesses Allen's preparation to die. Jim is crooked by nature, but is not hard-hearted, and Allen's action shocks him beyond expression, and so he again intrudes upon Allen's privacy and tries to make him see things in the right light. This leads to a terrible battle between the men, which ends by Jim knocking Allen out with the butt of his revolver and tying him in a chair. Jim then seeks out Madge, and, persuading her to accept his escort, he brings her to Allen's house and sends her inside with Allen's pass key. Allen has revived and freed himself, and having been literally brought to his senses, has thrown the poison from the window. Madge has wealth of her own which she persuades Allen to accept and which places him once more on his feet. Later, when "Crafty Jim" falls into the hands of the police, Allen and Madge come to his rescue, gain his freedom, and at least endeavor to start him right on the straight and narrow path.

CRYSTAL

LOCKED OUT (Dec. 1).—Pearl and her husband return home after having been to the theatre and to dinner. Pearl is suddenly taken very ill, and hubby rushes out to the drug store for some medicine. The drug store having closed, he returns, but finds that he has left his keys in his overcoat pocket and is compelled to ring the bell. Pearl is too sick to open the door for him, so he attempts to climb a window but is seen and arrested as a burglar. Pearl meanwhile decides to come down and open the door for him. So, slipping a coat over her nightdress, she goes downstairs, and the door slamming, she also is "locked out." Like hubby, she attempts to climb the window and is also arrested. Hubby is lodged in a cell, with a laborer and a negro as cellmates. Pearl protests against her arrest, but the police think both she and her hubby desperate criminals, and she also is about to enter behind the bars, when her friend, the reporter, chances to enter the police station and explains to the captain on duty that a mistake has been made. Hubby is released and he and Pearl wend their way homeward, heaping maledictions on an untimely sickness.

On the same reel:

A PICNIC IN DAKOTA.—Bob and Kate go out for a day's sport in the woods. Kate wanders away from Bob, and meets White Fawn, an Indian girl. Kate thinking to play a joke on Bob, proposes an exchange of clothes with White Fawn, and White Fawn being willing to change, it is quickly effected. Bob comes upon Fawn and mistakes her for Kate. She runs away and he follows. He finally catches her and she turns upon him with a knife and chases him up the street. Meanwhile Kate has met Red Deer, Fawn's mate, and he mistakes Kate for Fawn. She also runs away and leads Red Deer a merry chase, and he is a very bewildered Indian when he finds his Fawn's clothes adorning the form of a white girl's. Finally matters are straightened out to the satisfaction of all, and the girls resuming their own raiment, prevent further misunderstandings.

IMP

VENGEANCE (Nov. 28).—James Ridley, a young man of good family but who has wasted his inheritance in gambling, is caught in a great railroad accident and reported dead. Shortly after he kills a man in a drunken fight and is sentenced to prison for a long term. He is imprisoned under a false name because he deems it better for his young wife to believe him dead.

She becomes acquainted with a rising young lawyer and marries him. He becomes famous in statecraft and is elected Governor of the state.

She has a little daughter and is happy. Shortly before Thanksgiving the Governor-husband pardons some convicts, among them the former husband who, dead to the world, has served a long term under an assumed name.

Desperate and arrayed against the world, the ex-convict learns of his wife's marriage and decides to blackmail her.

He goes to the house during her husband's absence and demands money and threatens to expose her. A young criminal bent upon burglary is secreted in the house. The wife leaves the room to obtain more money for the convict husband and the burglar encounters him and kills him and escapes. The Governor-husband returns and asks for an explanation and his wife, pointing to the body of the convict husband, exclaims "that she has killed a burglar."

GEM

THE TOLL OF THE SEA (Nov. 26).—The supervisor of a small fishing village offers a money prize for the biggest catch of fish on a certain expedition. The young wife of John is anxious that the husband win the prize, for there is shortly expected an addition to the family and the money is badly needed. The vixen of the village is in love with John, but he repels her advances, for he loves his wife too much. On the morning of the expedition the weather is very stormy and the old fishermen feel that to go out will be dangerous, but John, urged by the wife, goes, even against the protests of the vixen. The big storm that follows breaks up the fishing expedition and many are drowned. Many bodies are washed up on the shore but John never returns. The vixen taunts the young wife with having urged her husband to go on the voyage against the better advice of the others, and eventually makes her believe that she alone is responsible for her husband's death. This drives the wife insane and she wanders the beach day by day looking for the lost one. At last with the idea of still searching for her lost husband she walks into the sea and drowns. The vixen sees her and tries to prevent it, but it is too late, and then, realizing, follows the unfortunate to a watery grave.

REX

FOR THE LOVE OF MIKE (Nov. 30).—Mary is the sole caretaker of her crippled brother, Tom. Mary falls in love with the hero in the book she so often reads to Tom and dreams of loving such a character in life. Her employer ardently admires Mary and desires her for his wife. Tom one day visits the quarry owned by his sister's employer and there meets Mike, a robust, kind Irishman, who invites the little cripple to share his lunch and opinions. A fast friendship springs up between the two. On another visit the boy ventures too near a dangerous point in the quarry and is slightly injured and stunned by a flying piece of stone. Mike is the first to reach him. Mike takes him home and, for the first time, learns of Mary in the boy's delirium. He stays by Tom until Mary returns from the office. At their meeting a mutual interest springs up between the two, which is fostered by a further acquaintance and soon develops into love. Shortly after the incident, Murray elaborately proposes to Mary, offering her wealth, luxury and ease if she will marry him. For the love of Mike she sacrifices all, and refuses. A little later Murray rides out to the quarry with Mary, where she meets Mike. The interest taken in each other by the two convinces Murray that Mike is the obstacle in his path. He discharges Mike. But for the love of Mike the men all quit and refuse to return to work until he is reinstated. The superintendent frantically telephones Murray, telling him of the occurrence. Murray refuses, but when he sees the contracts on his desk necessitating the work to be completed within a stated time, he exclaims, "For the love of Mike!" Mike asks Tom whether he consents and Tom does, for the love of Mike.

BISON

THE MASSACRE OF THE FOURTH CAVALRY (Nov. 30).—The action of this story takes place during 1885 in Arizona and the events are historical. The Apache chiefs and sub-chiefs, Naitche, Ketena, Tahchilsa and others, come to the reservation barracks and demand liquor. They are very angry at the refusal given, and Lieutenant Davis, in charge, is apprehensive of trouble.

The Apaches return to camp and make the squaws brew tizwin, their native liquor, which is made from the maguey plant. A scout sees the effects of the brew and notes the braves in full war paint dancing.

The scout reports to Lieut. Davis, who sends Second Lieut. Clark, with a troop of cavalry, to stop the warlike preparations. The troopers

ITALA COMEDIES
TWO ON EVERY REEL
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

go to the Indian camp and the chief is informed that his tribe will be punished if he is not careful. The Indians show their resentment plainly and Chief Mangus's squaw would shoot Clark but for the interference of Mangus.

After their departure the squaw jumps to her feet and cries "Old squaws and children wait for punishment. Braves go on the warpath. I have spoken." She fires them on to action, and with wild whoops and waving of spears and guns they start out to exterminate the paleface upstarts. They fire a pioneer cabin, kill the man and take the woman off.

Clark reports to Davis, who leads a troop to the Indian camp and confiscates the tepees and takes the squaws prisoner, Mangus's squaw, Huera, being among the number.

The Indians swear a terrible oath of vengeance. From their mountain retreat they descend cautiously to the reservation barracks and Chief Mangus climbs the brush stockade and rescues his squaw, Huera. An Indian climbs a telegraph pole and cuts the wires to destroy communication.

Davis deems it advisable to call for reinforcements. He finds the wires are cut. He determines upon an immediate attack and rides after the redskins.

The Indians see them and plan an ambush. They see the troopers enter a pass which leads to a sandy plain. The Indians race across the mountain path, enter the sandy plain and literally bury themselves in the sand. The cavalry comes along and falls into the trap. The Indians rise from the sand on every side and annihilate them, and all that is left the next day are the naked bodies of the dead troopers, left to bleach in the terrible heat of the Arizona sun.

GAUMONT WEEKLY No. 37 (Nov. 20).—Training the Dog Detectives.—Paris police canines are taught to become valuable aids to their masters. **An Indiana Wreck.**—Fifteen persons killed in a railroad collision near Indianapolis. **A Corrugated Aeroplane.**—Berlin inventor produces remarkably stable machine embracing new ideas. **Pinched for Speeding.**—Chicago motorcycle force captures Michigan Avenue ordinance-breaker. **Floods in Russia.**—City of Kertch scene of disastrous cloudburst. **The Oldest Ship Afloat.**—English convict schooner "Success" comes to America for exhibition purposes. **Colonel Bryan Lays Cornerstone.**—Nebraskan officiates at the initial work of building Sibley Hospital addition in Washington, D. C. **Suffragettes Celebrate Victory.**—Twenty thousand women parade on Fifth Avenue, New York, when five states vote suffrage. **Yale vs. Princeton.**—Enormous crowd of football enthusiasts see gridiron battle at Princeton.

ANIMATED WEEKLY No. 37 (Nov. 20). Carlisle vs. West Point.—Scenes from the football game between the Army and Indian elevens, at West Point, New York.

A beautiful monument, memorial to King Edward, is unveiled at Brighton by the Duke of Norfolk.

Fred Owens, the æronaut, is shot from a cannon, three thousand feet above the ground, at Belleville, New Jersey.

Twenty thousand people attend the Unionist meeting at the Duke of Marlborough's home, Blenheim Palace, London.

The new fashions in evening wraps and gowns are wonderful creations of Parisian modes.

Seventeen persons are killed and scores are injured when a C., H. & D. passenger train crashes into a freight train at Irvington, Indiana.

A very successful show is held on the society's new grounds at Edinburgh, Scotland.

The laying of the corner-stone for the new Masonic Temple, at Chicago, is attended with much pomp and ceremony.

Races on the Thames.—The world's Championship Sculling Race is won by R. Barry, of England.

Who's Who in Stageland.—Her husband, Bert Green, and little Miss Irene Franklin Green, at their home, Mt. Vernon, New York.

PATHE'S WEEKLY (Nov. 25).—Nashville, Tenn.—The east basin of the Nashville city reservoir gives way and a deluge washes several small buildings away. No loss of life is reported. **Portsmouth, England.**—The "Iron Duke," the largest dreadnaught in the world, is launched before a great crowd. **Wyandotte, Mich.**—The "Bee and See," the largest side-wheeler afloat, is launched sideways after being christened by Miss Eleanor Moodey. The vessel is 500 feet long and will have accommodations for 6500 passengers. **The Balkan War.—Sofia, Bulgaria.**—The troops received the blessing of the Church in the presence of King Ferdinand and leave for the front immediately. **Constantinople, Turkey.**—The troops leave for the frontier to oppose the invasion of the allied armies of the Balkan states. **Philadelphia, Pa.**—The U. S. S. "Tennessee" and "Montana" leave for Constantinople to protect Americans in the event of a massacre of Christians if the Bulgarians enter the Holy City. **Paris, France.**—Ermine shawl collars and muffs are in especial favor with the well-dressed women of the capital.

SOLAX

The Raffle (Dec. 4).—A comedy in which Dela Hart and her husband, who are in danger of becoming hopelessly estranged, find a new interest in each other through the medium of a lottery ticket and a set of furs. Dela has an ardent admirer who wishes to present her with the furs. He secures a bogus lottery ticket and gives it to her. The furs are to be the result of the winning number on the ticket. All goes as expected. Dela gives the ticket to her husband and asks him to bring home whatever she has won. Unexpected complications result when Mr. Hart presents the furs to his pretty stenographer and brings home a book to his wife as the result of her winning. However, all ends well and Dela and her husband really begin to become acquainted with each other.

PUNCH

THE TWO CHEFS (Dec. 5).—Jacques and Jules, rival chefs, are rivals in love as well as in business, and Jeanette, their buxom idol, is torn between the two. Jacques has the ascendency, because of the student patronage he holds by virtue of a marvelous sauce for chickens which he prepares from an inherited recipe, kept profoundly secret. Success spoils Jacques, however, and Jeanette, becoming jealous of a little singer who is mocking Jacques' airs, steals the famous recipe, knowing its secret hiding place, and gives it to Jules. Thereupon all of the students flock over to Jules, and Jeanette, with many shrugs, follows the crowd. The darkest hour has arrived for Jacques.

Jules, however, is ungrateful, and does not trust Jeanette with the secret of his hiding place for the scroll, which, of course, makes her angry. So one day while Jules is preparing the sauce, she brings Jacques to the kitchen, and in the struggle which ensues for possession of the precious document, it falls into the fire and burns. Both are desolated. Jules begins at once to berate Jeanette, whereupon Jacques, by his gallantry in protecting her, wins Jeanette back to himself and bears her off in triumph to his own kitchen. There, under the inspiration of her presence, he regains heart and, being persuaded by her, decides to try to make the marvelous sauce without the recipe. Monsieur Gerome passes upon the sauce's verity for the students, and success comes again to stay forever with Jacques, who thus triumphs doubly over his hated rival, Jules.

On the same reel:

HIS DRESS SUIT (Dec. 5).—Handsome Harry is deeply in love with Mabel, who is very fond of flowers. He buys her presents and spends money so freely that he finds himself financially embarrassed. But Mabel must have flowers, so Harry takes his dress suit, which is his joy and pride, and pawns it. With the proceeds he buys a beautiful bunch of flowers and takes them to Mabel's house. She is delighted and Harry is very self-satisfied until he learns that he cannot attend her party that evening unless he has a dress suit. Harry is visited by joy and gloom so often that the little fellows become quite friendly with him.

MAJESTIC

AN OLD LOVE LETTER (Nov. 24).—In a family of four girls the youngest, sister Maud, is sweet sixteen; old enough to want to be a young lady and too young to be allowed to have beaux like her older sisters. Maud's mother runs a boarding house and John Bruce makes his home with the family, falling in love with Maud's oldest sister, Dolly. Bruce is shy and cannot nerve himself to tell Dolly of his love. He writes her a note in which he asks her to be his wife, giving it to the maid to deliver. Little sister Maud loves Bruce, but is never even allowed to talk to him. She makes a confident of the maid and they scheme between them to spoil Dolly's love affair. The maid gives Bruce's letter of proposal to Dolly, but Maud gets possession of it later and, putting it in a fresh envelope, gives it to each one of her sisters in turn. They each think that Bruce has made them an offer of marriage and rush to their mother with the glad news, only to discover that he has proposed to each of them. The result is disastrous to Bruce and he leaves town without getting a hearing. Maud repents and tries to get him to remain, but without success. However, she succeeds in making him see that he has overlooked the prize sister of them all, and three years later when he returns to claim her as his bride, he meets the three sisters walking with their husbands, each wheeling a bouncing baby.

SHOCKING HER FUTURE MOTHER-IN-LAW (Nov. 26).—Archie Calvert, medical student, is engaged to Zelda Thorpe, a light opera prima donna. The Calvert family, father, mother and sister, are thrown into different stages of consternation upon receipt of a letter from Archie announcing his engagement. Mr. Calvert, slightly henpecked, is content to let the matter rest in the hands of his masterful wife. Mrs. Calvert has an idea. She invites Archie to bring his fiancee home to spend a week-end. She thinks the contrast between the well-bred deportment of herself and her daughter will serve to bring out the supposed vulgar personality of Zelda, thus curing Archie of his infatuation. Zelda soon realizes why she was invited and decides to "get even." When Archie calls for her Saturday morning he is hardly able to recognize his quiet, demure little sweetheart in the flashy chorus girl who awaits him. Zelda has donned a blond wig, flashy clothes and much rouge. Arriving at the Calvert home, Zelda and her maid, Nora, made up in close imitation of her mistress, upset the dignity of the whole family and fill all with dismay and disgust. Zelda never permits them to forget who is there. Mrs. Calvert, enraged beyond endurance, demands she leave the house. But just before dinner Zelda takes off her disguise and appears before them all as her dainty, pretty self, attired in a plain white evening gown. Hand in hand with Archie she asks forgiveness for the deception. Mrs. Calvert soon sees that Zelda is as refined and cultured as she is herself, and the relief is so great that she willingly gives her consent to the marriage.

RELIANCE

OLD MAM'SELLE'S SECRET (Dec. 12).—When the soldiers attacked the old home of the Von Hirschsprung family, the father buried his family treasure in the garden. In the fight that followed he was killed, but his two sons survived. Having no money—and supposing their fortune stolen, the sons sell the old home to the Hellwig family. Cordula, daughter of old Hellwig, falls in love with Joseph, the younger of the Von Hirschsprung boys. He returns her affection—but her father will not permit the marriage, because of Joseph's poverty. One day Cordula, digging in the garden, unearths the Hirschsprung treasure and tells her father, happy now that she will, as she supposes, be able to marry Joseph. But her father makes her vow never to tell of the finding of the money chest. Joseph, deprived of his sweetheart, dies in poverty. Broken-hearted, Cordula removes her things to an upper apartment and vows she will never enjoy any of the ill-gotten wealth. Years later, the only surviving member of the Von Hirschsprungs marries a strolling player. Ten years later she is killed by accident during her act in the circus and her husband, to save his child from a similar fate, turns her over to the care of Nathan Hellwig, brother of Cordula. The child, Fay, finds no welcome in her new home until she meets Cordula, now known as Old Mam'selle. She and Old Mamselle have adjoining attic rooms and spend much time together. Everyone knows that Old Mamselle has a secret—but no one knows just what it is. The years pass. John, son of the Hellwigs, return from the Medical University to fall in love with Fay, who is treated as a sort of upper servant. He is expected to marry Hortense, a rich widow with one child. Fay saves this child from an awful death by fire and wins John's admiration as well as his love. His mother refuses to accept Fay as a daughter. In the midst of all this confusion Old Mam'selle is taken ill. Before she dies she tells Fay that her diary contains her secret and it must die with her. Fay promises to destroy the little book. After Old Mam'selle's death Fay finds the book and is about to destroy it when John enters the room and sees her. He demands that she give him the diary. She refuses at first, but finally yields. Then she goes to her room to pack her things. Feeling herself very unwelcome at the Hellwigs she thinks she had better go away. John

(*Continued on page* 33.)

MIATT—PATENTS

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 13.—The Siren's Call to Duty (Dr.).....
Nov. 20—Grandfather's Forgiveness (Dr.)..
Nov. 20—The Rapids of Inatra River, Finland .....
Nov. 27—Playing With Edged Tools (Dr.)..
Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....

AMERICAN

Nov. 18—The Thief's Wife (Dr.).....1000
Nov. 21—The Would-Be Heir (Dr.).....1000
Nov. 23—The Idyll of Hawaii (Dr.).....1000
Nov. 25—Jack's Word (Dr.).....1000
Nov. 28—Her Own Country (Dr.).....1000
Nov. 30—The Hidden Treasure (Com.).....1000
Nov. 30—On Board the S. S. Dubuque (Ed).1000
Dec. 2—Pals (Dr.) 1000
Dec. 5—The Animal Within (Dr.) 1000
Dec. 7—Bludsoe's Dilemma (Dr.).....1000
Dec. 9—The Law of God (Dr.).....1000
Dec. 12—Nell of the Pampas (Dr.).....1000
Dec. 14—The Heart of a Soldier (Dr.).....
Dec. 16—Daughters of Senor Lopez (Dr.)..
Dec. 19—The Power of Love (Dr.).....

AMMEX

Oct. 2—Ashes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Dr.)....
Oct. 30—Brand of Cain (Dr.).....

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 24—The Hidden Trail .....
Sept. 27—On the Firing Line .....
Oct. 4—Custer's Last Fight (3 reels) (Hist.)
Oct. 11—The Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—The Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Nov. 12—Blackfoot's Conspiracy (Ind. Dr.)...
Nov. 16—The Tribal Law (2-reel Dr.) .....
Nov. 19—Trapped by Fire (W. Dr.).....
Nov. 23—The Half-Breed Trapper (2 reel Dr.) .....
Nov. 26—An Indian Outcast (Dr.).....
Nov. 30—The Massacre of the Fourth Cavalry (2-reel Dr.).....
Dec. 3—Big Rock's Last Stand (2 reel Dr.).
Dec. 7—The Rights of a Savage (Dr.).....

BRONCHO

Oct. 30—How Shorty Kept His Word.....
Nov. 6—The Man They Scored (2 reels)....
Nov. 13—Mary of the Mines.....
Nov. 20—The Civilian (Dr.) .....
Nov. 27—The Ball Player and the Bandit (Dr.) .....
Dec. 4—His Squaw (2 reel Mil.).....

CHAMPION

Nov. 4—A Tramp's Strategy (Dr. Com.)...
Nov. 11—A Protege of Uncle Sam (2-reel Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway of America (Dr.)..
Dec. 2—Billy Jones of New York (Com. Dr.) .....

COMET

Nov. 5—Hubby's Strategy (Dr.).....1000
Nov. 9—The Hidden Witness (Dr.).....1000
Nov. 11—Butler's Butler (Com.).....1000
Nov. 16—A Preacher for a Day (Com.).....1000
Nov. 18—A Four-Cornered Wedding (Com.).1000
Nov. 23—A Sleeping Burglar (Dr.).....1000
Nov. 25—A Seminary Complication (Com.).1000
Nov. 30—Moccasin Print (W. Dr.).....1000
Dec. 2—A Mother's Folly (Dr.).....1000
Dec. 7—The Rival Sisters (Dr.).....1000

CRYSTAL

Nov. 3—Marriage a la Carte (Com.)..... 475
Nov. 10—The Gypsy Flirt.....
Nov. 10—Man Wanted.....
Nov. 24—The Quarrel .....
Nov. 24—The Valet and the Maid.....
Dec. 1—Locked Out .....
Dec. 1—A Picnic in Dakota .....
Dec. 8—A Tangled Marriage (Com.).....
Dec. 8—The Black Prince (Com.).....

ECLAIR

Nov. 14—Their Children's Approval (Com.)...
Nov. 17—A Criminal in Spite of Himself...
Nov. 17—Oporto and Its Harbor.....
Nov. 19—His Determination Rewarded (Dr.)
Nov. 21—Black Hand (Com.) .....
Nov. 21—Mother's Bank Roll (Com.).....

Feet

Nov. 22—Insect Hunting .....
Nov. 22—Gontran, a Kidnapper.....
Nov. 24—The Invisible .....
Nov. 24—Seville and Its Gardens.....
Nov. 26—A Girl from the Country (Com. Dr.)
Nov. 28—The Darling of the Mounted (Dr.)..
Dec. 1—At the Flame the Butterfly Burnt Its Wings (Dr.) .....
Dec. 3—Bonnie, Bonnie Banks of Loch Lomon' (Dr.) .....
Dec. 5—Dick's Wife (Com.).....
Dec. 5—The Study of the Fly.....
Dec. 5—The Mender Pipe and Vase.....

GREAT NORTHERN

Oct. 7—The Black Chancellor (3 reels) (Dr.)
Oct. 26—The Angling Widow (Com.)..... 976
Nov. 2—The Lottery Prize (Com.)..... 534
Nov. 2—An Unsuccessful Flirtation (Com.) 466
Nov. 9—The Lost Stud (Com.)..... 649
Nov. 9—The Disturbed Sentry (Com.)..... 351
Nov. 16—Funnicus and His Dog (Com.).... 598
Nov. 16—Elephant Training in India (Sc.)... 341
Nov. 30—The Queen of the Season (Com.).. 994

GAUMONT

Nov. 9—Bolivian Army .....
Nov. 12—An Adventurous Adoption.....
Nov. 14—The Price of Paradise.....
Nov. 16—Zoological Gardens at Cincinnati..
Nov. 19—Battle Practice on a Cruiser.....
Nov. 19—A Broken Idol.....
Nov. 21—Olga, the Adventuress.....
Nov. 23—Giving the Blind Light of Knowledge .....
Nov. 26—The Destructive Duelists.....
Nov. 28—Four Hearts That Beat as Two.....
Nov. 30—How New York Travels.....
Dec. 3—The Matrimonial Express .....
Dec. 5—A Telephone Entanglement.....
Dec. 7—Educational and Topical.....
Dec. 10—The Mission of the Carols.....

GEM

Oct. 29—The Old Dollmaker (Dr.).....
Nov. 5—The Better Part (Dr.).....
Nov. 12—The Lighting of Love's Way (Dr.)
Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Dr.).....
Dec. 3—Apartment No. 13 (Com.).....

IMP

Nov. 16—Ole, the Hypnotist.....
Nov. 16—Just Like the West.....
Nov. 18—The Open Road (Dr.).....
Nov. 21—The Candy Girl (Dr.).....
Nov. 23—One of the Bravest.....
Nov. 23—The Cranberry Industry.....
Nov. 25—Mama's Boy (Com.).....
Nov. 28—Vengeance (2-reel Dr.).....
Nov. 30—The Bullet-Proof Coat .....
Nov. 30—The Double Cross .....
Dec. 2—No Greater Love (Dr.).....
Dec. 5—Through Shadowed Vales (Dr.)....
Dec. 7—A Trip Through the Cincinnati Zoo
Dec. 7—An Election Bet.....

ITALA

Nov. 25—The Horror of Sin (Dr.).....1000
Dec. 2—Too Much Beauty (Com.)..... 600
Dec. 2—A Spider in the Brain (Com.)..... 370
Dec. 9—Peeping Tom (Com.)..... 700
Dec. 9—Keeping in Style (Com.)..... 300

KAY-BEE

Nov. 15—The Altar of Death.....
Nov. 22—The Army Surgeon (2 reel Mil.)..
Nov. 29—The Invaders (3 reels).....

KEYSTONE

Nov. 18—The Rivals .....
Nov. 18—Mr. Fixit .....
Nov. 25—A Desperate Lover (Com.).....
Nov. 25—A Bear Escape (Com.).....
Dec. 2—Pat's Day Off.....
Dec. 2—Brown's Seance .....

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific).....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX

By Prieur.

Nov. 8—A Magnetic Personality (Com.).... 455
Nov. 15—Boxing Under Difficulties (Com.).. 288
Nov. 15—The Adventures of a Handsome Young Man (Com.)..... 691
Nov. 22—The Wrong Flat (Com.)..... 488
Nov. 22—Willie's Ticker (Com.)..... 442
Nov. 29—The Diary of a Bad Boy (Com.)..
Nov. 29—Grateful Henry (Com.).....

MAJESTIC

Feet

Nov. 5—A Day on the Battleship Florida....
Nov. 12—Dick and Daisy (Com.).....1000
Nov. 17—Hazel Kirke Dr.).....2000
Nov. 19—Two of a Kind (Com.).....1000
Nov. 21—Poor Finney (Com.)..... 500
Nov. 21—Oh, You Bahy (Com.)..... 500
Nov. 24—An Old Love Letter (Com. Dr.)...1000
Nov. 26—Archie's Awakening (Dr.).....1000
Dec. 1—The Hypnotic Chair (Com.).....1000

MILANO

Nov. 23—Boniface as a Blackamoor.....
Nov. 23—Castles and Landmarks of Italy...
Nov. 30—The Enchanted Umbrella .....
Nov. 30—Adda River Rapids .....
Nov. 30—Boniface Is Bashful .....
Dec. 7—Diamond Cut Diamond (2 reel Dr.).

NESTOR FILM COMPANY

Nov. 22—The Shanghaied Cowboys (W. Com.) .....
Nov. 25—The Regeneration of Worthless Dan (Dr.) .....
Nov. 27—A Friend Indeed (Com. Dr.).....
Nov. 29—The Matrimonial Agency of Roaring Gulch (W. Com.) ....
Dec. 2—Romance and Reality (W. Dr.)....
Dec. 4—The Silent Call (W. Dr.).....
Dec. 6—Brides and Bridles (Com.).....
Dec. 6—Almost a Suicide (Com.).....

POWERS PICTURE PLAYS

Nov. 15—His Career (Dr.).....
Nov. 20—The Leg and the Legacy (Com.)...
Nov. 22—Her Yesterday (Dr.).....
Nov. 27—The Way of the Transgressor (Com.) .....
Nov. 29—Hawkins Moves (Com.).....
Dec. 4—An Energetic Member of the S. P. C. A. (Com.).....
Dec. 6—When the Sphinx Spoke.....
Dec. 6—Waterfalls of California.....

PUNCH

Dec. 5—Poor Finny (Com.)..... 500
Dec. 5—Oh! You Bahy! (Com.)..... 500
Dec. 12—The Two Chefs (Com.).....
Dec. 12—His Dess Suit (Com.)..... 500
Dec. 12—Rough on Rats (Com.)..... 500
Dec. 19—The Baby and the Cop (Com.)..... 500
Dec. 19—The Devil of a Time (Com.)..... 500
Dec. 26—Wanted a Husband (Com.)..... 500
Dec. 26—A Near Tragedy (Com.)..... 500
Jan. 2—Her Mischievous Brother (Com.)... 500

RELIANCE

Nov. 2—Trials of Faith ....
Nov. 6—A Brother's Requital (Dr.).. 1000
Nov. 9—Bedelia and the Newlyweds (Com.).1000
Nov. 13—The Faith Healers (Dr.).....1000
Nov. 16—Virgin of the Fire (Dr.).....1000
Nov. 20—Don Caesar de Bazan (Dr.).....2000
Nov. 23—Father (Dr.) 1000
Nov. 27—Bedelia Has a Toothache (Com.)....1000
Nov. 30—Brother of the Bat (Com. Dr.)....1000
Dec. 4—Old Mamselle's Secret (2 reels)....

REX

Nov. 24—The Broken Ring.....
Nov. 28—For the Love of Mike (Com.).....
Dec. 1—A Heart Reclaimed (Dr.).....
Nov. 29—Jenkins-Perkins War .....
Dec. 4—The Raffle .....
Dec. 6—The Shot That Told.....
Dec. 11—The Hater of Women .....
Dec. 5—Paul and Virginia (2 reel Dr.).....
Dec. 8—The Wheel of Destiny (Dr.).....

SOLAX

Nov. 20—Comedy of Errors.....
Nov. 22—The Power of Money.....
Nov. 27—The Paralytic .....
Nov. 29—Jenkin-Perkins War .....
Dec. 4—The Raffle .....
Dec. 6—The Face at the Window.....
Dec. 6—The Hater of Women.....

THANHOUSER COMPANY.

Nov. 24—The Truant's Doom.....
Nov. 26—The Thunderbolt .....
Nov. 29—Forest Rose (2 reels).....
Dec. 1—Standing Room Only.....
Dec. 3—A Will and a Way.....
Dec. 6—A Romance of the U. S. N.....
Dec. 8—At Liberty—A Good Press Agent...
Dec. 8—A Commuter's Cat.....
Dec. 10—Aurora Floyd .....
Dec. 13—Two Reels .....

VICTOR

Nov. 1—The Redemption of Riverton (Dr.).
Nov. 8—Sisters (Dr.).....
Nov. 15—The Lady Leone (2-reel Dr.).....
Nov. 22—Was Mabel Cured (Com.).....
Nov. 29—It Happened Thus (Com.).....
Dec. 6—The Foolishness of Oliver (Com.).

(*Continued from page* 31.)

opens the little book and reads the whole story of the Hellwig wealth and how it all belongs to the Hirschsprung family—if there are any of them still in existence. He rushes out of the room with the book and finds Fay ready to leave. She has her grip in her hands. He takes it from her and begs her to remain. As he takes the grip he notices the name Meta Von Hirschsprung, with a crest printed across it. He stares at Fay and asks her whose grip it is. She replies it belonged to her mother, who took it with her when she ran away to be married. Then John knows that Fay is the sole remaining member of the once famous Von Hirschsprung family and that the money being enjoyed by the Hellwigs belongs to her. He tells her and she, realizing that she is rich, feels free to accept his heart, offered to her in the days when he did not know she had a single penny to her name. Thus Old Mam'selle's secret righted an old wrong and brought two loving hearts together.

FEATURE FILM COMPANY RELEASE DATES

FEATURE FILM SALES CO., LTD.

Oct. 2—The Interne (2 reels) .....
Oct. 4—The Loan Shark (2 reels).....
Oct. 5—The Escaped Convict (2 reels)....
Oct. 7—The Shipwreck or Fire at Sea (2 reels) .....
Oct. 9—The Yellow Peril (3 reels).....
Oct. 11—In the Grip of the Usurer (3 reels)
Oct. 12—Count Leo Tolstoi and the Kreutzer Sonata (3 reels) .....
Oct. 14—For Her Father's Sake (3 reels)...
Oct. 16—Gypsy Blood (3 reels).....
Oct. 18—Poverty (2 reels) .....
Oct. 19—A Race for Gold (2 reels).....
Oct. 21—The Scandal (3 reels).....
Oct. 23—The Great Moment (4 reels).....
Oct. 25—The Mystery of Souls (3 reels)...
Oct. 26—Fatality (3 reels) .....
Oct. 28—Tom Butler (3 reels) .....
Oct. 30—True Till Death (3 reels).....
Nov. 4—Henry VIII (2 reels).....
Nov. 6—The Power of Gold (4 reels).....
Nov. 8—True Love (3 reels) .....
Nov. 9—The Shadow of the Dead (3 reels)
Nov. 18—Driven from Home (3-reel).....
Nov. 20—Sacrificed (3 reels) .....
Nov. 22—The Conspiracy (3 reels) .....
Nov. 23—The Step-child (3 reels).....

FEATURE AND EDUCATIONAL

Oct. 15—International Auto Races, Milwaukee (Top.) 950

GENERAL FILM PUB. AND SALES CO.

June Nat C. Goodwin as Fagin in "Oliver Twist" (Dr.) 5000
Oct. Theodore Roosevelt (Ed. and Sc.)....2000
Oct. "In a Woman's Grip" (Melo. Dr.).....3000
Nov. "The Fatal Shot" (Melo. Dr.).....2000
Nov. Japanese Warriors (Ed. and Dr.).....1000
Nov. Historical Pageant (Hist.).....3500

WARNER'S FEATURES

"Redemption" (Dr.) 3000
"The Glass Coffin" (Dr.) 3000
"The Miner's Gift" (W. Dr.).....2000
"Peril of the Plains" (W. Dr.).....3000
"Regeneration" (Dr.).....3000
"The Raiders of the Mexican Border" (Mil.).3000
"Tracked by Wireless" (Dr.) 3000

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

MAKE YOUR OWN SLIDES
WITHOUT AID OF PHOTOGRAPHY
From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.
MIDLAND TRANSPARENCY CO.
313 Ramge Bldg. Dept. N Omaha, Neb.

MIATT—PATENTS **MIATT—PATENTS**

The Art of Scenario Writing
By WILLIAM LORD WRIGHT
And 1 Year's Subscription to *Moving Picture News* for $2.00

THE SIX GREAT POWERS QUARREL BUT ALL AGREE ON POWER'S CAMERAGRAPH No. 6a

With their great strength and fighting mechanism they crush nations.
POWER'S mechanism crushes all criticism, and its superior construction enables it to stand all tests.
The stamp of public approval has long since been placed on **POWER'S CAMERAGRAPH**, and to this there is added the favorable comments of Royalty.
The following news item is from the Vienna Extrablatt, one of the prominent newspapers of Austria.

RADY-MALLER, Incorporated.

No. 1 Ward (Bezirk) Biberstrasse No. 15, Vienna, Austria.

Mr. Maximilian Rady-Maller, who is the Proprietor and President of above world-known "Kino Film Co.," has exhibited a number of moving picture projecting mechanisms which are all well known as being the latest and are on the foreground of really improved construction.
The Power's Cameragraph No. 6A, which is noiseless, flickerless and absolutely fireproof, attracted especially the attention of people who are interested as operators, and exhibitors; as well as other professionals.
During this visit to the Kino Exposition, his Imperial Highness the Archduke Leopold Salvator, spoke in terms of the highest praise of the various mechanisms exhibited by the Ray-Maller Company and especially of the Power's Cameragraph No. 6A.

Our factory is the largest of its kind in the world; yet, working day and night, we cannot keep pace with the demand for **POWER'S No. 6A.**
The trade recognizes the superiority of this machine; our patented loop setter device alone, which resets the lower loop automatically, is controlled by us; and is sufficient to place this machine in a class by itself.
Let us send you catalogue D, giving full details.

NICHOLAS POWER COMPANY, 90 Gold Street, NEW YORK CITY
For fifteen years the leading makers of motion picture machines.

DER KINEMATOGRAPH, DUSSELDORF
The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

NORDISK FILM TIDNING
The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.
Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

PUBLISHED EVERY THURSDAY.
"Das Lichtbild-Theater"
The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.
Editor-Proprietor: KARL NEWMANN
BERLIN SW 68 Fruchstr. Berlin O. 17.
Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
1a, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Oct. 28—At the Basket Picnic (Com.).....
Oct. 28—A Real Estate Deal (Com.).....
Oct. 31—The Musketeers of Pig Alley (Dr.)
Nov. 4—Heredity (Dr.) .....
Nov. 7—His Auto's Maiden Trip (Com.)....
Nov. 7—The Clubman and the Crook (Com.)..
Nov. 11—Gold and Glitter (Dr.).....
Nov. 14—My Baby (Dr.).....
Nov. 18—The Idols (Com.).....
Nov. 18—Hoist on His Own Petard (Com.)..
Nov. 21—The Informer (Dr.).....
Nov. 25—A Sailor's Heart (Com.).....
Nov. 28—After the Honeymoon (Com.).....
Nov. 28—An Absent-Minded Burglar (Com.).

CINES

George Kleine

Nov. 2—A Head for a Head (Hist. Dr.)....1100
Nov. 5—The Golden Shell of Palermo, (Sc.) 300
and Love versus Gratitude (Dr.)... 700
Nov. 9—No Fool Like an Old Fool (Com.
Dr.) 1000
Nov. 12—On the Firing Line (War Dr.)....1050
Nov. 16—Life and Industries in Aden Campo
(Educ.) 400
Nov. 16—The Old Actor's Vision (Dr.)..... 600
Nov. 19—The Magic Elixir (Com.)..... 650
Nov. 19—Caught With the Goods (Com.).... 350
Nov. 23—Mafredonia, So. Italy (Sc.).....
Nov. 23—Two Afflicted Hearts (Com.)..... 700
Nov. 26—The Beautiful Valley of the Tronto
(Sc.) 250
Nov. 26—All on a Summer's Day (Com.)..... 750
Nov. 30—Corneto Tarquinia, Central Italy
(Sc.) 450
Nov. 30—A Comedy of Errors (Com.)..... 550
Dec. 3—The Ancient Town of Narni (Sc.).. 300
(Central Italy)
Dec. 3—Up Against It (Com.)..... 700
Dec. 7—Because of a Widow (Com.).....1000
Dec. 10—Picturesque Italian Scenes (Sc.)... 650
Dec. 10—The Lion Tonic (Com.)..... 350
Dec. 14—Trapping the Conspirators (Dr.)....1010

EDISON

Oct. 23—At Home in the Water (Top.)..... 400
Oct. 23—The Boy Rangers (Com.)..... 600
Oct. 25—The Affair at Raynor's (Dr.).....1000
Oct. 26—Young Mrs. Eaton (Dr.).....1000
Oct. 28—The Land Beyond the Sunset (Dr.).1000
Oct. 29—Burma, Rangoon, India (Sc.)..... 350
Oct. 29—Bringing Home the Pup (Com.)..... 650
Oct. 30—Copper Mines at Bingham, Utah
(Sc.) 400
Oct. 30—A Suffragette in Spite of Himself
(Com.) 600
Nov. 1—A Baby's Shoe (Dr.).....1000
Nov. 2—Bobby's Dream (Com.)..... 375
Nov. 2—For Professional Services (Com.).. 625
Nov. 4—New Member of the Life-Saving Crew
(Dr.) 1000
Nov. 5—A Romance of the Rails (Dr.).....1000
Nov. 6—A Queen for a Day (Com.).....1000
Nov. 8—Yellowstone National Park, Wyoming
(Sc.) 1000
Nov. 9—A Doctor for an Hour (Com.)....1000
Nov. 11—The Non-Commissioned Officer (Dr.) 1000
Nov. 12—Salt Lake City, Utah and Its Sur-
roundings (Sc.) 500
Nov. 12—Linked Together (Com.)..... 500
Nov. 13—A Thrilling Rescue by "Uncle Mun"
(Com.) 1000
Nov. 15—The Old Reporter (Dr.).....1000
Nov. 16—Hope (Dr.).....1000
Nov. 18—Tim (Dr.)..... 960
Nov. 19—A Noble Profession (Edu.).....1000
Nov. 20—High Explosives as Used in the
U. S. Army (Scientific)..... 325
Nov. 20—Sally Anny's Strategy (Com.)..... 675
Nov. 22—A Letter to the Princess (fifth story
of "What Happened to Mary")
(Dr.) 1000
Nov. 23—A Chase Across the Continent (Dr.).1000
Nov. 25—The Third Thanksgiving (Dr.)....1000
Nov. 26—Some rare Specimens and a Few
Old Friends, New York Zoolog-
ical Park 1000
Nov. 27—The Totville Eye (Com.).....1000
Nov. 29—The Island of Ceylon, India (Sc.)..1000
Nov. 30—On Donovan's Division (Dr.).....1000

ESSANAY FILM CO.

Oct. 25—Sunshine (Dr.) 1000
Oct. 26—The Ranch Girl's Trial (Dr.).....1000
Oct. 29—Miss Simkin's Summer Boarder
(Com.) 1000
Oct. 23—Bringing Father Around (Com.)....1000
Oct. 30—The Letter (Dr.).....1000
Oct. 31—The Fisherman's Luck (Com.).....1000
Nov. 1—The Moving Finger (Dr.).....1000
Nov. 2—The Mother of the Ranch (Dr.)....1000
Nov. 5—Chains (Dr.) 1000
Nov. 6—A Money? (Com.).....1000
Nov. 7—The Ranchman's Anniversary (Com.
Dr.) 1000
Nov. 8—When Wealth Torments (Com.).....1000
Nov. 9—An Indian's Friendship (Dr.).....1000

Feet

Nov. 12—From the Submerged (Dr.).....1000
Nov. 13—The House of Pride (Dr.).....1000
Nov. 14—Cutting California Redwoods (Ed.).1000
Nov. 15—Mr. Up's Trip Tripped Up (Com.).1000
Nov. 16—"Alkali" Ike's Close Shave (Com.).1000
Nov. 19—The Dance at Silver Gulch (Dr.)..1000
Nov. 20—The Scheme (Com.).....1000
Nov. 21—Billy McGrath's Art Career (Com.).1000
Nov. 22—The Penitent (Dr.).....1000
Nov. 23—Broncho Billy's Heart (Dr.).....1000
Nov. 26—Mr. Hubby's Wife (Com.).....1000
Nov. 27—The Stain (Dr.).....1000
Nov. 28—The Boss of the Katy Mine (Dr.)..1000
Nov. 29—The Iron Heel (Dr.).....1000
Nov. 30—Broncho Billy's Mexican Wife
(Dr.) 1000

LUBIN

Nov. 7—The Sheriff's Mistake (Dr.).....
Nov. 8—Felix at the Ball (Com.).....
Nov. 8—An Accidental Millionaire (Com.)..
Nov. 9—The Water Rats (Dr.).....
Nov. 11—The Way of the Mountains (Dr.)..
Nov. 12—At the Rainbow's End (Dr.).....
Nov. 14—The Country School Teacher (Com.
Dr.) .....
Nov. 15—The Slate Industry (Ind.).....
Nov. 15—Suitors and Suit Cases (Com.).....
Nov. 16—Chief White Eagle (Dr.).....
Nov. 18—The Good for Nothing.....
Nov. 19—A Fugitive from Justice.....
Nov. 21—Love and Treachery.....
Nov. 22—The Drummer .....
Nov. 22—Taming Their Parents.....
Nov. 23—The Silent Signal.....
Nov. 25—The Stolen Symphony.....
Nov. 25—The Surgeon .....
Nov. 26—The Samaritan of Coogan's Tene-
ment .....
Nov. 28—Satin and Gingham .....
Nov. 29—The Stroke Oar.....
Nov. 30—Ranch Mates .....
Dec. 2—By the Sea .....
Dec. 3—Struggle of Hearts.....
Dec. 5—Twixt Love and Ambition.....
Dec. 6—Locked Out .....
Dec. 6—His Father's Choice .....
Dec. 7—A Soldier's Furlough.....

G. MELIES

Sept. 26—The Beach Combers (Dr.).....1000
Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the
West .....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000
Nov. 7—The Smuggler's Prisoner (Dr.)....1000
Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000

PATHE FREERES

Oct. 29—In the Tyrol—The Arlberg Valley
(Travel) .....
Oct. 31—Jim's Partner (W. Dr.).....
Nov. 1—Tragedy at the Court of Milan (Dr.)
Nov. 2—Wifey's Investment (Com.).....
Nov. 4—Pathe's Weekly No. 45.....
Nov. 5—Anne Boleyn (Hist. Dr.).....
Nov. 6—Broken Hearts (W. Dr. Com.).....
Nov. 7—Victims of Fate (Dr.).....
Nov. 7—Dinan, France (Travel).....
Nov. 8—Half a Pint of Milk (Com.).....
Nov. 8—The Scarab .....
Nov. 8—A Trip up the Elbe (Travel).....
Nov. 9—Buster to the Rescue (W. Dr.).....
Nov. 11—Pathe's Weekly, No. 46.....
Nov. 12—The Sphai's Fiancee (Dr.) .....
Nov. 12—A Dinka Chief's Reception.....
Nov. 13—A Trip to Mt. Rainier (Trav.).....
Nov. 13—The Pineapple .....
Nov. 14—The Branded Arm (Dr.).....
Nov. 15—Max Gets the Rewards (Com.)....
Nov. 15—The Grotto of Torture (Dr.).....
Nov. 16—The Light That Failed (Dr.).....
Nov. 18—Pathe's Weekly, No. 47.....
Nov. 19—Whiffles' Nightmare (Com.).....
Nov. 19—The Beauties of Portugal (Travel).
Nov. 20—The Country Boy (Com. Dr.).....
Nov. 21—A Question of Age (Com.).....
Nov. 22—The Revolt of the Peasants (Dr.)..
Nov. 23—Red Eagle, the Lawyer (Dr.).....
Nov. 23—The Forest of Fontainbleu (Travel).
Nov. 25—Pathe's Weekly No. 48.....
Nov. 27—The Sheriff's Brother (Dr.).....
Nov. 28—The Three Bachelor's Turkey
(Com.) .....
Nov. 29—The Great Steeplechase (2 reel)...
Nov. 30—The Winning of White Dove (Dr.).
Dec. 2—Pathe's Weekly No. 49.....
Dec. 3—The Electric Laundry.....
Dec. 3—Paris and Its Monuments (Travel).
Dec. 4—His Little Indian Model (W. Dr.)..
Dec. 5—A Tenacious Lover (Com.).....
Dec. 6—The Escape of Gas (Com.).....
Dec. 6—The Octopus .....
Dec. 7—The Spendthrift's Reform (Dr.)....

KALEM CO.

Feet

Nov. 8—Brave Old Bill (Dr.).....
Nov. 9—The Fraud at the Hope Mine (Dr.)..1000
Nov. 11—Days of '49 (Dr.).....1000
Nov. 13—The Young Millionaire (Dr.).....1000
Nov. 15—I Saw Him First (Com.).....
Nov. 15—The Bachelor's Bride (Com.).....
Nov. 16—Battle in the Virginia Hills (Dr.)..1000
Nov. 18—The Kerry Gow (3-reel special)....3000
Nov. 18—Strong Arm Nellie (Com.).....
Nov. 18—The Landluhber (Com.).....
Nov. 20—The Tell-Tale Message (Dr.).....1000
Nov. 22—The Flower Girl's Romance (Dr.)..1000
Nov. 23—Red Wing and the Paleface (Dr.)..1000
Nov. 25—A Battle of Wits (Dr.).....1000
Nov. 27—The Water Right War (Com.).....1000
Nov. 29—The Chaperon Gets a Ducking
(Com.) .....
Nov. 29—Ruth Roland, the Kalem Girl.....
Nov. 30—The Mayor from Ireland (Dr.)....1000

SELIG

Nov. 8—The Legend of the Lost Arrow
(Dr.) 1000
Nov. 8—Enchanting Japan (Edu.) 1000
Nov. 11 Saved by Fire.....1000
Nov. 12—Between Love and the Law.....1000
Nov. 13—The Lost Inheritance.....1000
Nov. 14—Old Songs and Memories.....1000
Nov. 15—Shanghaied 1000
Nov. 18—A Man Among Men.....1000
Nov. 19—The Saint and the Siwash.....1000
Nov. 20—Atala. Adapted from the French
Classic of Chateaubriand.....1000
Nov. 21—The Fire-Fighter's Love.....1000
Nov. 22—Mike's Brainstorm.....1000
Nov. 25—Miss Aubry's Love Affair (Com.
Dr.) 1000
Nov. 26—Roped in (W. Dr.).....1000
Nov. 27—The Hobo's Rest Cure (Com.).....1000
Nov. 28—The Triangle (Dr.).....1000
Nov. 29—Raising Barley in Japan (Edu.)...
Nov. 29—Friends in San Rosario, by O.
Henry (Dr.) 1000
Dec. 2—The Fire Cop (Dr.).....1000
Dec. 3—The Mantle of Red Evans (W. Dr.).1000
Dec. 4—When Helen Was Elected (Com.).1000
Dec. 5—A Freight Train Drama (Dr.).....1000
Dec. 6—John Colter's Escape (Dr.) 1000
Dec. 6—You Never Can Tell (Com.).....1000

URBAN ECLIPSE

George Kleine

Oct. 23—Making Briar Pipes (Edu.)..... 400
Oct. 23—A Persistent Fly-Swatter (Com.)... 300
Oct. 30—A Race of Honor (Dr.)..... 975
Nov. 6—The Queen of Spades (Dr.).....1007
Nov. 13—Specimens of Lizards and Frogs
(Edu.) 300
Nov. 13—The Town of Cognac, France, and
Its Brandy Industry (Edu.).... 400
Nov. 13—Reviewing French Troops by Air-
ship (Topical) 300
Nov. 20—The Masqueraders (Dr.) 1000
Nov. 27—Trehizond and Surroundings, Asia
Minor (Sc.) 500
Nov. 27—A Man for a Day (Com.)..... 500
Dec. 4—Wrongly Accused (Dr.).....1000
Dec. 11—The Manchester Ship Canal, Eng-
land (Travel) 400
Dec. 11—Just Missed Him (Com.)..... 600

VITAGRAPH

Oct. 31—On the Line of Peril (Mil.).....1000
Nov. 1—Lessons in Courtship (Com.).....1000
Nov. 2—Bettina's Substitute (Com.).....1000
Nov. 2—In the Garden Fair (Com. Dr.)....1000
Nov. 4—His Official Appointment (Dr.).....1000
Nov. 5—The Face or the Voice (Dr.) 1000
Nov. 6—Michael McShane, Matchmaker
(Com.) 1000
Nov. 7—Out of the Shadow (Dr.).....1000
Nov. 8—A Modern Atlanta (Dr.).....1000
Nov. 9—The Hand Bag (Com.).....1000
Nov. 9—Arabian Sports (Top.).....
Nov. 4—The Mills of the Gods (3 reel Dr.).3000
Nov. 11—Capt. Barnacles Reformer (Dr.)...1000
Nov. 12—The Professor and the Lady (Com.)
Nov. 12—Aquatic Elephants (Top.).....
Nov. 13—Lord Browning and Cinderella
(Com. Dr.) 1000
Nov. 14—Billy's Pipe Dream (Com.).....1000
Nov. 15—Una of the Sierras (Dr.).....1000
Nov. 16—The Model for St. John (Dr.).....1000
Nov. 18—The Unexpected Honeymoon
(Com.) 1000
Nov. 19—Romance of a Rickshaw (Dr.).....1000
Nov. 20—A Darktown Duel (Com.)..... 500
Nov. 20—Timid May (Com.)..... 500
Nov. 21—Six o'Clock (Dr.) 1000
Nov. 22—The Servant Problem (Com.).....1000
Nov. 22—Billy's Burglar (a reels) (Com.
Dr.) 2000
Nov. 23—Wild Pat (Dr.).....1000
Nov. 25—Omen of the Mesa (Dr.).....1000
Nov. 26—In the Flat Above (Com.).....1000
Nov. 27—The Wood Violet (Dr.).....1000
Nov. 28—The Eavesdropper (Com.)..... 500
Nov. 28—Three Girls and a Man (Com.).... 500
Nov. 29—Susie to Susanne (Com. Dr.).....1000
Nov. 30—O'Hara, Squatter and Philosopher
(Com.) 1000

A FEW WORDS ABOUT FILM MERITS

THANHOUSER.

"The Forest Rose" in two reels, adapted from the novel of the well-known author, Emerson Bennett, is one splendid triumph for Thanhouser. The work of Marguerite Snow, Messrs. Cruye, Brown, Thompson and others, is almost beyond criticism. From a spectacular point of view there is not a moment lost during the run of this excellent film.

"Frankfurters and Quail," for November 17, has some specially unique and interesting points. It contains good comedy, and the scenes from the carnival at Coney Island worked into the story are a specially pleasing feature.

"Miss Taqu of Tokio," for November 19, is one of the prettiest and at the same time most pathetic of stories. It treats somewhat of racial prejudice, and also of the folly of trying to shape destiny for other than ourselves.

RELIANCE.

"Father," although full of interest, otherwise carefully produced, gives the impression at the finale of having been cut off too abruptly. This is unfortunate, as it is otherwise most satisfactory. the story is centered around a father who sacrificed even his bonor to pay the tuition fees of his son at college.

COMET.

"A Seminary Complication" so far surpasses Comet's former attempts that we are delighted with the production, and have much pleasure in commending it to our readers.

EDISON.

"The Old Reporter" touches specially the bearts of the slaves of the press. It has a strong appeal in human interest. Needless to comment at length on a production by so favorably known a firm as Edison.

"Yellowstone National Park, Wyoming," is what it would be expected to be, beautiful, and at tbe same time educational for those who have not had an opportunity of visiting this wonderful freak of nature.

KALEM.

"The Bachelor's Bride" is a comedy worth while. Tbe chagrin of Miss Brown, the inciter of the rice and confetti reception with which tbe Bachelor is met at the station when he arrives with his newly acquired Prize Puppy, Blanch, when she finds out that the joke is all on her, is a scream.

"I Saw Him First" is also good comedy, but not equal to the former.

"The Pony Express Girl" is a thrilling Western story of bow a girl baffled two outlaws and saved the life of the mail man, and incidentally saved the pocket containing money, which he carried, riding herself to the relay station with the mail bags.

"Days of '49" is exceptionally fine in photographic effect. It is a story of a fight between the early California gold seekers and tbe Indians, and is a very artistically developed picture.

BIOGRAPH.

"My Baby" is one of the most splendidly enacted dramas seen on the motion picture screen for some time. The role of the old granddad who, though he has turned his daughter and his son-in-law out of his house, becomes enamored of the baby, is done par excellence. The story is full of pathos, and there were few dry eyes in the theatre on the particular afternoon on which we reviewed it.

"The Clubman and tbe Crook" is an excellent Biograph comedy—a scream all the way through. The vicissitudes of the clubman while trying to escape the eagle eye of his wife and get out among the fellows, is very funny, and funnier still is his ruse to evade detection in getting back into the house. This is wbere the crook comes in bandy.

LUBIN.

"The Country School Teacher," from the Lubin Studio, is a comedy-drama of rare excellence. To those who have ever had experience in an old-fashioned country school this film is a delight. The atmosphere is there, the school hully. The high-spirited school girl whom the schoolmaster found so hard to conquer and who afterwards became his wife, is splendidly played.

"The Country School Teacher" is unusual in subject. The scenario writer struck a fresh chord in this instance. It is a story of discipline—the breaking of the rebellious spirit of a schoolgirl. The girl afterward becomes the wife of the man who conquered her.

GAUMONT.

"The Burglar Balked," from the Paris Studio, shows splendid work from a child actor. Mlle. Yvette Andreyor, a clever actress of the Gaumont Stock Company, also does good work as the mother.

On the same reel "A Gallop Around Galveston," the city which was some years ago almost destroyed by a tidal wave, is interesting, showing the huge sea wall which has since been erected.

WARNER FEATURE.

"The Raiders of tbe Mexican Border" is par excellence. Specially fine in spectacular effects.

VITAGRAPH.

"The Model for St. John" is a masterpiece to which too much praise could not be given. It is a masterpiece in every respect—photographically, dramatically, and as an artistic production.

"The Professor and the Lady," witb Flora Finch in her usual role of the prim old maid, is just one laugh all the way through. The manner in which the old professor strives after the hand of the 'Lady' is most amusing.

BRONCHO.

"The Civilian" in two reels, has not a quiet moment. Another western story of a battle with the Indians, but cram full of interest, consistent, and in every way a splendid production.

ECLAIR.

"The War in the Balkans" shows a series of scenes in the location of the present Turkish-Balkan war and are specially interesting on that account.

"The Busy Bee." one of Eclair's industrials, is initself an excellent motion picture treatise on the boney bee, showing the bee at every stage of its existence.

"Golden Hair," as a drama, is quite strong. It is the story of a young girl who is the possessor of a wealth of beautiful golden hair, and who, in order to bring dowry that her lover's father insists that his wife must have, is on the point of cutting it off when her lover discovers what she is about to do and interferes. The wealthy woman, to whom she was to sell her hair, takes pity on ber and gives her the money, and the two young people are happily married.

"Constantinople," on the same reel, shows many interesting and instructive bits of life and industry in the Turkish capital.

IMP.

"Officer 171," from the Imp Studio, with King Baggot in the lead, is one fine picture. Human interest is strong in this story, and it is altogether pleasing. It shows the seamy side of a policeman's life when things went wrong at home.

REX.

"Camping Out" is excellent comedy. It is pretty as well and runs without a hitch from the producer's standpoint.

GEM

"The Lighting of Love's Way" is distinctly beautiful in sentiment and production. The story is good, and the moral tone of the play is commendable.

CRYSTAL

"The Gipsy Flirt" and "Man Wanted," on the same reel, are bubbling over with comedy. They are fresh and wholesome and carefully produced.

KINEMACOLOR

"Ofia, the Woman Spy," in two reels, is perbaps the most interesting drama that the Kinemacolor has turned out. As the name would imply, it is full of action—the interest of the story is kept up from first to last

SOLAX

"Flesh and Blood," a Solax 2-reel feature, is especially fine. The story is good, and great care has been taken. Full of thrills, and with a never-flagging interest, it cannot but make a place for itself on the market.

AMERICAN

"Tbe Idyll of Hawaii" is not a wise departure for American. The subject is a difficult one to produce accurately unless the stock company were situated on Hawaiian ground.

"The Would-be Heir" is very excellent, with Jack Kerrigan, Pauline Bush, and that villain of villains, Richardson. Besides its being a drama of interest there is intermingled in the production such splendid bits of business that a number of laughs are created by the innocent actions of the young lovers.

THE BONNIE BANKS O' LOCH LOMOND
Eclair Release December 3rd.

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New Yo rk

DO YOU WANT A FILM PRODUCED?
Let us show you how.
Local Pictures made or taken.
Camera and Camera man Rented.
Motion pictures Cameras for Sale.
SPECIAL EVENT FILM MFG'S CO., Inc.
248 West 35th St., New York City.

FOR SALE:
WARWICK CAMERA
Six magazines and carrying case in perfect condition. Also brand new tripod with complete panoramic and tilting head device. Price for outfit $385.00.
Address ALBERTA, 31 West 46th St., New York City.

FREE
Christmas Dinners
FOR
300,000
POOR
PEOPLE
Will be supplied by
The
Salvation Army
Throughout the United States
Will you help by sending a donation, no matter how small
TO COMMANDER
MISS BOOTH
118 W. 14th St., New York City
Western States, Comm. Estill, 669 S. State St., Chicago

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.
G. CHASE, 118 East 28th St., New York.

IMPROVE YOUR PICTURES 50%
With the very best intermittent action that high grade mechanics can produce.
MACHINES RE-PAIRED. Parts that can't be had elsewhere.
The cam with a TWO YEAR GUARANTEE.
Hardened cam, webbed star, shaft and sprocket for Power's No. 5 machine..... $12.00
For Edison one-pin machine..... 9.75
Above parts interchange with standard bushings.
3 wing inside shutters for above machines..... $4.00
Operator's repair kit..... 11.50

LAVEZZI MACHINE WORKS, 2940 Herndon Streot, CHICAGO

Hallberg Rectifier Economizer—Changes A. C. to D. C.
Most Wonderful Light Ever Produced —Send for full particulars.

NEW MACHINES FOR OLD
YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL
A 3000-Foot Drama. Six styles lithographs, photos and heralds.
Exclusive Territory
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST
The Cleveland Leader
Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Kleine-Cines Feature

Released December 2, 1912

At Napoleon's Command

Copyright, 1912, by George Kleine

In Two Reels

A spectacular war film depicting a dramatic story laid in the midst of Napoleon's campaigns.

For special one, three, six-sheet Posters and Heralds

Send to
George Kleine 166 N. State St. Chicago, Ill.

Licensed by Motion Picture Patents Co.

MIATT PROCURES **PATENTS**
1868-1912

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

A Christmas Gift For Your Patrons

What more acceptable Christmas Gift could you make to your best patrons than a year's subscription to the MOTION PICTURE STORY MAGAZINE?

Each succeeding number for twelve months will furnish them with new enjoyment and pleasure, and they will thank you not once, but twelve times for your gift.

Special Price to Exhibitors for subscriptions in lots of fifteen or more.

Write today for full particulars.

The Motion Picture Story Magazine
26 COURT ST., BROOKLYN, N.Y.

A Striking AMBROSIO PRODUCTION

IN THREE REELS

SIEGFRIED

COPYRIGHTED

10c PER FOOT

Ready for Delivery
NOV. 30

THE GREATEST TRIUMPH OF THE PRODUCER OF THE WORLD'S BIGGEST PRODUCTIONS

MORE STUPENDOUS THAN THE LAST DAYS OF POMPEII

10c PER FOOT

Absolute Protection

Write or Wire for open territory NOW

SPECIAL
8 SHEETS, 3 SHEETS
1 SHEET POSTERS

Also
Specially Arranged Music

Send for Illustrated Booklet

AMBROSIO AMERICAN COMPANY
15 East 26th Street 'Phone 7876-7 Madison Square New York

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830, Ridgewood, New Jersey.

MR. LESTER PARKS, MANAGER OF THE DENVER DISTRICT OF

Mutual Film Corporation

WRITES:

I WANT TO TAKE THIS OPPORTUNITY, MRS. BLACHE, TO COMPLIMENT YOU UPON THE EXCELLENCE OF THE SOLAX PRODUCTIONS. WE ARE ENTHUSIASTIC BOOSTERS FOR EVERYTHING PERTAINING TO THE SOLAX COMPANY. WE FEATURE YOUR FILMS EXTENSIVELY AND CAN ASSURE YOU THAT THEY ARE OF SUCH EXCELLENT QUALITY THAT THEY CAN WELL STAND TO BE FEATURED.

TWO ONE-REEL FEATURES

RELEASED WEDNESDAY, DEC. 14

The Raffle

A woman is presented with a fur coat by an admirer under cover of a raffle ticket. The woman is wise to the scheme but accepts the gift just the same. She sends her husband for the coat and he, not knowing that his wife expected a fur coat as her prize—brings home a book and gives his stenographer the fur coat. Some mix-up ensues.

RELEASED FRIDAY, DECEMBER 6

The Face at the Window

The Dickensonian story of a miserly old woman who dies and leaves her hoarded wealth in a secret hiding place. A "Bill Sykes" type knows of the hiding place, but every time he attempts to steal the wealth he is interrupted. His desperate plans and their frustration form an interesting part of the story.

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

RELIANCE

RELIANCE

SPECIAL HOLIDAY OFFERING

"THANKSGIVING"

By the Well Known Author, FORREST HALSEY

"In Search of Their Child, the Divorced Couple Meet"

WEDNESDAY **NOVEMBER 27th**

A POWERFUL DRAMA WITH BEAUTIFUL HEART INTEREST

START TO ADVERTISE THIS NOW—ANOTHER SPLENDID TWO-REEL FEATURE

RELEASED WEDNESDAY, DEC. 4th

"OLD MAM'SELLE'S SECRET"

IT NEEDS NO BOASTING—IT SPEAKS FOR ITSELF

THE RELIANCE STUDIOS, 540 West 21st St., New York

STATE RIGHTS

The International Conspiracy

(THREE REELS)

THE BIG SCENE—A motorboat and its human occupants destroyed by a torpedo fired from a battleship

Perils of the Atlantic

(TWO REELS)

THE BIG SCENE—The sinking of the ocean steamship after it has struck an iceberg

Posters 1, 3 and 6 Sheet, Lobby Display, Heralds

¶ If you don't care whether your competitor "puts one over on you" let him "beat you to it" on signing on the dotted line of contracts for these films. This is gutter English, but in every syllable there is arithmetic. Will it count for or against you?

SOME TERRITORY STILL UNSOLD

The Vengeance of Egypt

(THREE REELS)

In the Land of the Lions

(TWO REELS—HAND COLORED)

Copyright protects all our films. Infringements will be vigorously prosecuted.

Gaumont

GAUMONT CO.

Flushing, N. Y.

Gaumont

DEC 4 1912

MOVING PICTURE NEWS

VOLUME VI
No. 22

NOVEMBER 30
1912

LIBRARY OF CONGRESS
MOTION PICTURE DIVISION

PRICE TEN CENTS

"THE GIRL IN THE ARM CHAIR"
Featuring Darwin Kerr
Solax Release Dec. 13th.

RELIANCE

A BEAUTIFUL FEATURE PRODUCTION OF

"OLD MAM'SELLE'S SECRET"

FROM THE POPULAR NOVEL BY EUGENIE MARLITT

IN TWO REELS AND EIGHTY SCENES

WITH A SPLENDID COMPANY OF OVER ONE HUNDRED EXCELLENT PLAYERS

"THE FATAL OATH"

INCLUDING

GERTRUDE ROBINSON
LAURA LYMAN
GENE DE LESPINE
ISABELLE O'MADIGAN
E.P. SULLIVAN
IRVING CUMMINGS
GEORGE SIEGMUND
CARLTON GRIFFIN
and
JACK BRUMERE

A TWO REEL FEATURE OF GENUINE MERIT

RELEASE DATE---WEDNESDAY, DEC. 4th

THE RELIANCE STUDIOS, 540 West 21st St., New York

A Striking AMBROSIO PRODUCTION

IN THREE REELS

SIEGFRIED

COPYRIGHTED

10c PER FOOT

Ready for Delivery
NOV. 30

THE GREATEST TRIUMPH OF THE PRODUCER OF THE WORLD'S BIGGEST PRODUCTIONS

MORE STUPENDOUS THAN THE LAST DAYS OF POMPEII

10c PER FOOT

Absolute Protection

Write or Wire for open territory NOW

SPECIAL
8 SHEETS, 3 SHEETS
1 SHEET POSTERS

Also
Specially Arranged Music

Send for Illustrated Booklet

AMBROSIO AMERICAN COMPANY

5 East 26th Street 'Phone 7876-7 Madison Square New York

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830, Ridgewood, New Jersey.

NEARLY A THOUSAND PERSONS OF EDUCATION AND REFINEMENT ATTENDED A

SOLAX NIGHT

at the Town Hall in Brewster, N. Y., on Friday evening, November 22d. A number of persons came in automobiles. F. S. Holmes, the manager of the show, declared that there were in the audience a millionaire and his family and other wealthy persons living in Brewster and its environs.
The following releases were exhibited:

THE NEW LOVE AND THE OLD
THE WOOING OF ALICE
MAKING AN AMERICAN CITIZEN
SEALED LIPS
HIS DOUBLE
THE GLORY OF LIGHT

These the exhibitor rented from the Empire branch of the Mutual Film Corporation of New York. After the performance all were enthusiastic. Mr. Holmes made more money on this occasion than at any one time in the five years he has been running attractions at the Town Hall. This isn't "guff." Ask Holmes and he'll tell you that Solax films "have the punch" and "bring in the coin."

COMING RELEASES

The Hater of Women

RELEASED WEDNESDAY, DEC. 11th

The Girl in the Armchair

RELEASED FRIDAY, DECEMBER 13th

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

ECLAIR

TUESDAY, DECEMBER 10th

"The Black Sheep"

A straight-from-the-shoulder heart punch.

THURSDAY, DECEMBER 12th

"The Poisoned Pool"

Another of those totally different plots which now characterize Eclair releases.

SUNDAY, DECEMBER 15th

"The Busy Bee" An "Eclair Scientia" — SPLIT REEL — **"FUNNICUS' HUNTING EXPLOITS"** Fun in Jungle Dreamland

THE FUTURE FEATURE DAY—DECEMBER 19th

"The Vengeance of the Faker"

The greatest Wild Animal release of the year.

ECLAIR FILM COMPANY, 225 WEST 42d STREET NEW YORK CITY

ENOUGH SAID ABOUT

"THE MIRACLE"

Get Your State Rights Quick

Fifteen Styles of Lithographs, One to Twenty-four Sheets

NEW YORK FILM COMPANY

145 WEST 45th STREET Rooms 1107-1108 NEW YORK CITY

The Moving Picture News

RECOGNIZED AS THE OPERATORS' FRIEND

THE SCENARIO WRITERS' GUIDE

25c **SUBSCRIBE NOW** 25c

TRIAL SUBSCRIPTION FOR 3 MONTHS

(New Subscribers Only)

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Agfa"
Celluloid Positive Celluloid Negative
NON-FLAM AND POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

MIATT PROCURES
PATENTS
1868-1912

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.
Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

A Christmas Gift For Your Patrons

What more acceptable Christmas Gift could you make to your best patrons than a year's subscription to the MOTION PICTURE STORY MAGAZINE?

Each succeeding number for twelve months will furnish them with new enjoyment and pleasure, and they will thank you not once, but twelve times for your gift.

Special Price to Exhibitors for subscriptions in lots of fifteen or more.

Write today for full particulars.

The Motion Picture Story Magazine
26 COURT ST., BROOKLYN, N.Y.

THE BALKAN WAR

A SERIES OF REEL REALITY
NOT PICTURES OF MEN KILLING
TIME—PICTURES OF

Gaumont

MEN KILLING MEN

Gaumont

The BEST and MOST STIRRING SCENES of the
CONFLICT that is CHANGING the MAP of EUROPE

WITH NAVY AND ARMY

The so thought Comic Opera Forces which are firing the Ottoman Hordes into the Bosphorus. A Turkey Trot which has proved a Dance of Death.

A FILM OF FEELING

The Mission of the Carols

RELEASE DATE TUESDAY, DECEMBER 10

A sweetly simple story of the greater gift of the Christmas Tide. The singing by the love yearning little ones that brought the warmth of affection to the ice-bound soul of the parent. Its message of the happiness that came to the lorn hearts will nearer to you bring the spirit of the Christ.

Gaumont

FILM SUPPLY CO. OF AMERICA, Sole Distributors

GAUMONT CO.

FLUSHING, NEW YORK

Gaumont

©CLB260837

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **November 30, 1912** **Number 22**

EDUCATIONAL FILMS

ONCE again I take up the cudgels for the educational program, that I may inform my readers what is being done. What a number of "Doubting Thomases" there are in the industry! It seems almost surprising. I cannot understand why the industry is so blind to the vast opportunities that are before it, and why manufacturers are so eager to make money they have no time to do anything for the vast work the educational field opens to them. This field is unlimited and the prospects of the future are unbounded. Two or three schemes are advertised, and some one is going to make the most wonderful progress it is possible to conceive. For the last twelve years educational films have been made by one or two advanced individuals, and to-day they are reaping the benefit of their experiments and their toil. Teachers' associations, colleges and universities are asking where it is possible to rent machines and films, and while some are sleeping others are trying to fill this void. Some manufacturers say, "Show me, I am from Missouri; and when I see where I can make money and get my returns back, then, and only then, will I make the films that are needed." Is not this short-sighted policy? My contention is that if there was a supply, and a great supply, the demand would be created immediately. I have repeatedly had to answer questions from educationalists, referring them to a few of the films that are now on the market, which they have obtained and used over and over again and now they ask for more.

It was while expressing my opinion of the lack of a good supply of educational programs to my friend, Rich G. Hollaman (who has been the pioneer in this work with all the exhibitions at the Eden Musee), and he told me that from his vast collection of films and his great love for the progress of educational Cinematography he is prepared to grant to any educational institution the use of all his films, free of cost, providing they will make arrangements for the use of a machine and an operator. This is an offer too good to be hid under a bushel measure. I therefore asked further particulars and he handed me the following program that was given before the Brooklyn Teachers' Association on Thursday evening, October 31st:

1. Geography
   a. The Banks of the Ganges—India
   b. The Region of Ararat—Russia
2. Agriculture
   a. A Model Farm in Argentina
3. Scenes from Bird Life
   a. Royal Swans, Eider Ducks, Etc.
4. Natural History
   a. From Moth to Butterfly
   b. The Life History of the Otter
5. Zoology
   a. Hatching Fish at Surrey, England
6. Literature
   a. Hiawatha and Minnehaha
7. Chemistry
   a. Chemical Action on Aluminum, Magnesia, Etc.
8. Botany
   a. The Wonders of Plant Life—A Day in the Life of a Snow Drop—Autumn Colchicum—Tulips Opening in the Sun—Nasturtiums—Roses and other Flowers
9. Biology
   a. From the Egg to the Chick—The three weeks' life process made visible by speed magnification.
10. Physical Culture
    a. Reedham Boys at Drill—remarkable evolutions

The above is a specimen program and this is only one of a series that Mr. Hollaman has at his disposal, being part of the collection he has been making for the Eden Musee. I asked Mr. Hollaman what he expected to gain from letting this out free. His reply was that he was anxious to show the whole world what educational progression had been made and how easy to make up a full program for the edification and assistance of the public. The action of Mr. Hollaman should be emulated by every one who has the desire of the highest and most elevated aspect of Cinematography, and I commend this to the attention of every exhibitor in the country who desires in his locality to make a special feature of the educational possibilities of the film before learned heads in his local-

ity. It seems almost as though "I am a voice crying in the wilderness," but when such beautiful programs as the above can be had for the asking and the films are a commercial quantity, which every exhibitor can get for his theatre if he wished, why use the murders, stabbings, the burglaries, the hold-up and such like foolish pictures that are beginning to feel their way into the ranks again to-day?

Take the synopses of the films of one issue of the Moving Picture News and therein we find schemings, intrigues, suicides, criminality, vengeance, drunkenness, jealousy and duels, robbery, and murder, and again a murder, gambling, etc., through the whole list, and not one single manufacturer can be pointed out as being the offender in this respect, but some of the manufacturers have no respect for the Censorship Board of Public Opinion. All they think about is the result of their sales, of so many films per week, and then if their sale of films drops off for one or two weeks they wonder why. It is not the bad photography or the bad development. Nothing can be said on this score, but it is the bad subjects and gruesome billposters that scare the public, that is—the right-thinking public—away from their houses. We want more men of the type of Rich G. Hollaman, who has the courage of his convictions and who is essentially a pioneer in the educational propaganda of Cinematography.

RICH G. HOLLAMAN

The above cut is from the latest photograph of my good friend of whom I speak in the editorial column. In addition to what I say there, I want to mention the fact that Mr. Hollaman was the first man to see the great possibilities in the educational field. It has been a dream of his for years past to see the art elevated to its very highest pinnacle of artistic and educational possibilities.

Fourteen years ago Mr. Hollaman produced the opera "Martha" and also The Passion Play. In those days, as my readers can well imagine, it was very costly to experiment with the ordinary make of films, which did not exceed 100 to 200-foot subjects, and when I tell you that The Passion Play was the first three-reel subject ever produced taking 3,000 feet of film great credit must be given to Mr. Hollaman, who dared venture to expend the sum of $16,000 for these productions, and still more interesting, when I say that these two negatives were sold by Mr. Hollaman to the Edison Manufacturing Co., and are still listed in their catalog.

What an interesting subject this would make to-day, and if the readers of The Moving Picture News would write to the Edison Company asking them to reproduce these subjects, if the negatives are in good condition, I feel sure that a most interesting feature of an American enterprise would be more than appreciated by the moving picture lovers of to-day.

Alfred H. Saunders.

MR. H. B. COLES

We do not know of a man in the industry more extensively known than Mr. H. B. Coles, whose travels from one end of the country to the other have made him conversant with every exchange man and they to him. In assuming the general management of the Precision Machine Company, this company has secured a most valuable man to further the sales of the Simplex machine.

GENERAL FILM PUBLICITY AND SALES CO. AGENTS FOR RUSSIAN BRAND

It is announced that the General Film Publicity and Sales Co. has been appointed sole agent for the Cossack brand of films in America. The Cossack film is of Russian manufacture, and the subjects which they present are full of the thrill and atmosphere of Russian life.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nashville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

After the grand ball, which was held in New York City on the 14th of November, Mr. Neff and Samuel H. Trigger, state president of the State of New York Motion Picture Exhibitors League, left New York Sunday morning, accompanied by Mr. Arthur Jacobs; arrived in Albany, N. Y., at 2:55; was met by a committee, escorted to the hotel, where a meeting was held, Albany Local No. 2. Mr. White, president of Local Branch No. 2, introduced Mr. Neff, Mr. Trigger and Mr. Jacobs, who delivered addresses that were well received. After the meeting was over, a banquet was served and several of the members, with the national and state officers, went to Troy and visited with several of the local members of the League.

On Tuesday morning, Mr. Neff and Mr. Trigger went to Boston. On their arrival at 2:55 in Boston, they were met by Mr. Washburn and Mr. Swette and several other Boston exhibitors, who accompanied them to the Hotel Essex and enjoyed a pleasant and enjoyable evening with several of the exhibitors of Boston.

At 2 p.m. the Massachusetts state convention was called together at Memorial Hall on Washington street, and the following officers were elected: Joseph Mack, of the Hub Theatre, Boston, president; A. L. Washburn, Unique Theatre, Boston, secretary; Silas H. Bunce, Olympic Theatre, South Boston, treasurer; first state vice-president, Charles W. Hodydon, Princess Theatre, Wakefield, Mass.; C. W. Buckley, second vice-president.

The national vice-president elected was George F. Washburn. After the convention adjourned to the banquet hall, where a splendid banquet was served, and addresses delivered by several local exhibitors and visiting exhibitors. After the banquet, Mr. Neff and Mr. Trigger left Boston at 11:15, arrived in Utica at 8:40 Wednesday morning; were met at the depot by W. A. Dougue, president of Utica Local No. 3. After breakfast a delegation from Local No. 3 with automobiles took the visiting members sightseeing through Utica.

From Utica Mr. Neff and Mr. Trigger went to Syracuse and Rochester, Mr. Neff going on to Cleveland, Mr. Trigger returning to New York.

After the visit of the national and state presidents at New York, everything in the State of New York is in splendid shape and a state organizer has been put in the field, to personally visit all of the exhibitors.

* * * *

The Iowa Convention, which will be held on the 3d and 4th of December at Des Moines, Iowa, headquarters at Savery Hotel, promises to be a grand success. Letters are pouring into the national president's office from Iowa motion picture exhibitors, expressing their intentions of attending the convention.

* * * *

Every exhibitor in the State of Iowa is urged to attend the convention, as matters of great importance affecting their business will come up for action. Some of the important subjects which will be discussed will be: Sunday opening, the two-dollar-a-week license, and state legislation directly affecting the motion picture industry.

* * * *

The big convention to be held on the 5th and 6th at Omaha, Neb., is being enthusiastically supported by the Nebraska motion picture exhibitors, and a large attendance is expected. Headquarters will be at the Rome Hotel, Omaha, Neb.

* * * *

M. A. Neff, the national president, will be present at the Iowa convention; also the Nebraska convention to be held in Omaha on the 5th and 6th. Mr. Neff will also visit Kansas City, Mo., on the 7th and 8th of December and address the Missouri exhibitors. Mr. Wiley, president of the state organization of Missouri, writes that he expects a very large, enthusiastic gathering of the exhibitors in attendance at the Missouri convention on the 8th of December.

* * * *

After attending the Missouri convention, President Neff will cross the river, accompanied by Mr. Wiley, president of the Missouri state organization and others, and on the 9th and 10th of December will organize the State of Kansas, at Kansas City, Kan. From Kansas City, after completing the organization, President Neff will proceed to St. Louis, Mo., where he will meet several motion picture exhibitors and from St. Louis will go to Murphysboro, Ill., to organize a local branch of the motion picture exhibitors of Southern Illinois, which will affiliate with the Motion Picture Exhibitors League of America.

ADDRESS OF M. A. NEFF AT BOSTON.

From my boyhood until the present time I have always had a longing desire to visit Massachusetts, and especially Boston. Having read the history of the thirteen colonies, and so often hearing the traditions of historical Boston, it affords me great pleasure to meet with you here today.

Through the courtesy of Mr. Sweet and Mr. Washburn, it has been my pleasure today to visit a few of the historical places of your city. I have been pleased more than I can ever tell you to have been your guest and viewed the spot where the tea party took place, and the thoughts that forced themselves upon me when visiting the historical spot where the first blood of the patriots was spilled caused me to wonder if those patriots suffered with the realization that they were establishing the grandest republic on the face of the earth, and to liberate millions of people, and defied the powers that denied them religious, political and commercial freedom. Now that I have visited some of the historical points and have viewed them with my own eyes, I wish to assure you that a longing desire has been gratified, and at this day I feel thankful to those grand old patriots who stood so loyally by the principles which they defended and believed in. And through their efforts a grand republic was born, and we today enjoy the fruits of their labor, privations and patriotism.

I have another ambition that I hope to gratify, and that is to organize the motion picture exhibitors of Massachusetts into an organization that will work thoroughly and harmoniously to better the condition of our line of business and promote and place cinematography on the highest plane possible. I cannot help but have faith in the ancestry of the patriots of Colonial times. I therefore come to your city firmly believing that you will organize and co-operate together, that you may assist in eliminating the undesirable conditions which have crept into the motion picture business. We have been unjustly criticized by those who know the least about our business and are least qualified to censure or condemn. We are educating and amusing millions; we are doing all in our power, as an organization, to eliminate suggestive and immoral pictures and to bring about a healthy, clean condition, so that the most skeptical will be convinced that the motion picture is not only the greatest educator the world has ever known, but the advance agent of the highest standard of civilization. I am pleased to meet with you and to receive you into the organization that means so much to you and to

every exhibitor through the world. Petty strifes and jealousies should have no place among the motion picture exhibitors. It is our duty to co-operate together, in order that we may be effective and bring about conditions that will demonstrate to the world that we are earnest business men; that we are striving to uplift and amuse the world. Our organization is co-operative with many lady organizations and societies, which is of a great assistance to our organization. The advanced thinkers and educators of the age are turning to cinematography for insipration and guidance. Of all the lines of business or professions, there are none others so potential to the welfare of the human race as the motion picture. It is the cornerstone of our education and progressive civilization. In the near future, Boston will be teaching in the public schools with motion pictures, and the boys and girls at the age of fifteen will be more thoroughly educated than they are now at the age of twenty-one, and many of the preachers who are now condemning the motion picture will be enthusiastically lecturing the pictures in the churches, and the churches will be crowded instead of being partly empty, as they now are.

The day and age of witchcraft is passed and gone. Ignorance and superstition no longer have a place or are discussed by our high civilization, and, like witchcraft, soon the day of criticism of the motion picture will be passed and adverse legislation and ignorance will disappear by reason of the camera and the curtain.

I will carry back to Ohio pleasant remembrances of Massachusetts and Boston and of the many incidents and things that I have seen while here, and hope to retain them in memory by reason of their pleasant associations.

FEATURE FILM MANUFACTURERS ORGANIZE

The realization of co-operation to such an extent seems at a glance almost Utopian. Each manufacturer retains his individuality, producing his own special brand of picture as before; but, if at any time an idea is given birth in his mind too stupendous in proportions to admit of his carrying out his scheme by himself, he is privileged to hand it in to the organization and thereby materialize his idea in film, backed by the organization. The film in that event will of course become the property of the organization, the stockholders gleaning each his share of the profits through the dividends of the company.

At a meeting of feature manufacturers and representatives of foreign manufacturers held at the Hotel Astor, November 21, 1912, at 2 o'clock in the afternoon, there was formed a temporary organization known as the Feature Manufacturers Association. The meeting was called to order by Counsellor Tobias A. Keppler, who had acted as counsel for the organization committee which was composed of eight manufacturers. He outlined the views of the committee upon the question of organization and conducted the meeting until the organization was given its name and officers were elected. The following are the officers of the organization:

President—Hans A. Spanuth, of the General Film Publiicty & Sales Company.

Vice-President—Mr. E. Barry, of the Ambrosio American Company.

Treasurer—Mr. Sidney Ascher, of the Atlas Manufacturing Company.

Secretary—Mr. Tobias A. Keppler.

Sergeant-at-Arms—Mr. Roskam, of the World's Best Film Company.

Nearly every feature manufacturer doing business in America was present; they came from Boston, Chicago, St. Louis, etc.

A few manufacturers who were not present have evidenced their intention of attending the next meeting, which will be held in a very short time.

A Committee of Ways and Means was appointed consisting of the following:

Mr. Kaufman, of the famous Players Company.

Mr. Clements of the "Big C" Features.

Mr. Erb, of the Crystal Film Company.

Mr. Jablin, of the Fine Arts Company, Inc.

Mr. Draher, of the International Film Traders.

They, together with the officers, are to provide for the incorporation of the new organization and will submit suggestions at its next meeting outlining its proposed work and scope.

The meeting was a success far in anticipation of anything the committee had hoped for. Without exception, every member present expressed his views in favor of the project. Among other matters the question of protecting productions by copyright was discussed.

The manufacturers present were unanimous in the view that feature films should represent the highest possible achievement in moving pictures from every point of view, so that they would be features in fact as well as in name, so that the feature business would be encouraged, so that in time the exhibitor may have an exclusive feature program.

A census of the thirty members was taken, and it was found that each manufacturer had three or four film subjects ready for the market, and two or three of them had as many as eight.

The question is, of course, how many to place on the market at one time. This question will, however, be discussed at length by the Ways and Means Committee at a meeting which will be held by them very shortly, and will be brought a litle later before the entire organization for their approval.

Already over 200 theatres have made application for the program of the organization and have expressed a desire to use exclusively this feature film program.

GAUMONT CAMERA MEN IN THE EAST SECURING VALUABLE WAR FILMS

Motion pictures of warfare have not been the heritage of our eyes, inasmuch as the Stock Exchange has in modern times proved greater than the bullet. The Biblical prophecy that there shall be wars and rumors of wars is becoming superannuated. We have now in progress, however, a conflict which will change the map of Europe, a conflict which has shorn the Turk of his appellation "The Terrible." The Gaumont Company has, and is, taking pictures of the scenes of carnage in the near East that will remain in the archives of history. They are pictures not of men killing time, but of men killing men. They have the force and strength of photographs of real warfare, not the puerility of mimic combat. The spectator feels thrills in realizing that this infantry on the double quick, these scouts deploying in the brush, this field artillery maneuvering for strategic points, are firing real bullets, not blanks—that they are aiming at men, not concentric targets.

It will be surprising to the mass of people who have formed an opinion of the armies of these smaller states that they are of the comic opera variety, with twenty officers to every private, and where epaulets and brass buttons are more formidable than marksmanship, to perceive the stern, business-like manner in which these martial men go after the enemy. There is no playfulness, no trimmings of spear-carrying chorus girls or soprano-throated chorus men. Every soldier puts his cartridges into his repeater with the fond hope that each will find a lodgment in a human body, and there is grim care in the precision with which they train their deadly arms upon the men who, in the distance, seek a similar end.

The Gaumont camera men are centered over the various armies with both conquerors and being conquered. With the Allies and in the plague-stricken trenches before Constantinople, whose fanatics in their death under fire see speedy passage to Paradise.

There are pictures of the people in the besieged city where they of Christian faith cower in their homes, fearful of the moment when the defeated Musselmen will begin a new Reign of Terror, a St. Bartholomew's Eve that will cause the city of Constantine to flow with rivers of blood. There are scenes of those benign Sisters of Mercy, the Society of the Red Cross, to whom Mussulman and Christian are but suffering men in need of cool, deft hands and the kindness and science that alleviates mortal pain. These Balkan war pictures are being rapidly dispatched to America. Some have arrived. In action and quality they increase in merit with every new reel.

THE BONNIE BANKS O' LOCH LOMOND

Eclair, December 3d

Those who admire Miss Barbara Tennant—and they are legion—will see their pretty favorite in one of her very best of recent parts. As she carries the burden of the story, she must perforce have the volume of praise. She is excellent. Her part, as she performs it, probes deep into the sad recesses of the spectators' hearts.

Most of the Eclair stock company work in and out of

the story, so we see Alec Francis, Will Sheerer, Guy Hedlund, Julia Stuart and dear, darling little Clara Horton.

The story is touching but ends satisfactorily. It runs as follows:

McDonald is incapacitated by a serious illness and his little family is obliged to resort to the income of a small deposit which they have in the bank.

The invalid, with his wife, Clara, and their baby, was being entertained one day by a friend, who, to the accompaniment of his bagpipe, was singing some native ballads.

Mr. and Mrs. Sloan, while touring through Scotland in their automobile, are attracted by the plaintive Scotch airs and stop to listen.

Clara draws the attention of the tourists who see in her a probable nurse for their child. They propose that she come with them to America, but the little woman does not wish to leave her husband and baby.

The following day the McDonalds learn that the bank in which their savings were deposited had failed and that they are left destitute. At the same time, the tourists write to Clara and again propose that she go with them, offering the inducement of $500 a year if she consents. In their dire need Clara feels it her duty to accept and tearfully she parts from her husband and little one.

Clara is in her new home and proves a conscientious nurse. One day the neighbor's children place a phonograph near the garden hedge, turn it on and. Clara, startled, recognizes the familiar strains of "The Bonnie, Bonnie Banks o' Loch Lomond." The children leave the phonograph for a while, and Clara, leaning over the hedge, takes the instrument to her side of the garden—she feels she must hear the dear tune again.

The children, returning, miss the phonograph and see Clara disappearing with it. They rush in and tell the story to their grandmother. Enraged, she immediately notifies the police and then hastens to inform Mr. and Mrs. Sloan that Clara is a thief. The police arrive in the meantime and they all repair to the garden in search of the culprit. There—oblivious to all else—the poor homesick little woman is listening to the strains of the old Scotch ballad.

As the police make a move forward, Mrs. Sloan, recognizing the air, restrains them; her husband, too, understands, and they explain. All realize then what has happened and quietly leave the nurse to her dreams.

That same evening Clara found in her room a beautiful, new phonograph, ready at all times to play for her the old song which brought such dear visions of her beloved Scotland, her baby and its father.

STARTLING NEW PRODUCTION IN PREPARATION BY HOCHSTETTER UTILITY COMPANY

Contracts have been closed between the Hochstetter Utility Company and the authors of a spectacular production to be known as the Modern Babylon. Among the great features of this production will be a reproduction of the famous Hanging Gardens of Babylon. Messrs F. M. and P. M. Pierson, of Briarcliff Manor, have arranged to reproduce these gardens even superior to those of ancient Babylon in the time of Solomon. These pictures will be made by the celebrated Hochstetter process in natural color, and will be the most stupendous undertaking ever attempted by a Film Company in the history of the art. The picture itself will be an allegory using New York City, the modern Babylon, as its background, and will be startling in its reality. It will show New York to the New Yorkers in a manner that will be so vivid that even the most blase will pause in awe and wonderment. This picture, like all productions of the Hochstetter Company, will not be marketed, but will be used by them for exhibition purposes only, showing, as it will, the grades of society in the modern Babylon. It will be startling in its truth, and the means of preaching a sermon to the masses not possible in press, pulpit or stage.

MR. MAURICE WINTREBERT
(Saint Loupe)
Director for the Majestic.

NAPOLEON COMMANDING HIS ARMY
Scene from Kleine-Cines Feature "At Napoleon's Command."

BIG HATS A NUISANCE

If there is anything that is more tantalizing to a man than a big hat it has not yet been discovered. If there is ever a time when he should get forgiveness for using bad words 'tis when he sits down in a picture show after a day of hard thinking, way up in front, satisfied that he has escaped the feathery umbrella atmosphere of the millinery shops, to find all of a sudden, that his vision has been obscured by a dark cloud, directly in front, which keeps bobbing from the right to the left at each effort he makes to gain a view of pictures which grow more excitingly real at each moment.

Through a tiny peep-hole he may sometimes gaze, gathering glimpses of things beyond, all the time quietly peeping, that's all; while even a saint would feel like stepping down from his pedestal at such temptations, and give vent to his feelings.

A recent occurrence in Atlanta, the experience of an eminent divine, goes to show how well he understands women and which may in part account for the fewer number of hats constituting the daily scenery in so many of the shows. Rev. Dr. Blank, finding that the efforts of other ministers in getting ladies to remove their hats in church were fruitless, got up one morning in pulpit and said: "Ladies, with the styles of to-day I know that it is necessary that much false hair be used in the arrangement of the coiffure, and that it is hard on account of it to pin your hat back substantially, so I am only going to ask those who have no artificial puffs and curls, but their own wealth of hair, to please remove their hats so as not to distract the attention of the gentlemen behind."

'Tis not necessary to say that every hat in church was hurriedly discarded.

Adage: "A woman's crowning glory is her hair." In other words, any woman has so little policy as to obstruct one's view with her hat, instead of displaying her locks for the admiration of the sterner sex, deserves to have said to her, "Ladies will and others must remove their hats."

FIRST PUNCH RELEASE, DECEMBER 5th

Punch release dates have been forwarded one week. The first release date will be December 5th with Poor Finny and Oh! You Baby.

HALLBERG IS BUSY

Mr. J. H. Hallberg "The Economizer Man" reports the sale of Simplex M. P. Machine with Hallberg Economizer, and all supplies to the East Islip Amusement Co., East Islip, N. Y.; one Simplex M. P. Machine to Criterion Theatre, Rutherford, N. J.; Powers No. 6A to W. R. Lusher, 828 Coney Island Ave., Brooklyn; Powers No. 6 and full line of supplies to new Halsey Theatre, Broadway and Halsey Sts., Brooklyn.

CINCINNATI, O.—A contract has been let for the erection of a new moving picture theatre, 20 E. McMicken avenue, Rapp, Zettel & Rapp, architects.

DODGE CITY, KANS.—This city is considering a new theatre building.

WILLIAM LORD WRIGHT'S PAGE

FOLLOWING in the wake of the daily newspaper, the magazines of this country have suddenly recognized the importance of the moving picture and, during the past few weeks, a number of the popular periodicals have published interesting feature articles praising the animated picture. The importance and power of the industry; the great fortunes suddenly made and unmade; the personalities of the actors and actresses and the amounts of their salaries; and, best of all, the benefits to be derived from the moving picture, all these points are being enthusiastically recounted. We believe the turning point has been reached and that the campaign waged in pulpit and press some years ago against the industry has about come to a close. Magazine editors, like newspaper editors, have suddenly realized that sentiment among the better classes favor the moving picture, and in order to get into the front ranks of the progressive parade, investigations should be made. Such investigations have almost invariably led to pleasure and profit. It is a long lane that has no turning, and the moving picture, seemingly, is coming into its own.

* * * *

The December McClure's Magazine prints a delightful résumé of the moving picture industry. The article was written by Bennet Musson and Robert Grau. The article is embellished by pictures of Owen Moore and his wife, Mary Pickfort Moore, and with western studio scenes and a picture of Kalem players in Egypt. We quote from the article:

> The public is at last awakening to the fact that the early twentieth century has evolved an entirely new form of dramatic entertainment. At the present moment the American people are spending $500,000 a day on moving picture shows. There are at least 20,000 places in the United States that are devoted to this form of popular amusement. Not far from 300,000 people, in New York City alone, daily witness these performances. In the United States, half a million people are engaged directly or indirectly in the moving picture industries, and the varied business represents an investment of $200,000,000. And the motion picture is more than a diverting photographic toy. It has created a new class of theatregoers, a new type of theatre, a new kind of actor, and a new species of dramatic writing. Its use as an agency in education, in political and social reform, is already widespread. Though it was generally despised a few years ago as a demoralizing influence, there are those who foresee the time when it will be extensively used in the public system of education, in the colleges, the scientific laboratories, and even in churches and Sunday schools.
>
> As a force for the entertainment and enlightenment of the masses, the moving picture machine probably finds its closest parallel in the printing press.

When McClure's Magazine asserts that the moving picture machine as a source of enlightenment of the masses closely parallels the printing press, it certainly pays a great tribute to the moving picture industry.

* * * *

The use of the moving pictures in developing cities is ably treated in an article by Leo L. Redding in the November "Town Developments," one of the most influential journals of its kind in the world. Mr. Redding shows how Omaha, Burlington, Ia.; Gary, Ind.; Missoula, Mont.; Oshkosh, Wis.; Kalamazoo, Mich.; Battle Creek, Mich.; Little Rock, Ark.; Manitowoc, Wis.; Elkhart, Ind., and a number of other cities have had motion picture films made of views of those cities and exhibited elsewhere, to show just what is being accomplished in industrial and public improvement lines. Omaha conducted a campaign during which the city was written up from sixteen different angles. Motion pictures of Omaha scenes were displayed at home and abroad, and the pictures appealed strongly to the residents of smaller places near and distant. Omaha and the other cities which have turned to the moving picture as an advertising medium have profited largely from the enterprise. It has been the custom of the more enterprising boards of trade to advertise their home cities in periodicals and newspapers. This class of advertising is being abandoned for the moving picture, considered the greatest medium of all.

Then, to show that the moving picture has further possibilities, little dreamed of two years ago, Kansas, the "Sunflower" state, is turning its attention to the municipal moving picture show. The idea was first started at Haven, a little town in Reno county, Kansas. Haven is small, and once a week had a picture show. Everyone in the little town enjoyed the pictures. No one was willing to risk his money in building a moving picture theatre, so all the business men in the town contributed to the fund and the show was started. It is a great success. The pictures were first shown in the town hall every night. An admission fee was charged, to pay a good operator and to pay for the film service. The town built an airdrome theatre. During the last summer the picture shows were given in the open air. Haven's enterprise in keeping money at home, attracting the country boys to the town on Saturday nights, and furnishing relaxation from the dreary monotony of a small village life, attracted attention of state officials, and the scheme will be tried out in rural communities all over Kansas. The Country Life Commission, first organized by former President Roosevelt, is also interested, it is said.

* * * *

Another influential magazine recently published an article dealing with the educational and industrial picture plays and praising them. Edison's "Red Cross Christmas Seal" releases, woman suffrage plays, the "Seeing America First" series, the industrials on the care of the teeth, showing the ravages of tuberculosis, etc., were highly commended. Then the change of sentiment in the church for moving pictures was mentioned. We believe that men like Rev. Dr. Stockton, of New York, are in no small way responsible for the interest being manifested by religious denominations in the moving picture. The Eastwood Congregational church, of Columbus, Ohio, one of the most influential denominations in the Middle West, is the latest church to install a moving picture machine. The pastor believes that with the use of moving pictures the church has great possibilities for the educational, moral and religious uplift of the people. A 1913 model of the improved motiograph was installed. Rev. W. A. Woodring says that with the machine the church's usefulness to its community can be augmented by illustrating with the moving picture the great truths of scripture and history, and present in a more impressive manner the great social and moral needs of the day.

* * * *

Despite the assertion by some authorities that the standard of the moving picture must be raised, we believe that the standard is being raised by the manufacturers, and raised by leaps and bounds. The improved output is impressed upon our mind by the sentiment displayed by clergymen, educationalists and others, who would evince no such interest were the pictures on the same plane as two years, or even one year, ago. The picture producers seem to have set a high standard, and we believe that they are doing all in their power to realize that standard. Film releases of educational and moral worth, beautiful scenic and industrial pictures, are being more frequently filmed, and the classics are being featured in a more careful and comprehensive manner. Another year will see even greater advances made in the excellence of the pictures than ever before is our firm belief.

And in conclusion we would urge more of the home pictures. Releases picturing the every-day life of the common people, with the simple every-day problems that confront so many in this day and age. Quiet and convincing action is essential as a relief from the play of high tension and of western gunplay. Perhaps some of the producers will not coincide with this statement. However, were they permitted to visit the rural picture show, or to serve on the staff of a trade journal and look over hundreds of letters received weekly from all sections of the country, they would appreciate the truth of the assertion. Give us more pictures of the common people, the laborer, the artisan, the farmer. Present their every-day needs and their vital problems with a care to correct characterization. Then will cinematography have made another important advancement. We believe that Edison and some few other companies are working on this policy, and we confidently look toward others to fall into line. A little less attention to plays filmed to please in foreign countries and more attention to the wishes of audiences in Uncle Sam's domain might be a policy worthy of serious consideration.

ANOTHER GAUMONT FEATURE
(Three reels)

"An International Consipracy," another excellent Gaumont state's rights proposition, was reviewed by the writer just recently, and with the greatest satisfaction. It is full of sensation, as would naturally be expected of a story which deals, as does this one, with a conspiracy to confiscate plans of the fortifications of a nation. This thrilling story is told in three reels and is not an inch too long, so far as the interest is concerned.

After a series of adventures and interesting episodes, the tools of the conspirators enter the home of the French admiral, bind and gag him, and break open the safe, taking with them the packet which is supposed to contain the coveted plans.

Previous to this, however, the secret service man who is working on the job for the French nation has secretly absconded with the real plans, placing at the same time other papers in their place, thereby outwitting the conspirators.

The story is consistently worked out, and has interspersed in it many beautiful and otherwise interesting scenes. It may be predicted for the Gaumont company that if they continue the good work which they have begun in their states rights proposition they are bound to meet with success.

J. PARKER READ, JR., PROGRESSING FAVORABLY

We are glad to learn that J. Parker Read, Jr., who has recently undergone an operation in a hospital at Washington, D. C., is progressing favorably, and will no doubt soon be about again.

Mr. Read is well known to most of our readers as a most energetic film man, always gripping that which is newest and best in the trade.

EXIT MRS. JULIUS STERN

A rather amusing mistake was unfortunately made in the account of the Exhibitors' Ball which appeared in our last issue. Among the names of the guests appeared the name of a Mrs. Julius Stern in addition to that of Mr. Julius Stern, but it seems that the lady in question has not materialized up to date. It was Miss Jeanne Acker, the ingenue of the Imp stock company, who was mistaken for the myth.

Cincinnati, O.—The Exclusive Films Company, Toledo, moving picture films; $10,000. A. A. Gottschall, Rupert Holland, F. F. Frieder, J. F. Stepp and C. H. Duggan.

Cincinnati, O.—A contract has been awarded for the new theatre of M. Marcus & Co. to be located on Walnut street.

Chicago, Ill.—A contract has been let for a new theatre for Wile Bros. Location, Morse avenue near No. Clark street.

Chicago, Ill.—A contract has been let for the erection of a new moving picture theatre for Percival W. Jones, owner; cost, $50,000.

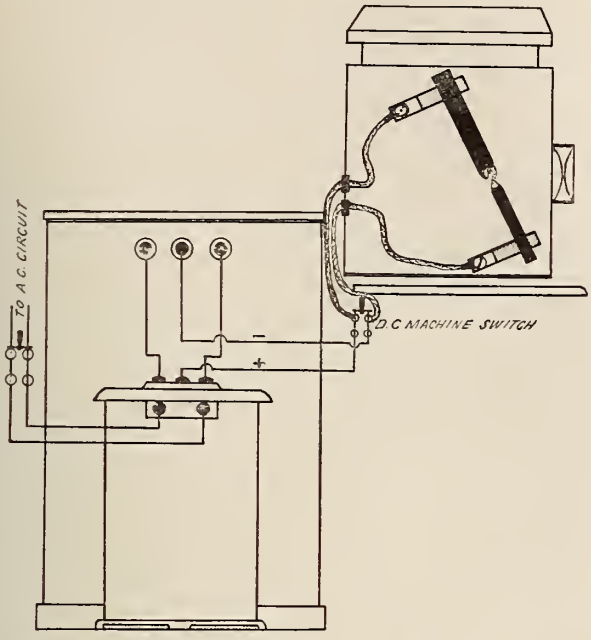
Orange, Cal.—A new moving picture theatre will be opened up in the Moore Building on North Glassell. B. W. Maxwell, manager.

SCENES FROM "THE INTERNATIONAL CONSPIRACY," GAUMONT FEATURE (3 REEL) RELEASE

HALLBERG RECTIFIER-ECONOMIZER

Changes Alternating into Direct Current

The above cut shows the new Hallberg Rectifier-Economizer for which Mr. Hallberg claims that it has all the most valuable improvements and additions it is possible



to get into a transformer. It is claimed that this machine will give absolute illumination, changing A C to D C. He said it will enable you to produce an absolutely even illumination on your screen of the greatest possible intensity, surpassing in this respect even the illumination obtained by operating on the regular Edison direct current system on 110 v. with large rheostat in series, giving the same number of amperes at the arc. This is possible because with the Hallberg Rectifier-Economizer there is no "mist" in front of the positive crater, on account of the arc flame being reduced to a minimum, and those of our readers who desire further particulars should write for the descriptive circular and thereby save current expenses at the same time getting the best possible light from the current they use.

ELGIN, ILL.—A contract has been let for an addition to the Grand Opera House.

BIRMINGHAM, ALA.—H. M. Newsome awarded contract to C. M. Allen to erect motion picture theatre building.

CHICAGO, ILL.—T. N. Bell, architect, 1820 So. Spaulding Avenue, Westcott & Ronneberg-Chas. P. Mangold, owner, for a new theatre building.

LOCKED OUT
Crystal Films, December 1st.

WASHINGTON SOCIETY FOLKS AT MOVING PICTURE THEATRE

The attendance at the Garden Theatre, and likewise the box-office receipts, have been increasing by leaps and bounds. This is the largest playhouse exclusively devoted to pictures, using features and single reels. The independent service is installed here. One of the chief causes of the popularity of the Garden is the excellent orchestra, which knows just how to interpret the pictures. There is no monotony of time or tone, but a change from soft music to dramatic, to bombast, to ragtime, comedy and pathos as the scene suggests. The pictures are not the only things that attract the audience; the music plays a goodly part in the popularity or non-popularity of a theatre—at least, this is the case in the Capital City.

* * * *

The recent establishment of the International Feature Company in this city, with offices in the Bank of Commerce, is a welcome addition to this industry. Manager W. R. Mack, who has had many years of experience in the film exchange business, makes an excellent head, who is a hustler with a convincing argument. His territory includes the District of Columbia, Maryland, Virginia and North Carolina. Already Mr. Mack reports encouraging progress. Several of the local houses are using this feature service in addition to the regular service, and they find it advantageous.

* * * *

During the past week or so a number of musicians, members of the editorial staffs of the local newspapers, teachers, professional men and women, dramatic critics, social folks, and dramatic directors with their pupils, have frequented the motion picture theatres. For some of these it was their first visit to such amusement houses; some had seen such exhibitions on but few occasions. All this was occasioned by the local interest taken in the presentation of the Lubin film of "The Country School Teacher," the latest photoplay by Willard Howe, of this city. The consensus of opinion was praise for the play with its underlying theme of discipline, and high commendation for the naturalness of presentation by the company. Certainly Willard Howe created something of a stir in high society, which caused managers to wonder at their patrons, and the outlook is that many "regulars" and some "fans" will be produced as a result of causing these folks to discover just what the motion picture show is like. At the Masonic Temple Auditorium "The Country School Teacher" received applause at the conclusion of the reel, while the young author, who chanced to be discovered among the spectators, was surprised with a most enthusiastic reception at the rear of the hall.

* * * *

The Exhibitors League resumed the meetings this month with increased membership and greater enthusiasm. With Dr. Herbst, manager of the Circle, as president, and Fulton Brylawski as secretary, there is every reason to believe the organization is in good hands. Though it was rumored that the moving picture operators had planned to strike for higher wages, no such final step has been taken as yet, and from conversations with various managers, there is little fear of such a movement. The operators have, however, presented some propositions to the Exhibitors' League as to time, salary and duties. These are under consideration by a committee to be reported on shortly.

* * * *

Local exhibitors welcome Mr. Bradley again in the office of the Independent Exchange, assisting the Mutual Film branch. Mr. Bradley has had experience in this sort of business for some years and was at one time associated with the Washington Film Exchange. He seems to be the right man in the right place.

PORT LAVACA, TEX.—Kamey Bros. store building is being remodeled for an opera house. Jno. Juliff, manager.

LOUISVILLE, KY.—Geo. A. Epstein will erect the National Theatre on the southwest corner Fifth and Walnut Streets.

DENVER, COLO.—A contract has been let for the erection of a new moving picture theatre for S. S. Baxter, on Curtis Street.

PHILADELPHIA, PA.—Louis J. F. Moore, architect, has completed plans for a new theatre building at the nortbeast corner Fifty-second Street and Cedar Avenue.

For Those Who Worry O'er Plots and Plays

A WORD FROM THE VICTOR EDITRESS

THE Victor Film Manufacturing Company is one of the later entrants into the producing game, but behind the scenes are some of the oldest and most versatile heads in the moving picture profession. The Victor pictures immediately leaped into public favor, and the principal reasons were logical and entertaining stories and able directorship. Giles R. Warren, former editor for Imp, Lubin, Powers, etc., has been directing the Victor stock company. His masterly dramatic touch was readily discernible and has been heartily appreciated by those "in the know." Through his long experience on the legitimate stage and his ability as a dramatist, Mr. Warren was enabled to show some of the veteran directors a thing or two when once he threw his hat into the ring. It is often difficult for directors to work satisfactorily with editors. Mr. Warren searched the editorial field carefully, and finally selected a young woman virtually new to the editorial ranks and engaged her as script editress for the Victor company. Of course, Miss Christine Van Buskirk had the advantage of the tutelage of one of the most able writers and editors in the business, but she also had much inherent talent, and

MISS CHRISTINE VAN BUSKIRK

now she has assumed her rightful position in the hearts and minds of the script writers' army. She knows a good script when she sees it; can delve underneath the written words for hidden talent, and is courtesy personified to the contributors. We are pleased to introduce Miss Van Buskirk to our readers, and her portrait speaks for itself. Miss Van Buskirk kindly presents Victor demands to script writers in the following:

> Since we have a new leading lady, Miss Fritzi Burnette, our wants in the scenario line have changed somewhat. We are no longer looking for stories with a strong female lead, but are rather in need of a strong male lead just at present, as Mr. Moore is to be supported by Miss Fritzi, and in all the stories there is always "a woman in the case," which affords her plenty of opportunity to show her good work. The scripts we have been receiving lately have averaged very poor, and we waste much time going over much mediocre stuff. I guess anyone knowing how to write is trying luck at script writing, but they little know how much is connected with it and what there is to learn. I have found there is always something more to learn, no matter how much you think you know. We pay the highest price for available stories and welcome talented writers who have the goods to deliver.

Experienced writers, now knowing Victor needs, are advised to contribute to that company. We can assure them prompt and courteous consideration.

A Line from "Pop" Hoadley

Editor C. B. Hoadley is turning out some great sure-fire stuff for the Universal these days. Such current releases as "A Red Man's Love," "The Honor of the Family," "An Old-Fashioned Mother," "Camping Out," etc., are hot from the Hoadley Remington. Recently the trade journal department editors, fearless and conscientious enough to take a decided stand against grafting "schools," have been made the targets for personal villification and abuse from the publishers of obscure "catalogues" printed solely to get the advertising patronage of the "professors" who are refused admission to the advertising columns of several journals. Many of the editors, appreciating that we have endeavored to lighten their tasks considerably, have written to us letters in which they cordially support our campaign waged for the better protection of the writers. C. B. Hoadley, whom we consider an authority in the editorial line, writes as follows:

> About these "scenario schools." From my observation, it is a case of the blind leading the blind. To my knowledge, not one of the "instructors" ever made a success writing picture plays, and I cannot by any stretch of the imagination see how they can impart knowledge that they do not possess. I have had hundreds of stories submitted to me by the middlemen in various cities, and I have never purchased any of the stories. I have read hundreds of scripts in which the authors made note of the fact that they were graduates (?) of some school. Their styles of writing scripts do not vary much from the first, or one of the first, forms sent out by the Imp company, and the stories, as a rule, are woefully lacking in dramatic worth. I would advise all aspiring script writers to steer clear of the mail instruction course, if my observations are any criterion by which to judge.

Here is a kindly and disinterested warning volunteered by one of the most experienced editors and writers in the picture play field. It is just what we have been asserting for a year past, and it is the truth. Save your money!

Another Next Week

Next week we shall publish a strong and convincing statement from Editor Horace Vinton on the correspondence schools for script writers. Like Mr. Hoadley, Editor Vinton will write from years of experience. He has served the Shamrock, American, Comet and other companies as editor, script writer and director, and knows whereof he speaks.

Using the Daily Newspapers

A New York "institute," denied the advertising columns of several widely circulated moving picture trade journals, such as the Moving Picture News, is using extensive newspaper advertising in the West and South-

west. We have received half a dozen newspapers from writers in various parts of the country, with the advertisement marked. Here are some assertions contained in the advertisement:

> Positively no experience or literary excellence necessary. Manufacturers are offering $100 and more for single scenarios or written ideas.
>
> We have received many letters from the big film manufacturers, such as Vitagraph, Edison, Essanay, Lubin, Solax, Imp, Rex, Reliance, etc., urging us to send photoplays to them.
>
> You will earn $100 monthly for spare time work.

The statements contained in this advertisement are misleading, to put it mildly. We do not believe that Vitagraph, Edison, Essanay, Lubin, etc., have sent many letters to this concern "urging" that picture plays be sent to them. The editors are having a difficult time as it is, to wade through bales of impossible "school turned" scripts, and it is just such advertisements that cause the editorial departments extra labor. Manufacturers are not offering $100 and more for "written ideas," and the positive statement that "you will earn $100 monthly for spare time work" is untrue. We are of the opinion that the Postoffice Department should ask for convincing proof as to this out-and-out assertion of this "institute."

Answers to Correspondents

E. A. S., Ashtabula, O.—Cannot recommend company you mention. Send them registered letter stating you withdraw scripts, copy carbons and send them to Kinemacolor, Patents, Universal or Film Supply companies. —Mr. Schulberg is with Rex.—Text-booklet is premium with one year's subscription.

B. M., Bronx, N. Y.—Address this office for Wright's text-booklet.—"Photoplay Author," Holyoke, Mass.—Sargent's address, Box 70, Madison Square Station, New York, N. Y.—All scripts should be typewritten; editors will consider no others.—Address "Editorial Department."—Have no fear, no reputable editor will steal your plot, any more than he would steal your pocketbook.

Perseverance Conquers

That most popular American playwright, the late Clyde Fitch, toiled perseveringly for years without recognition. And yet the picture playwright who dashes off one or two manuscripts, sends them out, has them returned, emits a yell to high heaven that "discrimination is practised," or "writers are favored," or that his "plots are swiped." The history of those lean years for Clyde Fitch has been lost sight of in the glamor of his later successes. He persevered, did painstaking work, refused to become discouraged, and then fame and wealth came to him in an avalanche. The would-be picture playwright who carefully evolves his idea and laboriously works out his theme is likely to feel that he has at least made his plot explicit, with its motive discernible and its moral, if it has one, plain. If he is intelligent, he studies other good plays before he begins his work, and endeavors to master the fascinating mysteries of construction, the making of climaxes and the development of character. He may feel that his work lacks much that maturer years and added experience would give it, but he joys in the fact that his purpose is clear. One of the most horrible shocks likely in store for him when he sees his first story filmed is the radical changes, which, in the author's opinion, tumbles the entire edifice about his ears. And this is the first thing that directors invariably do with the work of new writers, and older ones, for that matter. That it is frequently a matter of habit with them is proven by the fact that ten suggestions of this sort as to strengthening the plot will differ in every particular. Many of the directors do not now have the license to cut and slash a plot after it leaves the editorial desk, and this custom will become rarer as time goes on. The day is coming when the director will be obliged to take the natural and consistent story and produce it, whether it "appeals to him" or not. However, the thing for the beginner to do is to persevere. Study the market, the demands of the various editors, and, above all, never say die!

Everybody Cannot Do It

Everybody cannot write picture plays, despite the assertions of "associations," "universities," etc., that they can. There are many intelligent and educated persons who cannot compose a long letter, just as there are many highly cultured persons in this broad world of ours who cannot tell a musical note. Who will deny that Theodore Roosevelt is a highly educated and broad-minded statesman? None but the "standpatters." Yet Roosevelt has publicly admitted that he knows when the "Star Spangled Banner" is played, and that is about all. He has no musical ear. Many others have no literary talent. To be a successful writer of scripts, one must possess a talent for writing, must possess imagination, and acquire the art of condensation. City editors of newspapers will tell you that maybe one "cub" reporter out of five tried out is encouraged to persevere. Many college graduates fail as newspaper writers because they are not cut out for journalism, can never learn the art of literary composition or of condensation, even if they possess the willingness to work hard. They just haven't the bent, that is all. And there are many today striving fruitlessly in the field of picture play writing who will never succeed, because they haven't the bent.

Long Have We Advocated It

We were among the very first to crusade for proper recognition of the script writer on films and posters and on all advertising matter. We read Editor A. H. Saunders' recent editorial with interest and are pleased to know that he thought the question worthy of argument. Credit to those whom credit is due. If a writer turns out a good original working script, he should have credit for his ability on film and poster. When the editor and director are obliged to re-work the script, retaining the original idea, all three should be properly exploited.

WM. LORD WRIGHT

MADAM CAMILLA D'ALBERG IN PSYCHOLOGICAL PLAY

By M. I. MacDonald

Although Madam Camilla D'Alberg has been some three or four years in America, and has appeared in drama, pantomime, etc., on the legitimate stage as well as in moving pictures, it has not been the privilege of the writer to personally become acquainted with the remarkable work of this truly great actress before.

It was only a few nights ago, at a benefit affair given by the Mothers' Club of Public School 52, Inwood-on-Hudson, at the Alhambra Roof, in which Ruth Richmond, with the Richmond Players, presented Cora Maynard's psychological play entitled "The Watcher," that the privilege was given me to witness a demonstration of the dramatic talent with which Madam D'Alberg is endowed, and which has delighted more than one crowned head in Europe.

In the part of Felice Kent, the mis-married young woman in the play, Madam D'Alberg had her opportunity, or rather, like the true artist that she is, she converted a role which might, in the hands of a less talented actress, have been comparatively colorless, into a wonderful creation of subtlety and emotion—she laughed, she wept, she was indifferent to the unloved, and a whirlwind of passion toward the unreciprocating former lover. She wove into the part the embodiment of the unhappy mortal, mismated, and hopelessly in love with a former lover, whom she had scorned.

The psychological point on which the play hinged was the perpetual pressure in spirit of the mother of her husband, a beautiful being upon whose influence those nearest and dearest to her apparently revolved.

Filled with delight and atsonishment, I could not but marvel at the versatility and finish of the artist, and it is indeed surprising that moving picture manufacturers, who are so largely in need of finished emotional pantomime, have not long ere this captured Madame D'Alberg for a stock company lead. There are three-figure people working in stock for motion pictures today who have neither the versatility nor the finesse of this clever European artist.

DICK'S WIFE

By VIRGINIA WEST

(Adapted from Eclair Release)

"NO, sir, the young scamp cannot have a penny of my money unless he marries within three months after my death. I know I'll be gone in a few weeks; I don't need anybody to tell me that."

Mr. John Graham spoke as he lay propped up with pillows.

"Dick's galivanting around Europe now, but I reckon he'd come home quick enough if he knew I was about to go over. Well, let him come, but it won't do him any good if he doesn't get a wife."

All this was said to Bertram Gordon, Mr. Graham's lawyer, who sat by his bed.

"Where is your nephew?" he asked the sick man.

"Oh, I don't know. He's in Europe some place, but that's all I know. Dick's a good boy but irresponsible. What he needs is a wife, and I want that will fixed so he'll get one."

Mr. Gordon nodded.

"When Dick's mother died she told me to watch over her boy. Well, I have to go now, and I want to do the best I can for the young rascal. All he needs is to settle down."

When, two months later, the news of his uncle's death reached Dick Graham in an obscure corner of Europe, he hastened home by the first boat.

The cablegram had said: "Your uncle dead. Peculiar conditions of will. Come at once."

So Dick came, wondering all the way what the conditions were. He and his uncle had been good enough friends but their views were different and they didn't spend much time together.

Dick expected to receive some money at his uncle's death, but when he read: "To my nephew, Richard Graham, I bequeath my entire fortune——," he stopped short. Could it really be so? He read again to be sure.

"To my nephew, Richard Graham, I bequeath my entire fortune—provided he is married within three months from the day of my death. If he is not married within that time, then I leave my entire fortune to the United Charities Association."

Dick sat staring in front of him. What in the world was the sense of such a will? He didn't want to marry now. Besides, he didn't have anybody to marry.

"What's the meaning of this, Mr. Gordon?" he asked the lawyer.

"Just what you see," was the reply. "Your uncle thought you ought to be married so he made his will that way."

"But Uncle John has been dead nearly three months and I have known about this ridiculous will for only a few minutes. Why, if I want this money, I've got to find somebody to marry me in the next three days."

Dick was getting excited.

"I'm sorry, Mr. Graham," said the lawyer sympathetically, "but we could not find you any quicker. As far as the will is concerned, it is all right. Your uncle was perfectly rational and knew exactly what he was doing. I suggested that it wasn't quite fair but it had no effect. You see plainly, Mr. Graham," he continued after a pause, "you must see that there is nothing for you to do but as your uncle wished or to forfeit the money."

"It looks that way," said Dick dejectedly. Rising slowly he said: "Well, I'll think about it and let you know tomorrow what course I'll take."

Dick went to his rooms and sat brooding. What could a fellow do? How could he get married when he didn't have anybody to marry? He began thinking over his old sweethearts. Before he went abroad he always had one on hand. The affair was never very serious but they were nice girls and he might persuade one of them to marry him.

So Dick dressed himself carefully and about the middle of the afternoon started forth on his quest of a bride.

First he went to the home of Jane Lenard. She had been his favorite, so he thought he would try her first.

As he was about to ring the bell the door opened and a man he had never seen before came out onto the porch.

The man looked at Dick inquiringly. "Did you wish to see some one?" he asked.

"Perhaps the person I am looking for doesn't live here any more," said Dick. I have been away for some time. I was looking for Miss Jane Lenard."

The man smiled. "No, she doesn't live here any more, but she is visiting here now. I am her husband. Would you like to see her?"

"Why—a—not just now," Dick hastened to say. "I wanted to see her only for a moment and wasn't sure she lived here. "I am in a hurry just now and won't stop."

Well, that was one off the list, and the choicest one, too. A little downhearted, Dick left the house.

Just as he turned to the next corner, trying to decide which of several young women to select for the second attempt, he heard his name called. He turned and saw a smiling young woman crossing the street toward him.

"Do you know me?" she asked when she had reached him.

"You bet I do. I was just going to see you. I have something very important to tell you."

"That sounds delightfully mysterious. Do tell me."

"Well, you know I told you before I went away that I loved you and you said you were very fond of me but would not commit yourself then. I want you to think it over again and marry me to-morrow morning. My uncle left a will which says that I must be married by to-morrow evening or I lose his fortune. If you could arrange it by that time everything would be well."

"Well, really, you are very kind and your plans are very nice, but I see one obstacle in our way."

"What?"

"Oh, it's not so much but it might make a difference," said the girl teasingly. "You see, I'm married and my husband might not want to give me up."

"For heaven's sake, why didn't you tell me that in the first place. I've lost a lot of time for nothing. Excuse me." And away he went at top speed, leaving the girl staring after him.

"I'll not waste any more time," he declared to himself as he almost ran down the street. "I'll try Blanche Howard next."

As the minutes passed Dick grew more and more desperate. Suppose he couldn't find anybody to marry him? That was the thought which kept going over and over in his mind.

When he came to the Howard home he ran up the steps and hurriedly rang the bell. A maid opened the door.

"Is Miss Blanche married?" he demanded.

"Why—why—yes, sir," faltered the girl, feeling as though she were betraying a secret.

"All right. I thank you."

Dick was at the bottom of the steps before the girl could get her breath.

"Poor young man," she said sadly as she closed the door.

"This is too slow," said Dick almost in a panic, "I'll telephone."

So unto a booth he went and began the round of the remainder of his old girl friends. One he could not reach, one was out of the city, and the rest were married.

Dick hung up the receiver for the last time with a look of despair. Slowly he left the booth and as slowly boarded a car for home.

As he sat in the car, letting his eyes roam idly from one thing to another, he suddenly caught his breath. On the back of another man's paper his eyes gazed upon a column of "wanted" advertisements. They clung there as a drowning man to a straw. Over and over in his mind the thought was repeating itself, "Why shouldn't I advertise?"

But what sort of a creature might answer? That was the trouble.

Then his mind became calmer and his thoughts came

with clearness. A legal ceremony was all that was necessary to fulfil the requirements of the will. The money came to his uncle through Dick's grandfather and he felt perfectly justified in keeping it in the family in any way he could.

Yes, he knew that he had found a way—that is, if anyone answered the advertisement.

When he reached his rooms he set to work. In a short time he was on his way to a newspaper office with the following advertisement:

"Wanted: A young woman who will, for five hundred dollars, marry a young man of good family and leave him immediately after the ceremony."

That night Dick did not sleep. If no one answered, what could he do? He should lose the money unless a miracle happened. Thoughts innumerable went through his mind; thoughts of the past and of the future. What would he do if—and what would he do if not?

The next morning when Dick had scarcely finished an early breakfast a visitor was announced. His heart beat rapidly. A slender, girlish figure stood before him as he entered the parlor, but he could not tell what she looked like for she wore a heavy dark veil.

"She wants to be disguised, does she?" thought Dick. "All right, let her, I don't care. I'm glad I've got a beard, I'll shave it off as soon as she's out of my sight."

"Do you wish to earn the five hundred dollars I offered?" asked Dick in the most businesslike voice he could command.

"Yes," was the low reply.

"You realize what it means, do you? You will not have a husband and yet you will not be able to marry again."

"Yes, I understand perfectly."

"All right, come along and we'll go to the first minister we come to. I'm in a hurry. I've got to have a wife or I lose a fortune. By the way, what's your name? The minister will have to know."

"Mary Smith."

Dick grinned and said, "Mine is William Jones."

In the next block they found an Episcopal minister. He was free at that moment and would marry them at once, he said:

In the middle of the ceremony the minister put out his hand and Dick suddenly realized that he wanted a ring. He had nothing but one which had belonged to his mother. In desperation, hoping against hope that he would be able to get it back, he took it off and handed it to the minister.

Dick paid the marriage fee and the minister filled out the certificate.

"Here is the money. Thank you a thousand times," Dick said when they had reached the street. "Now, there is one other favor I want to ask of you. If you don't mind——"

"Hello, Dick! When did you get back?" called a voice from an approaching automobile. He turned for a moment to see who it was, and in that moment Mary Smith slipped away.

Dick felt very sorry about the ring but he was so relieved that he was married that he didn't have time to grieve much.

He went straight to the office of Mr. Gordon and threw the marriage certificate onto the table.

"There," he cried, "that is the proof of my marriage. Now I'm going to some remote spot in the mountains and try to forget the nightmare of the last three days."

Dick shaved his beard and went to the mountains the very next day. The season was drawing to a close and there were very few guests at the hotels and cottages. There were no young women at the place Dick boarded and he was well pleased. He felt as though he never wanted to see another one.

After he had been there a week the autumn beauty and the invigorating air made Dick change his mood to some extent.

So when Grace Lenox arrived with her sick mother the young man thought he could tolerate the girl's presence.

Who could help getting acquainted quickly, when the leaves are red and yellow, dozens and dozens of shades, and the air is crisp and the nuts are dropping?

The days passed and more of the people at the hotel left, until Grace and her mother and Dick were almost the only ones there.

Dick was always solicitous of Mrs. Lenox, helping her up and down stairs and bringing a chair to the sunny side of the porch, and all such attentions. This threw him and Grace together a great deal.

Dick soon found himself watching for her coming, but the girl seemed reserved beyond her years, and even seemed to avoid him, if possible. And yet she was friendly.

The days before he came to the mountains seemed to be so far in the past that Dick seldom gave them a thought. He was enjoying the present, until, one night, he stood under the bright stars beside Grace Lenox. Then, in a flash he realized that he loved this girl and that he had cut himself off from her. Well, there was nothing to do but to leave her now. He would go on the first train in the morning.

"I am leaving to-morrow," he said in a low voice.

Grace turned to him quickly for a moment, then away again. "I am sorry," she said, "We shall miss you, mother and I."

"You shall miss me?"

"Yes."

Dick crushed some dry leaves between his hands. "I have been so happy in your friendship. I have—I do, value it more than I can tell you."

"Thank you."

"There is something I should like to tell you but I have no right to."

"No right?"

"No."

"Perhaps I know."

"Do you?" he asked, taking her hand in his.

She faced him frankly.

"Yes," she said, "I do know and I have no more right to listen than you have to tell me."

"You? No right?"

"No. I am married."

"And I. Oh, I should have told you in the beginning if I had dreamed that you would care for me."

"Of course you could not know. I tried to avoid you."

"I want you to believe this, Grace; I am being unfaithful to no one by telling of my love for you. I am nothing to the woman who bears my name."

"I do believe you."

"Then let us say good-bye now and I shall go in the morning. Kiss me, dear."

"No, no, I cannot; I dare not."

She drew her hands from the firm clasp of Dick with such force that a ring was drawn from her finger and dropped to the ground.

"Never mind, let it go," she told Dick, but he insisted that he would find it in the morning.

They parted in silence and went to their rooms.

The next morning, shortly after daylight, Dick was searching for the ring.

Suddenly he gave a start and stood staring as one who had seen a ghost.

He heard a rustle in the leaves behind him and turned to see Grace walking along the path. He called to her in a voice that made her come to him instantly.

"Is this the ring you lost last night?" he almost demanded.

She nodded.

"Are you Mary Smith?"

"Yes. How did you know? Did you—are you—Oh, you can't be William Jones!"

"My darling, I am," said Dick as he took Grace in his arms. "Think of the wonder of it, we are married to each other."

They stood in silence, each busy with his own thoughts.

Finally Dick said: "Tell me, dear, why did you do such a thing as to answer that advertisement?"

Because mother was very sick and needed to go away. I had to have the money. Of course, she knows nothing about it."

"I wish I'd made it five thousand," Dick exclaimed vehemently.

"I don't," said Grace, "for then I should have taken mother to Europe and might never have met you."

PICTURE MUSIC

By ERNST LUZ

When the time arrives that the good picture musician will be classed according to his repertoire of music and every musician will have classified his repertoire or library according to the temperamental requirements of the picture, and not according to titles, then it will be possible to in part at least give appreciated musical portrayals to pictures with musical combinations or small orchestras of proper instrumentation.

The larger orchestra will only be a success after a plot system has been adopted or proper scores are furnished. There are many picture theatres at present using combinations or orchestras that meet with fair success, for they at least with much care are able to refrain from playing that which is injurious to the picture. The picture in its silent portrayals affords excellent opportunities for string combinations, stringed instruments being more effective for playing the greater portion of all pictures. I would suggest that combinations be of following instrumentation, viz.: 1. Piano. 2. Violin. 3. Cello. 4. Clarinet 5. Violin. 6. Cornet. 7. Flute. 8. Bass. 9. Drums. 10. Trombone. It is hardly possible for any combination to play through the entire picture, giving proper portrayals, under present conditions, yet by observing some of the following rules some effects that would be much appreciated could be obtained.

It is first necessary that the leader be a pianist familiar with picture playing and acquainted with the temperamental value of his repertoire. For each drama or melodrama of modern subject have a waltz, 2-4 and 6-8 march, caprice; pathetic and sentimental descriptive number ready on stand. As the picture progresses, and having previously read the story, you will find no difficulty in placing three or four of these numbers. The piano necessarily must be the pivot connecting these numbers and will consequently be playing alone at times. For comedies have a setup of popular song numbers in two-step form and consecutive keys, also medley waltzes or 4-4 movements. Medley selections containing slow movements are neither practical nor appropriate. These numbers will do for the greater portion of all comedies. Where burlesque dramatic situations occur it would again be necessary for the pianist to play them, falling back to your medley after the action. For historical court dramas have a processional or grand march, two allegretto numbers of even tempo for neutral playing, gavotte, plaintive of Tschaikowsky style or dirge, and two Valse Lentos not ballet numbers. For other pictures of ancient classics or poems, unless they are characteristic, have sweet melodious numbers of even tempo and neutral temperament at hand. If the story would show that there is any court action or that knights or nobles are cast it is well to have a gavotte and grand march ready. For Westerns the light and heavy march, galop, waltz and pathetic, together with the dramatic hurry, covers all that is likely to occur. There will be exceptions and therein lies the duties of the piano, for until it is possible to make a correct setup of music prior to the projection of the picture the pianist will need be a genius with broad shoulders to bear some blame. The instrumentation for picture playing I suggest requires no catering to in the matter of repertoire, for the instruments suggested are important in all musical arrangements and it should be a known fact that you cannot cater to a drum in playing good music. If the picture is to educate and morally elevate the public, it is destined to create deep thought, and the drum or any other noisy instrument will destroy thought. The picture is a quiet affair and while it portrays action which gives a tumultuous impression it does not necessarily mean that brass or drums are required, for these effects are created by your PP or FF contrasts.

The greater portion of all pictures, excepting Westerns, calls for quiet effects of the chamber or parlor music order and therein will be the picture music's greatest possible success, for in that respect it will differ materially with other theatrical entertainments and be a much-appreciated improvement in theatre music.

There is not one iota of doubt that the picture can be the greatest medium for bringing to the public the best of music in a way that it will be appreciated and thereby musically educate the American public, not only create opportunities for our American talent, but also lay the foundation which will assure such talent its deserved appreciation as a reward for their tedious study in attaining their musical accomplishments.

* * * *

In the musical plots of this week's issue there are setups for two features and one release of C. G. P. C. based on stories of ancient nobility and court life.

With a view of helping you in your musical portrayal of such pictures I will give a few useful explanations. You will note that I use the term "same as No. 1," etc., which does not necessarily mean that the same number must be played (although it would be better from a musical point of view to do so), but it means that the number portrays action of the same character or similar with a like staging and might be called a theme for that certain character. To illustrate you will find that in pictures of court life there is a certain court etiquette adhered to by the director of the picture and when the king makes an entrance, exit or is on the screen at opening of scene he is usually attended by his guard or advisers. This gives a heavy sameness to his action, for which reason most composers have written their music for king accompaniments in moderato 4-4 tempo or grand march style.

You will find it effective to follow such a character with this tempo. The leading female character usually takes two moods, one romantic, the other plaintive. Use a Valse Lento in major key and legato for the romantic and an Andante movement in minor key for the plaintive, and follow the character with these as themes.

By using such themes in pictures of this kind you will need only place one or two neutral numbers to effectively play a multiple reel feature.

MUSICAL PLOTS

By Ernst Luz.

A few rules governing their use.

The cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick segue should be made unless otherwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you both a prompt and direct cue. You are safe in making segue as soon as you are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to the demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to right of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with the cues. Studio projection would allow for material improvement in setups. We are always ready to hear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

AS YOU LIKE IT
Vitagraph Feature.
Set-Up. Part I.

1. Grand March.
2. Valse Lento.
3. Neutral Number. Le Secret, by Gautier, or Arragonaise, by Massenet.
4. Same as 1.
5. Agitato. (Light)
6. Same as 1.
7. Valse Lento.
8. Same as 1.
9. Same as 3.
10. 4/4 March. (Lively).

Cues.

Play 1 until one scene. Tone.
Play 2 until leader "Orlando learns he is entirely dependent," etc.
Play 3 until leader "The banished duke is joined by his faithful followers," etc.
Play 4 until wrestlers shake hands.
Play 5 until Orlando has thrown opponent.
Play 6 until Duke Frederick and attendants of screen in wrestling scene.
Play 7 until leader "Duke Frederick fearing Rosalind," etc.
Play 8 until leader "The plan to escape in disguise."
Play 9 until leader "Therefore look you, call me Ganymede," etc.
Play 10 until end.

Set-Up. Part II.

1. Agitato. (Light)
2. Grand March.
3. Romanza.
4. Same as 2.
5. Valse Lento.
6. 6/8 Allegretto Movement.
7. Mysterioso.
8. Agitato.
9. Plaintive.

Cues.

Play 1 until one scene.
Play 2 until Jacques recites "The seven ages of man."
Play 3 until end of recitation.
Play 4 until leader "In the Forest of Arden."
Play 5 until leader "Orlando not having forgotten Rosalind," etc.
Play 6 until leader "Orlando saves the life of his brother Oliver."
Play 7 until Orlando removes his jacket.
Play 8 until Orlando returns from underbrush wounded.
Play 9 until end.

Set-Up. Part III.

1. Valse Lento.
2. Concert Pizzicato or 4/4 Allegretto Number
3. Valse Lento.
4. Hunters' Chorus.
5. Same as 2.
6. Waltz. (Slow Legato)
7. Grand March.

Cues.

Play 1 until Phœbe's letter is delivered to Rosalind.
Play 2 until Rosalind sees Orlando's bloody handkerchief.
Play 3 until Rosalind and Celia off screen after series of love teaching scenes.
Play 4 until one scene.
Play 5 until Rosalind appears in female attire.
Play 6 until leader "Duke Frederick recalls his brother," etc.
Play 7 until end.
(Very P for epilogue. F at end.)

RAMESIS, KING OF EGYPT
Cines Feature.
Set-up. Part I.

1. Valse Lento.
2. Processional or Grand March.
3. Moment Musicale, by Schubert or La Cinquaintaine, by Gabriel Marie.
4. Same as 2.
5. Plaintive Numbers. Tschaikowsky style.
6. Egyptian Intermezzo 2/4. (Dancing)
7. Valse Lento.
8. Same as 2.
9. Mysterioso.
10. Plaintive 4/4.

Cues.

Play 1 until for introduction of two characters, Selime and Ephraim.
Play 2 until leader "The shepherd Ephraim and Selime."
Play 3 until leader "Disguised as a peasant," etc.

Play 4 until Selime is carried into palace by king's men.
Play 5 until leader "Rameses tries to amuse the unhappy maiden."
Play 6 until Rameses stops dancer.
Play 7 until Selime exits after dancing.
Play 8 until Shepherd Ephraim kneels before Rameses in throne chair.
Play 9 until Rameses steps from throne.
Play 10 until end.

Set-Up. Part II.

1. Valse Lento. Play to imitate harp. Arpeggio.
2. Choral.
3. Processional or Grand March.
4. Same as 2.
5. Wedding March. (Long)
6. Valse Lento. (Short)
7. Recessional.
8. Plaintive 4/4.

Cues.

Play 1 until leader "Selime's Prayer," etc.
Play 2 until Rameses' two attendants enter his apartment.
Play 3 until when last of soldiers pass up dungeon steps.
Play 4 until leader "Marriage ceremony."
Play 5 until leader "Rameses' wedding gift."
Play 6 until Rameses' servant exits after receiving instructions.
Play 7 until Rameses' parchment or letter on screen.
(PP during love scene.)
Play 8 until end.

THE UNEXPECTED HONEYMOON
Vitagraph Release. Nov. 18.
Set-Up.

1. Two-step or Lively Waltz. (Scotch Medley)
2. Highland Fling.
3. 6/8 March. (Hurried)
4. African Intermezzo 2/4.
5. Same as 1. (Lively)
6. African Intermezzo.
7. Galop. (Heavy)

Cues.

Play 1 until Tammis and bride ride across screen on asses.
Play 2 until pipers march off screen after dancing.
Play 3 until leader "On a South Sea Island."
Play 4 until Tammis and bride out from under collapsed balloon.
Play 5 until leader "Mary is ingenious."
Play 6 until leader "Scotch snuff."
Play 7 until end.

ANNE BOLEYN
C. G. P. C. Release. Nov. 5.
Set-Up.

1. Gavotte.
2. Concert Pizzicato or 4/4 Allegretto number.
3. Grand March or Processional.
4. 4/4 Allegro. Agitato effect. 2nd movement of Light Cavalry.
5. Same as 3.
6. Concert Number. Chaminade style. (Slow)
7. Same as 3.
8. Plaintive 4/4. Dirge.

Cues.

Play 1 until leader "A secret admirer of the Queen," etc.
Play 2 until Jane Seymour listens at Queen's door after maid returns.
Play 3 until Jane Seymour's note to King on screen.
Play 4 until King prepares for exit after receiving note.
Play 5 until leader "The queen refusing to stoop to denial," etc.
(Tone to action.)
Play 6 until leader "Duped by intrigues of Jane Seymour," etc.
Play 7 until leader "Before the scaffold."
Play 8 until end.

HUNTING GAME IN A LARGE CITY
Kinograph Feature
Set-Up. Act I.

1. Waltz. (Descriptive)
2. 2/4 Intermezzo. (Not characteristic)
3. Caprice.
4. Waltz. (Italian or French ballet style)
5. 6/8 March. (Not fast)
6. Same as 4.
7. 2/4 March. (Light)

Cues.

Play 1 until leader "Act I."
Play 2 until leader "Now I can raise money again."
Play 3 until leader "At the broker's lady friend, Black Ann."
Play 4 until leader "The saloon." The doll house.
Play 5 until leader "Barmaid exits after serving Handsome Charlie's sandwich."
Play 6 until saloon proprietor threatens barmaid.
(Tone as broker falls on street.)
Play 7 until end.

Set-Up. Act II.

1. 2/4 Intermezzo Two-Step.
2. Caprice.
3. Agitato. (Light and hurried)
4. 2/4 Intermezzo.
5. Waltz.
6. Dram. Agitato.
7. March. (Hurried)

Cues.

Play 1 until leader "The following day."
Play 2 until detective bores hole in floor.
Play 3 until leader "Closing hours at the broker's."
Play 4 until leader "The two chums."
Play 5 until usurer hands Handsome Charlie papers.
Play 6 until leader "The old man is dead," etc.
Play 7 until end. **(Very P. at scene showing dead body.)**

Set-Up. Act III.

1. March. (Hurried)
2. Waltz. (Italian or French ballet style)
3. Allegro Agitato.
4. March. (Hurried)
5. Agitato. (Same as 3)
6. Same as 4.
7. Pathetic.

Cues.

Play 1 until detectives separate at street entrance to Black Ann's home.
Play 2 until lights turned out at Black Ann's party.
Play 3 until Charlie has crossed on telegraph wires.
Play 4 until drawbridge scene.
Play 5 until Charlie jumps from bridge into river.
Play 6 until Charlie falls back into water at stone river landing.
Play 7 until end.

JACK'S WORD
American Release. Nov. 25.
Set-Up.

1. Mysterioso in Unison. (No Tremolo)
2. Hurry. (Light)
3. 2/4 March. Rag. (Not medley)
4. Waltz.
5. March. (Not heavy)
6. Waltz.
7. Dramatic Agitato.
8. Waltz.

Cues.

Play 1 until rustler fires shot.
Play 2 until rustler is captured.
Play 3 until rustler off screen exterior of saloon after release from jail.
Play 4 until Jack off screen after leaving sweetheart.
Play 5 until leader "The last straw."
Play 6 until Jack takes drink in saloon.
Play 7 until Jack kicks rustler off screen exterior of saloon.
Play 8 until end.

A DESPERATE LOVER
and
A BEAR ESCAPE
Keystone Release. Nov. 25.
Set-Up.

1. 2/4 Two-Steps. (Medley) (Long)
2. Galop.
3. Waltz. (Medley)

Cues.

Play 1 for entire 1st subject and until detectives break loose from tree in 2nd subject.
Play 2 until leader "Poor man! Let's find a doctor."
Play 3 until end. (Lively)

THE IDOLS
and
HOIST ON HIS OWN PETARD
Biograph Release. Nov. 18.
Set-Up.

1. Two-Step. (Medley)
2. Dramatic Pizzicato. (Burlesque)
3. Two-Step. (Medley)
4. "Everybody's Doing It" or similar. (Dance) (Chorus only)
5. Waltz. (Medley)
6. Two-Step.

Cues.

Play 1 until two fathers walk off arm in arm after duel scene.
Play 2 until two fathers on scene with tramps and children.
Play 3 until husband finds note after wife exits from room. (2nd subject)
Play 4 until dancers stop.
Play 5 until dancing master pins medal on Scotch character.
Play 6 until end.

MANUFACTURERS' NOTES.

Mr. S. S. Hutchinson, president of the American Film Mfg. Co., who has been on the Coast for the past month, has engaged an additional company to operate at that point. It is believed that the increased operations at the coast studios will mean that Warren J. Kerrigan, the handsome leading man, will be seen in other than Western plays During the past two years Mr. Kerrigan has only appeared in the wild and woolly West plays. Mr. Hutchinson spent considerable time in Los Angeles and it is understood that plans are being perfected for the erection of large laboratories and granite and glass studios.

* * * *

The prospect of securing a permanent site in Santa Barbara is considered excellent by the citizens as well as the American Company.

Mr. William J. Bauman, one of the producers at the Chicago studio, and Mr. Omer F. Doud, editor-in-chief of the scenario department, have been transferred to the Coast. The future plans of the company are closely guarded, but from the activities encountered, both at Chicago and Santa Barbara, it is evident that "something big will soon be pulled off."

* * * *

Forrest Halsey was given a dinner by Manager Ritchey, of Reliance, and his staff of directors and scenario editors at Cavanaugh's on Tuesday evening. The Reliance release of November 27th, 'Thanksgiving," of which Mr. Halsey is the author, was shown upon the screen and the dinner followed.

Liebler & Company will produce Mr. Halsey's new play "Liquor" at an early date.

* * * *

Herbert Rice, the leading man for "Punch," is so small that Director Western stands him on a chair so that he can talk to him without getting a cramp in his neck. In spite of his size Mr. Rice is a very clever actor, playing character roles as well as straight. But he excels in child parts, having starred for several seasons in "Buster Brown." "Punch" will release one comedy split reel a week, beginning Thursday, December 5th.

* * * *

On Monday, November 11, a party of men, well known in film circles from various points of the United States, met at the Chicago office of the Mutual Film Corporation. A trip was taken in the big new touring car of the American Film Co. to the "Flying A" Motion Picture plant. The inspection of the plant proved of great interest and the facilities for producing good "Flying A" pictures were highly approved.

The party consisted of Dr. Schallenbarger of Chicago, Mr. Mandlebaum of Cleveland, Mr. Bracken from everywhere, Mr. Gregory from New York, en route to California, Mr. Freuler, General Manager of the Mutual Film Corporation, and Mr. Nehls, Manager of the American Film Mfg. Co.

* * * *

Siegmund Lubin, the picture play manufacturer, sailed Tuesday, November 19, on the Kronprinz Wilhelm, North German Lloyd Steamship Line, for Berlin, Germany. The trip is partly a reunion and probably business observations as the producer is anxious to establish a plant in the German capital. Mr. Lubin will be accompanied by his wife, two daughters and two grandchildren. On the return trip the party wil visit Paris and London.

* * * *

The Baltimore News has made somewhat of a departure from the usual newspaper tactics by placing on opposite pages the general news, criticisms and advertising of the moving pictures and that of the legitimate stage.

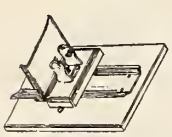
This is just another evidence of the rapidity with which the animated picture is gaining ground in dignity and appreciation.

INNOVATIVE

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In the Patent Office the tendency is to prevent, as far as possible, the wilful prolongation of applications for patent, although in most cases the delay rests with the office owing to lack of facilities. To this end an amendment to the law has been proposed to Congress by the Commissioner changing the limitation of time for responsive actions on the part of an applicant to six months after any action by the Patent Office. The present period in which an applicant is allowed to amend is one year, and under the existing practice there have been many instances of cases being amended just within the one-year limit in order to keep them alive, they thus serving as dragnets in many instances to catch inventions along similar lines which may be subsequently applied for, thereby involving inventors in expensive interference proceedings. It has been the policy of the present administration to get all cases out of the Office as soon as possible consistent with good work. Nevertheless the Office has been severely criticised of late for allowing applications, particularly those owned by corporations, to rest in the Office for such long periods as really to have the effect of extending the patent period when such applications are actually passed to issue. The proposed new rule would be very effective in preventing undue procrastination by applicants and attorneys.

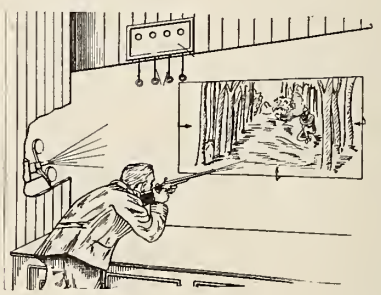
Registration has been granted the American Film Manufacturing Co., of Chicago, Ill., for its "flying wings" trade-mark, used since September 1, 1910, no claim being made to the letter "A" in the abstract.



Patent No. 1,042,023, issued to the Gundlach-Manhattan Optical Company, of Rochester, N. Y., a corporation of New York, as assignee of the inventor, Charles Miller, of Rochester, N. Y., is for a clamping device for lens holders, the device being intended to clamp the lens holder at any point to the run-way or guide such as is usually carried on the hinged front of the ordinary hand camera, permitting easy adjustment and accurate focusing of the lens. The device comprises, in conjunction with a camera, the combination of a base supporting a lens front, a guide along which said base is adapted to travel, means for clamping said base adjustably on said guide, said means comprising a pair of runners, one engaging on each side of said guide, and a spring embracing the outside of said runners and pressing them toward each other and against the guide.

Photographs of the lunar surface taken recently by Professor Wood by three different methods would indicate the future possibilities and uses of the art as applied to celestial objects, the innovation consisting in the use of the visual region of the spectrum alone, the violet region alone, and the ultra violet region alone. Thus a patch just above the crater Aristarchus as bright as the surrounding surface when the "visual" region is employed develops rather dark when photographed in the "ultra-violet" light. Some of the maria appear darker in the violet picture and appear to be differently interset by the selective process.

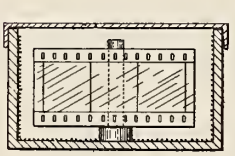
The Professor suggests that, were it possible to take pictures over a great range of different wave-lengths, the subject, for instance, of lunar petrography might be investigated with more or less success. Thus a series of experiments led him to the conclusion that the dark patch near Aristarchus is covered by a form of sulphur or some compound thereof. If it were possible to extend the range of photography to where the silicates begin to show by anomalies in reflecting power, one might be able to map out the lunar surface petrographically. Twenty centuries ago the old Greek astronomer, Aristarchus, speculated on the magnitude and distance of the moon. What would he have thought of a proposition to analyze its composition.



The utilization of the animated picture for target practice is the object of Letters Patent No. 1,035,811 issued to an Englishman, James Paterson, residing at Kensington, London. The accompanying illustration represents the firing counter, the projector, and a paper or similar perforable screen upon which is thrown, for instance, a kinematographic picture of a scout whose fire the marksman is supposed to be returning. As the film is unwound the scout appears to advance and retreat, representing differences of range of from say 100 to 500 yards. A metal target behind the screen of approximate form to that of the moving figure in the picture is caused to move synchronously therewith, and is in electrical communication with the indicator, so that if the moving figure is "hit" the shot will be recorded automatically. The target is so mounted that an attendant can manipulate it to suit requirements by keeping the marginal pointers in line with the moving figure. As the screen is the only thing to suffer, it is obvious that the marksman may maliciously "pot" his shadowy and elusive enemy many times with impunity in a single encounter if he has the requisite skill.

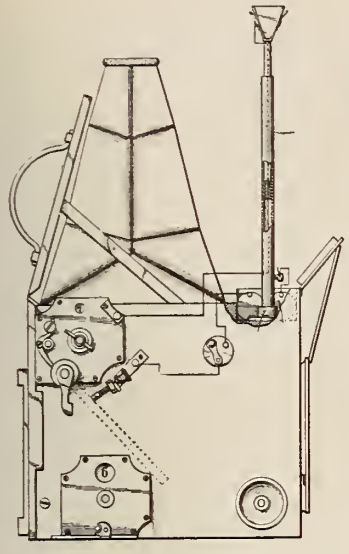
The Universal Film Manufacturing Co., of New York City, has applied for the registration of the adjoining trade-mark for moving picture negative and positive films, claiming use since February, 1912.

more plagiarism. In the case of the Kalem Co. v. Harper Bros. (32 Sup. Ct. Rep. 20 U. S. S. C.) the Supreme Court of the United States holds that moving picture films are an infringement of copyright when dramatized from a book so protected, even though the scenario represents only portions of the book, provided the adaptation clearly identifies the story.



In Letters Patent No. 1,042,801 issued to Isidor Kitsee, of Philadelphia, Pa., it is set forth that the frequent occurrence of explosions of stored celluloid films is not due to the direct contact of a spark therewith, but to the elevation of the temperature of the enclosed air by impregnation with the gaseous emanations from the composition of the films. The inventor says that he has found that if a nitrated material is embedded in a carbonate compound, the gases given off by said material are neutralized, the temperature remains stationary, and no deterioration is ascertainable. Hence he provides a container for the storage of films with an

agent for neutralizing the gases emanating therefrom—bi-carbonate of soda being the agent particularly specified. The accompanying illustration represents a receptacle lined with the neutralizer, the film being mounted on a support, to avoid contact with said neutralizer.



In Letters Patent No. 1,042,856, issued to Ansel Wallace, of Evansville, Ind., it is sought to obviate the difficulty of securing a flashlight exposure of subjects in motion, owing to the necessity for igniting the powder at an instant determined by means of the finder. With set pictures this difficulty is not present, but when snap shots are to be relied upon, particularly as in newspaper work, where the subject is frequently unaware of the taking of the picture, this difficulty has heretofore been insurmountable. Hence, the main object of the invention is to provide a flashlight apparatus of this character wherein the means controlling the electric circuit may be mounted upon the camera and will be under the control of the shutter releasing mechanism in order to secure the proper timing of the ignition of the charge of powder as related to the exposure. The accompanying view represents a side elevation of a focal plane shutter camera embodying the invention, a portion thereof being broken away to disclose the batteries and flash pan mount. The device embodies a flash pan, a shutter trip mechanism, an electrical circuit including therein electrical terminals carried by said flash pan, an oscillatory lever adapted to actuate said trip mechanism, and an electrical contact adjacent to said lever and adapted to be engaged thereby, whereby said lever will engage said contact, close said circuit, and actuate said shutter trip mechanism.

MUSIC is an important accessory to artistic scenario films at all times, and even subordinates the motion picture in some cases and places, as in London, where, at the Scala Theatre, the "Autophoto-Opera" is an accomplished fact. Kinemacolor films of Gounod's "Faust" are there being projected to the accompaniment of an augmented orchestra, which plays the operatic score in as near its entirety as is customary in the "legitimate" performances of the opera in France. Theatre-goers are taking to the innovation, as evidenced by the presence of large audiences.

In re Newman, O. G. 183 p. 220 Assistant Commissioner of Patents Tennant held that while the assignee of an entire interest in an application for patent may be permitted to prosecute such application to the exclusion of the inventor, the Patent Office cannot recognize a party having only an option to purchase.

An innovation has been made in the new Theatorium at Evansville, Ind. The ceiling is 24 feet above a flat floor, and hence the pictures can be projected so high above the heads of the audience that all can see, even when the women do NOT remove their hats, and that means considerable altitude these days. This is catering to feminine vanity and comfort with a vengeance. How about "equal rights" for the poor masculine? What is sauce for the goose ought to be sauce for the gander.

In the Patent Office it is believed to be against public policy to encourage the use of the names of ex-Presidents by allowing them to be registered as trade-marks, Commissioner of Patents Moore having refused some years ago to register the name of ex-President Grover Cleveland as a trade-mark upon the ground that such use would tend to detract from the dignity of the office once held.

OLD Nick alone seems to be responsible for some of the legal complications that arise. For instance, either tragic rivalry or a struggle between Ego and Subconsciousness, is suggested by the title of the suit, Romeo v. Romeo, (31 New York Supplement 1141). "The weakest goes to the wall" Scenario 1, Act 1, Romeo and Juliet.

Medieval Strife is further suggested by Archer v. Archer, (132 New York Supplement 130); but genuine modern cussedness is implied in the title of a divorce proceeding in 145 Southwestern Reporter 682, to wit, Shook v. Shook, in which Carrie B. segregated J. O.'s personality, but affiliated with the involved property. J. O.'s legal flirtation with the latter is recorded at page 699, same volume.

In view of the above citations it is hardly necessary to refer to "In re Streiff" (119 Wisconsin, 566, 97, Northwestern Reporter, 189) in proof of the fact that this is truly a world of trouble and strife—from a lawyer's gratifying point of view at least.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

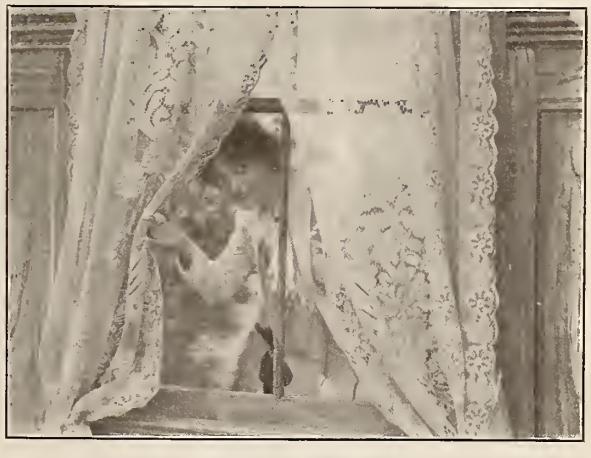
STERLING, ILL.—Earl Scott will open up a new theatre in the city of Moline and will redecorate and refurnish same.

CHICAGO, ILL.—A contract has been let for the erection of a new theatre. Cost, $16,000. D. S. Pentecost, architect.

CHICAGO, ILL.—Bids are being received for a new theatre building to be erected on Western avenue and Berlin street, Jos. A. Wilkowski, architect.

KALAMAZOO, MICH.—The plans have been prepared for the erection of a new $100,000 theatre for a Kalamazoo man.

PHILADELPHIA, PA.—B. Bornstein is estimating on a moving picture theatre at Sixty-fourth street and Woodland avenue for M. A. Benn.



GOOD MORNING. DID YOU SEE AN ECLAIR LAST NIGHT?

OLD MAM-SELLE'S SECRET
Reliance (2 reel) Release Dec. 4th.

KLEINE OFFERS STRONG PROGRAM FOR WEEK ENDING DEC. 7

A specially fine program has been prepared by Geo. Kleine for the week ending December 7th.

For the Tuesday Cines, "Up Against It" offers an extremely amusing farce comedy of the kind that appeals to spectators of all ages. It describes the adventures of an unfortunate young fellow who is "broke" and endeavors to borrow funds but all he succeeds in obtaining in any quantity is sympathy, whicb he is in no mood to appreciate.

The reel is completed by an attractive travelogue subject entitled "The Ancient Town of Narni," a town situated a short distance from Rome. We are shown the historic rock of Alexander VI., the ancient market place, a view of Stifona and some delightful views of tbe Nera Falls.

"Wrongly Accused" is the title of the Wednesday Eclipse release. tI is a strong, well-written drama relating of a man who because of a grudge is sent to prison for a crime he did not commit but is finally released and happily restored to bis wife and child.

For the Saturday Cines, "Because of a Widow" relates in highly entertaining fashion of two young fellows who fall victims to the wiles of a fascinating widow.

PHILADELPHIA, PA.—A contract has been let for the erection of a moving picture theatre. West End Realty Co. awarded contract to W. E. Dotts & Co. Cost, $40,000.

THE HYPNOTIC CHAIR
Majestic Release December 1st.

OPERATORS' CHAT

By Ralph Knaster

The Moving Picture Machine Operators Union No. 1 of N. Y. will hold their next regular meeting on Monday, December 2, 1912, at Teutonia Hall, No. 66 Essex street, New York, at twelve o'clock, midnight.

All members are requested to be present, as there are many important things that will be placed before them for their approval, also quite some news from Rochester convention of A. F. L.

* * * *

No doubt all the operators by this time are well familiar with trickery and mean tactics tbat have been used against the Moving Picture Operators Union of New York, Local No. 1, by the Spot Light Union No. 35, and witb all their contemptible trials they have never succeeded in their undertakings.

The only time all was bliss for tbe Spot Light Union No. 35 was when tbey were a mother local to what is now known as the Operators Union No. 1, and they did have happiness for five long years and the ex-auxiliary had that many years of misery. Tbose five years which Local No. 35 enjoyed tbey must now pay for dearly, for the old saying is a mighty true and good one.

"As ye sow, so shall ye reap."

The unfortunate Spot Light Local No. 35 had been sowing bad seeds for many year, and now it is impossible for them to reap a good harvest.

"Wbat have they gained?" Only enmity.

The proprietors of moving picture theatres know that tbey cannot get a good picture operator from the Spot Light Union, and consequently they seek good operators from the office of the Moving Picture Operators Union No. 1, as it is well understood tbat a man witb too many trades does not understand one trade thoroughly. A Spot Light operator is by no means a perfect moving picture operator, and it does not require an expert to throw a spot on the stage, so therefore a spot light operator only receives $1.50 for a performance. To be a picture operator you must know quite a bit more, have more brains, and must convince the city department tbat you are an A-1 man before you are granted a license to be a moving picture operator, and tben your certificate does not prove your ability to throw a good picture. But when you hold a No. 1 union card or certificate, tbat proves your ability that you can throw a good picture, for you must prove that before you get that union card. So it is much better to know one trade and know it thoroughly and belong to a union that demands men of one trade to unite under a cbarter that will not conflict with anotber trade so that you may be sure of the job you are working on, and that another man cannot come along and say tbat he belongs to tbe same union and can run two jobs of two different crafts for the one salary.

* * * *

The writer was visiting a new theatre which was under construction and heard a man ask the manager to give him a job as operator when the place was ready to open up. The manager asked him, "Are you a good operator?" Naturally the man said sure! I belong to Local No. 35; herc is my card. "Oh," said the manager, "I don't think I want you, you are a Spot Light man. No, I don't want that. I don't want a man that knows too much or too many things, for you will soon know how to run my job and then you will run the whole thing here; I want a good operator for pictures so you may go." That is one example for tbe fellow that knows it all.

A little advice to the picture operator that is seeking the opportunity to join a good union that gives representation for taxation, and does not compel you to pay an application fee that will make you work a month to get the money to pay and don't care if you have enough to live on or wbether you starve as long as you pay them an outrageous entrance fee. I advise all operators to join the Moving Picture Operators Union No. 1 of Greater New York. Application fee is $5.00 and the dues 50 cents per month; for this you receive all protection and if you are not working we have an employment office where you will not have to wait long to get a good position, as there is plenty of work for good men that really want and need work.

Applications can be made at the office of the union, 133 Third avenue, near Fourteenth street, New York City, between the hours of 10 A. M. and 2 P. M. daily. Our employment office is open from 9:30 A. M. to 5:30 P. M. daily.

* * * *

A BIG TIME SOON AT HAND

The entertainment and ball of the Moving Picture Operators Union No. 1 of New York will take place on Monday, February 10, 1913, at Palm Garden, Fifty-eigbth street and Lexington avenue.

All the leading stars of the firmament will appear at tbis affair and it surely will be a grand success, as the arranging of this season's event is in the hands of a competent committee.

Boys, you can't afford to miss this big night; keep it in mind and pass the good word along.

* * * *

Miss Pearl White, leading lady of the Crystal Film Company, and Mr. Wm. Garwood, the leading man for the Thanhouser Company, are going to lead the grand march, and they have given this in writing to the business representative of Local No. 1 to show their friendship toward the men that project their pictures upon the screen daily, and they promised that there isn't anything that can get tbem to disappoint us; even if their houses should cave, they will crawl out and welcome the boys at Palm Garden on February 10, 1913.

* * * *

NOTICE

Read the Moving Picture News weekly. Get the habit of reading the chat column and many other interesting news accounts of the moving picture industry. For information call or write to Moving Picture News, 30 West 13th street, N. Y. C., or Ralph Knaster, editor of the chat column, office 133 Third avenue, N. Y. C.

Manufacturers' Synopses of Films

AMERICAN

THE LAW OF GOD (Dec. 9).—All his life had been a disappointment to Jim Gleason and he had come to look upon his fellowmen with distrust, and in his morbidness he even denied the existence of a Supreme Being. In the course of his wanderings he had come to Montecito, where Vera Bradley, the young and innocent daughter of the minister, attracted his fancy.

In her innocence she confides in her father and he, with the welfare of his daughter at heart, consulted the young man as to his religious beliefs and is horrified to learn that he is an atheist. As a result he refuses to allow his daughter to see more of the young man. The following Sunday a wandering cripple stops at the church and endeavors to sell small religious pamphlets. The minister examines them and, finding the Ten Commandments and other religious quotations in the book, procures a copy and urges the congregation to do the same.

Vera gets a copy and, meeting Jim Gleason, she shows him the book and is so horrified at his blasphemous remarks that she refuses to see or hear from him again.

Disappointed in love, distrustful of his fellowmen, and unhappy, Jim Gleason falls in with the lawless element of the town and becomes a great crony of the leader, Bud Black. They meet in a saloon where many schemes of petty peccadillos are hatched and floated. But one day Bud Black plans on a crime of larger dimensions. If he can get Jim to throw the derailing switch outside the town at the railroad's yard limit they could wreck the Sunset Limited and secure a large booty. He is explaining his plan to Jim when the wandering cripple enters the saloon selling his pamphlets. He is turned down by the hartender and the crowd, but Bud, in order to be rid of his presence, purchases a copy and, tearing out a leaf, draws thereon a plan for the benefit of Jim. Jim agrees to do his part in the project and goes out to look the ground over. In Bud Black's gang one member, who has always been timid, in thinking over the magnitude of the proposed crime, began to fear for his safety and determined to notify the sheriff. So it was that when Jim arrived at the scene of action his every movement was watched by Bud Black and his gang to make sure of no weakening and the sheriff and posse were on the way to surprise the outlaws and save the train.

In waiting for the train Jim consulted his plans and then, having fixed them in his mind, turned over the page and found "THE LAW OF GOD." And in the Holy Writ he finds "THOU SHALT NOT STEAL." And a version of Vera's horrified face comes to him as she looked when he uttered his remarks about the pamphlet. "THOU SHALT NOT KILL." In his ears he hears the sound of grinding brakes, hissing steam, the agonized cries of the injured and dying brought to eternity by his crime. Vera's face appears looking upon him in horror and his hand is stayed. He starts away just as the Limited goes shrieking by. Bud Black and his gang watch for the expected wreck and in their anger at the failure of their plan they decide to wreck vengeance upon Jim. They start in pursuit of the fleeing man, and thundering at their own heels is the sheriff's posse. Bud Black is soon within shooting distance of the intended victim, his gun barks and Jim falls in the dust. But now, appraised that the posse is after him, he rides with his gang for his own liberty. They are soon captured and the posse start on the return trip. Picking up the wounded man they return to town, where Jim is left to the tender mercy of the Rev. Bradley and his daughter. When Jim sees Vera his face lights up and, extending his hand, he places in hers the bloodstained "LAW OF GOD." And when Jim is able to be out again he visits the church as the accepted suitor of the minister's daughter, for he has "come into the light."

NELL OF THE PAMPAS (Dec. 12).—Down among the pampas growers Nell, the young and beautiful daughter of old Pedro Villiar, has many suitors. No matter where she goes among her father's men she is always welcomed and worshipped. In the kindness of her heart she has been generous to an orphan idiot who lives off her father's bounty, and she becomes the idol of his eye, and he follows her like a faithful dog. Among all her suitors Juan Cardoza is the favored one. Big and manly, he has inspired her love, and they have reached an understanding. But Juan's personality has unwittingly aroused the affections of another woman, a half-breed, who desired to win him. She watches the lovers with jealous eyes and one day, seeing Juan giving Nell a bracelet of silver, she waits until he leaves Nell and, when he passes her, she throws herself into his arms and implores his love. All this is witnessed by Nell and, sick at heart, she throws the trinket away and starts home. Juan renounces the woman, but the harm is done. En route to her home Nell encounters a stranger and takes him with her, and he engages board with her parents. But Jim Beverly soon shows his true colors, abusing the poor idiot, thus securing the enmity and lording it over the simple pampas growers. He overreaches himself when he insults Nell. Juan sees the attempt and gives him a trouncing. Smarting for revenge he plots with the half-breed woman to kidnap Nell, thus securing her and leaving Juan for the half-breed. Watching his opportunity, Beverly sees Nell leaving her home one evening for her accustomed stroll in the pampas field and, getting his horse, follows her and is in turn followed by the idiot. Juan starts out in hope of seeing Nell and is followed by the half-breed woman. Jim sees Juan coming and, raising his gun, attempts to kill him, but the half-breed, anticipating the treacherous act, springs in front of him and receives the bullet in her own breast, giving her life for her love. Jim hurries back to his horse and finds the vindictive idiot waiting for him. In the fight that follows both are mortally wounded. Nell, startled by the sounds of shooting in the night air, hurries in the direction of the sound to find Juan kneeling over the body of the woman. All is explained and the lovers are reunited.

ECLIPSE—GEORGE KLEINE

WRONGLY ACCUSED (Dec. 14).—Horder, the head gamekeeper, overtakes a peasant named Rowden poaching upon the preserves. He is about to collar the fellow when the peasant's gun accidentally goes off, wounding the gamekeeper in the face. When his assistants arrive upon the scene Horder, because of a former grudge, declares that the poacher deliberately shot at him. The result is that Rowden is sent to jail for a long period.

In order to support herself and her little son, Martha, the unfortunate wife, is forced to take a position as lady's maid at the castle.

Five years later Rowden is liberated and, learning the whereabouts of his wife, enters the house through an open window. Hardly have husband and wife embraced before the servants, who have heard queer noises, give the alarm.

Rowden escapes but later returns to the house, where he finds Horder, the gamekeeper, in the hall, taking instructions from the master of the house. Rowden confronts him and forces Horder to confess that he falsely accused him of the shooting.

The squire is highly indignant at the story of the injustice, and offers the peasant a position upon his estate; after which husband and wife are happily reunited with their little son.

CINES—GEORGE KLEINE

UP AGAINST IT (Dec. 3).—Fred is a very susceptible young man who cannot resist the sight of a pretty face. One day, seeing a charming young lady enter a hansom, he immediately jumps into a taxi, directing the driver to follow her. The lady's coachman gives him the slip, however, and his dismay is increased when he discovers that he has no money to pay his driver, forcing him to continue his journey in a series of attempts to raise funds.

He tries to borrow from his hall porter, various friends, and finally tackles his uncle, but the latter only makes the situation worse by insisting that Fred stay to lunch while the taximeter keeps mounting up the charges.

Finally the poor fellow calls upon his lawyer, who refuses to lend him any money, but, being on his way to court, agrees to have a ride in the taxi. At a convenient moment, however, Fred decides that he has ridden long enough and jumps out of the vehicle, leaving the astonished lawyer to settle the charges, which have amounted to a considerable sum.

On the same reel:

THE ANCIENT TOWN OF NARNI (CENTRAL ITALY).—Situated a short distance from Rome, Narni, founded in the thirteenth century, possesses many interesting ruins. We are shown the historic rock of Alexander VI., the ancient market place, a view of Stifona and some delightful views of the Nera Falls.

GAUMONT

THE MATRIMONIAL EXPRESS (Dec. 3).—A decidedly handsome lady of the blonde persuasion with a feminine companion whose looks are hardly so inviting find themselves in the same railroad car with Andrew Forbes. Mr. Forbes thereupon enters into a desperate flirtation with the blonde lady which is equally desperately received, the desperation being mostly caused by the argus-eyed companion, who seems to take diaholical pleasure in thwarting their attempts at intimacy. There is a very ingenious courtship carried on through transoms and in the dining car, and especially noteworthy are the feet to promote acquaintance. Through the activities of their feet under the dining table there is a mix-up, however, in extremities, when our flirtatious hero gets his No. 9 AAs sadly mixed up with the common-sense lasts of the ogre-like companion. They reach a tunnel and Mr. Forbes, with an audacity quite commensurate with the worthiness of the cause, attempts to kiss the blonde lady. Tunnels have an unpleasant way of being dark, however, and he plants his affectionate peck on the unsympathetic lips of the companion, who is angry enough to bite him. The two ladies and Forbes get off at the same station but they are whisked out of sight in an automobile before he can trace them. Forbes then goes on to his destination, his uncle's suburban home. His uncle is importunate that Forbes becomes married and says that he has the lady all picked out for him, all dressed up like Astor's pet cow, and that to-day she will come for inspection. Forbes, making a very wry face at the idea of being sicked on to an unknown woman in this manner, as his thoughts are still occupied with the fair charmer of the express. It soon turns out to be the matrimonial express, however, as the very lady selected by his uncle for the lucrative position of his wife is the same as she with whom he had so desperately flirted on the train. They take the same express on their honeymoon.

PERILS OF THE ATLANTIC (Feature, 3 reels).—James Trevor, on the eve of departure for America to visit an agency, delays his passage on a transatlantic steamship because of a warning letter received from a friend advising him to postpone his departure because due to icebergs. Mrs. Trevor, at a friend's because of icebergs. Mrs. Trevor, at a friend's house, meets a palmist then being received by fashionable society. The palmist, for some inscrutable reason, refuses to employ her arts on the palm of Mrs. Trevor. She does, however, agree to an engagement. The prophecy Mrs. Trevor receives is a fearful one and, with sinking heart, the wife and mother hears that she is to lose one to her near and dear. Will it be my husband or my son, is the tremulous query which reverberates through her brain. Mr. Trevor, seeing an advertisement for the Colossus, the largest steamship in the world, which is just about to make her maiden trip, engages passage on her. The

ITALA
HORROR OF SIN
ONE REEL SPECIAL
LITHOS AND THREE SHEETS
ASK FOR IT

lonely wife, her mind disturbed by the palmist's prophecy, writes to her uncle, asking him to spend a few days with her to relieve her from her low spiritedness. The Colossus meets the fate of the Titanic, striking an iceberg in the night and sinking into the depths with the majority of her two thousand souls. While Mrs. Trevor and her uncle are at dinner there is brought a newspaper containing the first announcement of the fate of the Colossus. Strong is the grief of the mother, but stronger the grief of the child, whose health suffers under the poignancy of the melancholia. Meanwhile the survivors of the Colossus, among whom is James Trevor, have reached port and to his wife and child the husband flashes the joyous "All is well" telegram. With one terror relieved there is yet another potential grief seemingly in store for the mother. The palmist's prophecy yet haunts her and she fears that inasmuch as her husband has been snatched from the scythe of Death, the little son will be garnered in by the grim reaper. The obsession more and more possesses the feminine mind until wrinkles of anxiety come into her face and the light of an unknown terror into her eyes. Mr. Jullien, the uncle, a man of sound judgment and common sense, has little faith in the readings of the palmist and believes that a ruse will relieve the worries of the mother by proving to her that the palmist is a mere charlatan. The uncle accordingly writes to the palmist, asking her to come to the hotel for the purpose of reading the hand of his niece, a young woman about to be married. The palmist is somewhat surprised to see the room inhabited by a man and she looks about for the mentioned young woman. None is in sight, but through the curtains before a door leading to an adjoining room extends a white, graceful feminine hand. The palmist refuses to perform her reading under such conditions, but the uncle prevails upon her by the argument that inasmuch as she reads the palm, sight of the other parts of the individual are unnecessary. The moving argument, however, is the presentation of a large fee. The palmist, falling into the trap, accordingly makes a pretended reading of the mysterious hand and utterly contradicting all of her dark predictions of a few weeks previous, prognosticates the brightest prospects of great happiness and prosperity of the subject. Better by her own reading the mother, subject to such a mental strain, pushes aside the curtain and confronts the dismayed palmist. The uncle then gets into possession of a letter addressed to the palmist which more fully explains her nefarious business, the letter congratulating the palmist upon her use of the "apparent possession of supernatural foresight, which always attracts the many fools who in this trash believe." Her perfidy unmasked, the palmist is sent away discomfited while the relieved mother hastens back to her wounded dove. The father arrives and his presence acts as a tonic most efficacious and the child quickly rallies to bring joy again to the household over which the sword of Damocles was threateningly hung.

GREAT NORTHERN

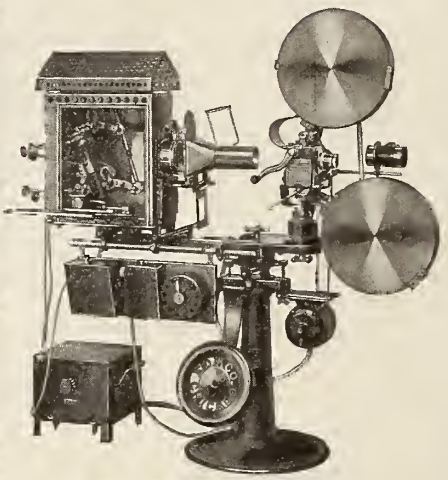
QUEEN OF THE SEASON (Nov. 30).—This is a dainty comedy enacted at the seashore and is replete with action of the genuinely humorous sort. Mrs. Blanc is an attractive young matron who visits the seashore at the urgent request of her husband, while he remains at home to look after the little offspring of the couple. No sooner has she arrived at the Summer hotel than she becomes the center of attraction to the gallants, young and old, who are guests at the resort. Three in particular have constituted themselves her bodyguard and are most profuse in their polite attentions. Mrs. Blanc enters into the spirit of the lark and carries on a mild flirtation with each of the Romeos. Rivalry becomes so keen that fisticuffs are imminent, but Mrs. Blanc invariably smooths matters over and the fun recommences. In their desire to outwit each other many side-splitting situations occur, and when the dashing young matron prepares to enter the surf, her bathing booth is guarded by her admirers. In one scene Mrs. Blanc is seen disporting herself in the breakers, while the lovesick trio sit on the shore and wave their congratulations over her skill as a swimmer. On her shopping tours, no ordinary delivery wagon is permitted to transport her parcels. The members of the trio do the work instead. But all good things must have an end and Mrs. Blanc boards a train for home. As usual she is under escort. Just as adieus are being said, one of the trio jumps aboard and the other two quickly follow. They brighten the journey with their smiles and small talk. When her destination is reached Mrs. Blanc is greeted by her husband and baby and the Summer gallants are dumbfounded. They had not suspected the truth. But all ends pleasantly when Mrs. Blanc presents her husband to the strangers, who retire gracefully.

GET THIS
SOMETHING FOR NOTHING

A SERVICE DEPARTMENT FOR MOTIOGRAPH USERS IN THE CITY OF CHICAGO

Owing to THE SEVERAL HUNDRED THEATRES now using THE MOTIOGRAPH IN CHICAGO, we will install a system of inspecting and adjusting FREE OF CHARGE except in cases where new parts are required.

We Want Every CHICAGO USER OF THE MOTIOGRAPH To Send in His Name at Once



The 1913 Model Motiograph

Our 1913 Model is a success everywhere, far beyond expectations. We have installed FIFTEEN, already, IN CHICAGO alone, and more going in daily—replacing all makes.

Our 1913 Model Lamp House and Arc Lamp will be supplied for Powers and Edison Heads.

Our 1912 Lamp House with Arc Lamp may still be had for those who wish a cheaper one than the 1913 Model.

WE EXPECT TO EXTEND OUR SERVICE IN NEW YORK AND THE EASTERN CITIES IN A VERY SHORT TIME—OUR NEW YORK OFFICE NOW READY FOR BUSINESS.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Factory and Main Office
568 West Randolph Street, CHICAGO, ILL.
Eastern Office, 30 East 23rd Street, NEW YORK CITY
Western Office, 833 Market Street, SAN FRANCISCO

MILANO

DIAMOND CUT DIAMOND (2 reel) (Dec. 7).—Nando, a member of the Italian Coast Guard, has just been married to a lovely young girl with whom he is greatly in love. They are living a very happy life in their humble home, Nando attending to the duties of the Government and his wife her duties at home.

One day while Nando is going his rounds, he sees a party of men and women in an open boat and, when they land on a barren section of the rocky coast, his suspicions are aroused and he decides to follow them. As he rows in, the chief of the band comes to meet him and tells him that they are a party of sightseers, but Nando recognizes one of their band as an ex-convict, which only confirms his suspicion that they are not on a sightseeing expedition, but that they have other plans which he has interrupted for the time being. Thinking that perhaps if he appears to fall in with their plans he might learn more of their purpose, he readily consents to row Rita, the queen of the band along the coast, so she might get a better view of it, as she suggests.

While they are out on the water, the band leaving the young girl on guard, climbs over the rocks and enters a cave, which has been their meeting place for some time past. The interior of the cave is fitted with various machines which are used in making spurious money, for they are a band of counterfeiters. After working for some time they signal Rita to return, as they have accomplished what they came for and wish to leave. They make their departure after Rita has thanked Nando, think-

ing that he has fallen completely under her spell.

After they leave, Nando sets out to explore the rocks to try and find what brought them there. He is successful in a short time, for he comes upon the entrance to the cave, where the band, in their hurry, have failed to properly replace the stone which covered the entrance. He is astounded when he finds the money they have coined in his absence, for he thought they were à band of smugglers.

Nando is so overcome by his discovery he cannot decide just what course to pursue, so goes home to think it over. His mind is so full of his discovery that he pays little attention to his young wife. She, of course, not knowing what has happened, imagines that he is tiring of her and gives way to her grief.

Nando keeps close guard for days over that particular part of the coast, which has been the scene of his discovery, but the band makes no effort to return. He realizes that it would be much better if he could catch them actually making the money, so waits his chance. In a day or two he is called to the door of his home by a man who hands him a note. It is from Rita asking him to meet her at the lighthouse that evening. Nando's wife watches him read the note with interest and resolves to see what is in it. Nando, after a hard day, lays down to obtain a little sleep before going to meet Rita. While he sleeps his wife takes the note from his pocket, and when she reads it, feels that she has been right in thinking that she was neglected. When Nando goes out to keep the appointment, she follows him and sees what she thinks to be a very affectionate meeting between Rita and Nando. Broken-hearted she returns home. In the meantime, Rita has induced the coast guard to go to her house the following evening, as the band desire to get him out of the way so they can work without the fear of interruption. He promises to come and leaves her, Rita going to tell her companions of her success.

Thinking that this will be a chance to capture the band, Nando goes to the police immediately after leaving Rita and tells the chief everything that has passed. He advises the coast guard to keep the appointment so as not to arouse the suspicions of the counterfeiters.

The next evening he sets out for Rita's house, followed by his broken-hearted wife, and, when she sees him enter the house, she goes to the police to see if they can do anything for her.

The band feeling that the coast is clear, go to the cave and work hard to make up for the time they wasted trying to put the guard on their track, that they do not hear the sound of people approaching, but are suddenly confronted with the revolvers of the police, for they have been followed and captured.

While all this has been taking place, Rita has been doing her utmost to fascinate Nando, trying to keep him with her until such a time as she knows the band will be on their way back. But she has reckoned without the coast guard, for the 'phone rings and she receives word of the capture of the band. When Nando's wife enters with the police and hears the story of Nando's loyalty to the Government, she is very much ashamed of her suspicions and very, very sorry, but Nando, with his bigness of heart, freely forgives her and they return to their former happy life.

NESTOR

ROMANCE AND REALITY (Dec. 2).—Robert Milbank, a rich young New Yorker is in love with handsome and stylish Claire Rich. Claire is secretly engaged to another man and as secretly regrets the step, for Robert appeals to her greatly. One evening, returning from a hall, he tells her of his love, and she is obliged to admit that she is promised to another. Robert takes the news hardly and leaves her, and, unable to control his desire for Claire, he goes upon a hunting trip to the West.

Robert secures a little cabin upon the Green Ranch, where he becomes intimately acquainted with Mr. and Mrs. Green and their pretty and unspoiled daughter Doris. Robert admires the girl and admiration turns to fascination of her pretty ways and her frank nature. He makes violent love to her and she falls under his spell readily. The process of this love passage is watched by a cowboy, Dick Miller, who would readily give his life to make Doris happy. He learns the truth from her lips, and while sorrowful, he hides his feelings as best he can, and when the cowboys get together and purchase wedding presents, he buys a gold locket and begs her to think of him sometimes and to appeal to him when in trouble.

The trouble comes quickly. Robert is greatly amused at the gaudy wedding presents and wounds the girl's susceptibilities and he offends the cowboys by his offishness. They stand it all for the sake of their little idol.

The wedding is near and the pretty dresses have been duly admired when Robert receives a brief note from his former flame, Claire. It tells him that she has broken off her marriage with her fiance and that she is free again. All the old love for the girl who is in his own stage of society surges up and he writes a brief note to Doris and rides away. Dick is entrusted with the delivery of the note and is a witness to the girl's terrible grief and loss of pride.

The cowboys ride after Robert and catch him and bring him back unbarmed at the request of Doris. Mr. Green would shoot the man, but Doris tells them that if he is harmed she will kill herself, so he is allowed to go.

Robert marries Claire and finds a handsome and cold partner, but poor Doris pines and dies with the faithful Dick near at hand.

IMP

THE GREATER LOVE (Dec. 2).—The hunchback is an inspired violinist. His brother also plays. He is strong and handsome and is the leader among the hardy fishermen of the coast. He protects his weaker brother and they love each other. One day the girl arrives at the fisher village. She is beautiful, but the world is dark to her for she is blind. Her old father obtains work with the fisher folk and they find strong friends in the two brothers. The hunchback grows to love her and she revels in his music. To her blind eyes all the world is beautiful. She does not realize that deformity exists and she tells the hunchback that he must be as handsome and as wonder-inspiring as his violin playing. This saddens him for he realizes his ugliness. The strong brother admires her beauty, but does not give her a second thought, for to him she is merely a poor blind girl. A great eye specialist comes to the village for his vacation and treats her eyes, but not with much hope. The hunchback prays that her eyesight will be restored although he realizes that if she can see his deformity she will shrink from him as from evil. The operation is performed and is successful. With her first impulse she calls for him; sees the strong brother with his violin and thinks it is he who was so kind to her. He at last realizes her beauty and loves her. They embrace. This is seen by the deformed, who creeps away to the sounding sea, his confident and friend during his long suffering. Playing his violin in a last sad requiem, he wanders into the depths, unthought of, while the lovers are relating their hopes and experiences. Suddenly the strong brother sees the hunchback at the mercy of the waves and rushes to him and bears him to the shore. But it is too late. The storm-swept soul has passed away.

CHAMPION

BILLY JONES OF NEW YORK (Dec. 2).—Mario Bartini, an owner of a barber shop, sees an article in a newspaper about a well-known Italian count marrying a rich heiress. This gives Mario an idea which he decides to work out. He sells out his shop and goes away, leaving behind him a girl whom he is about to wed. The girl's father, enraged at Mario's treatment of his daughter, swears that if ever he should meet Bartini he would pay dearly for his action. Several years elapse when we are introduced to Billy Jones, a typical youth, who is going the pace too strong to suit his rich father. Billy quarrels with his father and the boy's independent spirit asserts itself. He tells his father that he is capable of taking care of himself, and that he will go out in the world to make his own way. Billy leaves his father and, with but a few dollars in his pocket, decides to spend that money for a ticket to some small town. He arrives in Bendersville broke, but regardless of that he registers at a first-class hotel, using his nerve to advantage; he starts out to look for something to turn up and it does. He catches a glimpse of Mary McCarthy, the daughter of a wealthy contractor of the town. It is a case of love at first sight with the boy; he is determined now to remain in the town and make the acquaintance of the girl. Billy secures a position as time clerk on one of Mr. McCarthy's contracting operations, but does not realize that he is working for the girl's father until one day she rides up to the works in her auto to visit her father. Billy has an opportunity to get acquainted with Mary and receives encouragement from her. Count Carloni is paying attention to Mary and is encouraged by the girl's mother, who welcomes the Count as a prospective son-in-law. The father is indifferent, but the girl rebels and declares that she will marry a man of her choice and not a titled fortune-hunter. All arguments are of no avail. The girl promptly falls in love with Billy, which is opposed to by the mother. At Mr. McCarthy's works is an Italian foreman, no other than the father of the girl whom the barber deceived. Both father and daughter have made their home in Bendersville. The father is hurt by a premature explosion and, being assisted by Billy, he is brought home. Billy becomes acquainted with Rosa and later, when Billy meets Rosa at the works, he accompanies her on her way home. Mary sees them together, becomes jealous and refuses to listen to Billy's explanations. But things are put right. When Mr. McCarthy brings his daughter and the Count to look over the works the Italian foreman recognizes in Count Carloni no other than Mario the barber. Billy prevents the foreman from killing Mario, who later escapes, terrified, and takes the first train out of town. The Italian and his daughter explain the deception and the McCarthy's are thankful that the bogus Count has been exposed. This paves the way nicely for Billy and Mary, receiving no opposition from Mary's parents.

GEM

APARTMENT NO. 13 (Dec. 3).—Jack Downs goes on a motoring trip and locks up his apartment in the city, dropping his keys in the operation. A tramp comes on at this time, picks up the keys and takes possession of the apartment in the owner's absence. He adorns himself in Jack's clothes and then decides to rent the apartment. Nancy Butler meets Jack on the road and they become acquainted, she is on her way to the city. On her arrival she seeks an apartment and, by one of those peculiar turns of fate, answers the tramp's ad. She is shown the apartment and rents it, the tramp leaving happily after consummating a clever deal. One night Jack returns and then complications arise. Nancy recognizes him and claims the apartment, but Jack convinces her it is his. She decides to leave, but he pleading illness presuades her to remain. She, in sympathy, telephones a D. D., mistaking him for a M. D. In the meantime a maiden aunt calls and Jack, in desperation, claims her niece as his wife, and then at last the D. D. arrives in time to straighten out the tangle.

REX

THE WHEEL OF DESTINY (Dec. 8).—Scenes are laid in the South just after the war, and New York at the present time.—At the opening of the story Giles leaves home to go to a gambling house, the Major admonishing him to return early. Giles gambles and comes home drunk. Eph, who knows the habits of his young master, is waiting at the gate and helps him into his cabin. The Major, still waiting, goes to the cabin and finds Giles, drunk and silly. He disowns him and drives him from the cabin, despite the entreaties of the old couple. Giles goes, never to return to the old home. At the close of the war the Major is impoverished and his plantation is sold for debt. He takes leave of his old home and Eph and Chloe beg to go with him, but he declines their assistance. He has no home and is a widower.

The story is carried forward a number of years. Chloe and Eph are living in the North. Eph has a job as a "white wings," or street sweeper, and is working on the street when the Major, his old master, approaches, down and out, with tattered clothing and in ill health. It is the day before Thanksgiving, and

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

Eph and Chloe have been saving money, which they have deposited in a can or jar, which rests on the mantel. Eph quits his job on the street and takes the Major to his home. Chloe has gone out to deliver a washing. Eph is shocked to see his old master in such a plight, so he takes the money saved for the Thanksgiving dinner, goes out and buys the Major a cheap suit of clothing. He returns to his job and is fired for quitting the work. He decides to obtain a turkey by some hook or crook and goes to a typical turkey raffle, participated in by colored men and spends his last nickel in an endeavor to win a turkey, but is unsuccessful. Rendered desperate, he resolves to steal a turkey and climbs a fence and approaches a chicken. His conscience smites him, and he turns away to be arrested by an officer, who has followed him, attracted by his suspicious movements, and he is in despair. Arrested just as he has found his old master renders him dumb with grief. The copper takes him to the police station where Giles, his young master, is judge. Eph recognizes him and there is a happy reunion. Eph is in a quandary as to appraising Giles of the presence of his father at his home. The copper explains that he caught Eph in the act of entering a hen-coop, and Giles laughs. He enters the police station and soon explains matters to the officer-in-charge, to emerge with Eph a free man. He takes Eph in a motor car to his home, stopping on the way to buy trimmings for a Thanksgiving dinner. Eph remains silent and they go to the cabin where Giles finds Chloe, his old mammy and his father, and there is a happy and highly dramatic reunion, with the tables turned—the son rich and able to support his father and the two faithful old servants.

BISON

THE RIGHTS OF A SAVAGE (Dec. 3).—The unwritten law is the keynote to this stirring Western release. A gambler caught red-handed cheating at the old trick of short cards, and though wounded, he gets away, eludes pursuers, seeks shelter and is cared for by a semi-civilized Hopi Indian, who takes the man to his pueblo, and in return, as is the way of his kind, the gambler induces his squaw to elope with him. The redskin takes his loss stoically. Three years later, it is the Fourth of July at Circle City and the ranch hands from the surrounding country are whooping things up, roping, tieing steers, riding bucking bronchos, and the world famous cowboy pastime called "bulldogging a steer" are being indulged in, right in the main street of Circle City, when we see our trio meet. Events from now on move quickly to a logical conclusion, and the red man claims the inherent right of his race to revert to savagery and repay the gambler in his own way. A big story told in a big way, as only the big Universal Bison Company can tell these tales of the big West. Cowboys, Indians, hundreds of horses and long-horn cattle are sprinkled through the film in true atmospheric fashion. This is one you can't afford to miss. See it and you will always remember it.

VICTOR

THE FOOLISHNESS OF OLIVER (Dec. 6).—Oliver Benton is a gay young man about town, whose chief occupation consists in killing time and looking for excitement. His father and mother, who are very wealthy, are also deeply religious and have planned a marriage for him with the charming daughter of a minister. Oliver has never been in love and much prefers the society of his bosom friends, De Lacey, a well-known artist, and "Reggie" Smythe, a man who inherited more money than brains. One night, after breaking away from his home circle and the minister's daughter, Oliver joins his two friends and goes with them to a theatre, where they go back on the stage to visit some show girls. Here, the men are introduced to the latest acquisition to the company. Sybil Caldwell, a pretty, modest little girl, who has taken her profession seriously. Oliver, for the first time in his life, feels the touch of the tender passion and goes away raving over Sybil's good looks and sweet manner. De Lacey has invited a crowd of the show folks to his studio for a supper that night after the performance, and Sybil, although at first refusing to go, is finally induced by one of her roommates to attend.

De Lacey has also been smitten by Sybil's charms, and when she arrives, pays her every attention. He tries to get her to drink wine, which she refuses to do, and his efforts displease Oliver very much. Finally, during the evening, De Lacey's attention becomes so marked as to become offensive to Sybil, and she tries to get her girl friend to return home with her. Oliver now interferes, and after a bitter quarrel with De Lacey, he offers to escort Sybil home and she accepts. Then follows a series of humorous meetings between Oliver and Sybil, which ends by their sudden marriage. Oliver proudly takes his little bride home and introduces her to his family. Here, however, they are received with horror by his parents and his father orders him out of the house, never to return. The only kindness Sybil receives at the house is at the hands of the minister's daughter, who deeply sympathizes with the young couple. Oliver and his wife have but little money and are forced to begin their honeymoon in a light-housekeeping room in a poor tenement. A month later they find themselves reduced to a diet of bread and water, and are reminded by the landlady that they are two weeks behind in their rent. Oliver manfully tries to obtain work, but being unpractical he meets with complete failure. The landlady, who is not a bad sort, has a husband who is a waiter in a high-class cafe, and she induces him to try to obtain a waiter's position for Oliver. Oliver is willing to do anything by this time and gladly accepts the offer, and being taken to the cafe is engaged by the manager. Sybil, however, is comforted. Oliver gets along fairly well in his new position until De Lacey and Reggie, his former chums, enter the place, and he is assigned to wait upon them. These two men proceed to do everything in their new power to humiliate him. While this is going on Oliver's father happens in also, and is mortified beyond expression at seeing Oliver serving in such an inferior capacity. While he is staring blankly at his son he is made aware of the insults being heaped upon that same son by his former friends, and Oliver, leaving for the kitchen, he rises and going to De Lacey and Reggie, he calls them a pair of cads and tells them they ought to be ashamed of themselves. When Oliver returns the old man tries to get him to leave, but Oliver reminds him that he drove him from home and that he must, therefore, support his wife as best he may. Oliver refusing to talk further with him, the old man obtains Oliver's address from the manager of the cafe and goes out. After the departure of his father, Oliver is forced to return again to De Lacey and Reggie, the former desiring a croquette which has been served him, returned to the kitchen. Oliver's temper, which has already been strained to the breaking point, can stand no more and he points to the dish and commands De Lacey to eat it. De Lacey grows very indignant as does also Reggie, who rises to expostulate. Slamming Reggie back in his chair, Oliver seizes De Lacey by the back of the head and with the other hand rubs the croquette, dish and all in De Lacey's face. In the confusion which ensues Oliver is discharged by the manager and returns home to find that his father has preceded him. He arrives just as Sybil has ordered the old man from the room, he having offered her a large sum of money in exchange for her life of bread and water, on condition that she leave Oliver. The son joins the wife in ordering the father away, and the old man goes to the door, but there breaks down, and, coming back, begs Sybil's pardon and asks Oliver to return home with his wife, whom he knows to be true blue.

CRYSTAL

A TANGLED MARRIAGE (Dec. 8).—Pearl has broken her engagement to Chester after a quarrel. The next day Chester receives a letter informing him that his late uncle's will, just found, provides that he receive a legacy of $25,000, conditioning, however, that he marry within a year from the date of his uncle's death. He learns that the year expires that very day and immediately rushes to Pearl so as to induce her to marry him at once.

Meanwhile Second Story Bill, who has escaped from jail, enters the house of the minister who is to marry Pearl and Chester. Bill makes the minister change clothes with him and locks the reverend gentleman in the clothes-closet. Pearl and Chester enter and Bill, disguised as the minister, marries them. He gets some of Chester's money and then escapes. The minister meanwhile is making a terrible noise in the clothes-closet and Chester lets him out. Explanations are in order and Pearl and Chester are more than dismayed when they find that they have not been legally married. However, with but one minute left before the expiration of the year allotted to him, Chester induces the minister to marry them, and all ends happily with Chester in possession of the legacy.

On the same reel.

THE BLACK PRINCE.—"Ragtime" Simmons, a colored gentleman, gets a job with a Hindoo fortune teller. Adorned in Hindoo raiment, he parades around the street with a sign on his back, advertising the great occult powers of the clairvoyant. Tired, he falls asleep in the garden of the house where his wife is housemaid. Edith, the daughter of the household, and Mrs. Simmons' mistress, read in the newspapers of the arrival in the city of a Hindoo prince, a multi-millionaire. She strolls in the garden and sees "Ragtime." She invites him into the house thinking him the prince, and entertains him. He makes love to Edith and is recognized by his wife, who chases him all over the house with a carving knife. Edith's father protests and she chases him up into the garret, where, after having been stripped of his glad raiment and wearing an old bag, Simmons is hiding. Father hits "Ragtime" over the head with a mallet and brings him downstairs, where Mrs. "Ragtime" explains that he is no prince, but her husband, and takes him home to deal further with him.

LUBIN

TWIXT LOVE AND AMBITION (Dec. 5).—Marie Wayne, a musician of rare ability, sings one evening in a concert and attracts the attention of a manager, who offers her a position on the stage. Her lover, John Sterne, pleads with her to decline and urges her to marry. Love and ambition struggle desperately. Ambition conquers, and the two go their separate ways. Finally the widowed sister of John Sterne dies, leaving her little boy, a child of four or five. Dan is particularly winning, and the young man finds new interest in life. For the sake of the boy's health he buys a little home in the country, and, entrusting him to the care of an old Irish woman whom he believes to be reliable, he goes to the city every morning to business, returning in the evening. Meanwhile Marie has scored a triumph in foreign lands, but is unable to forget John. At length she returns and rents for the Summer a beautiful country place bordering upon the same mountain village near which John and the child are living. Unacquainted with her name, the villagers call her the Lady of the Hills. One day when driving in her motor-car she is attracted by a beautiful boy, who is playing by the roadside. Marie makes the acquaintance of Dan, who responds readily. She sees the child often, and a tender feeling is aroused in her. Marie and John are each entirely ignorant of the proximity of the other, but the climax comes when Dan is rescued from drowning by the unknown lady. Old Martha, the nurse, is addicted to drink, and one day imbibes too freely and falls asleep when sitting with Dan on the bank overlooking the river. Dan has a toy boat. He thinks it would be charming to see it float on the water. He scrambles down the bank, sees several boats secured at the landing and climbs into one. He leans over too far, falls into the water, when Marie, who is rowing on the river, catches sight of him. She rows rapidly, springs out of her boat, and saves him. Old Martha wakes, looks around for the child, and hurries in search of him. While she is gone Marie climbs up the bank with Dan in her arms. She takes him to her home and puts him to bed. Frightened, Martha returns to the river, sees the child's hat, and concludes that Dan is drowned. She goes back and telephones the news to John Sterne. John hurries home. Just after he arrives, Marie, signing herself merely, "Dan's Friend," sends her chauffeur with a note to old Martha, instructing her to come for Dan in the motor-car. John, overjoyed to know that Dan is alive, springs into the motor-car, and, unsuspecting, is driven to Marie's home. When John enters Marie is bending over Dan, telling him a fairy tale. John enters quietly. At the sight of Marie he starts violently. Marie springs to her feet.

The two stand staring in astonishment. In their surprise, the love of each for the other is revealed. Dan catches sight of his uncle and claps his hands for joy. Laughing, Marie pushes him down. She and John kneel on either side of the lounge and the two clasp hands across the little form.

HIS FATHER'S CHOICE (Dec. 6).—Jack Halsted is in love with Gertrude Terry, a very fine, but poor girl. When his father, Ravel Halsted, discovers that Jack intends to marry a poor nobody, he threatens to cut him off without a cent, and he tells Jack he won't have a gum-chewing, slangy girl for a daughter-in-law. Jack tries to explain that Gertrude is in every way a lady, but his father won't listen. Jack then insists that he will marry the girl he loves, and his father, furious, stamps out of the room. Jack being dependent on his father, is in a fine predicament, and goes to a Mrs. Robbins for advice. Her sympathies are all with Jack, and she asks him to bring the girl, and perhaps they will be able

to think of some plan. Jack brings Gertrude and Mrs. Robbins falls in love with her. The two young people are in despair. They tell Mrs. Robbins their story and in each other's arms, they weep exceedingly hard. Indeed, they weep so hard that Jack has to take off his coat after a while and hang it on a chair to dry, for the shoulder is quite wet with Gertrude's tears. She, wishing to wipe Jack's tears away, takes out her powder puff from her purse instead of a handkerchief, and proceeds to powder Jack's face. Mrs. Robbins nearly goes into convulsions. Then Jack decided that they will both commit suicide, and shows how he will first shoot himself and then Gertrude, and they will lay down in a nice position, and die in each other's arms. Presently the father comes in, and staring hard at Gertrude, remembers that he has met her at a society function. Papa Halsted and Mrs. Robbins give each other the wink and the scene ends with "God bless you, my children."

PATHE

PATHE'S WEEKLY, NO. 49 (Dec. 2).

THE ELECTRIC LAUNDRY (Dec. 3).—A blessing to all housewives. It does away with Monday's drudgery. Place the soiled clothes in a basket, turn on the current and they are, automatically, taken to the modern laundry. They are washed and ironed by electricity, and, while you wait, they are returned to your home. Great idea. And so simple it's a wonder no one ever thought of it before.

On the same reel:

PARIS AND ITS MONUMENTS.—A series of views of the artistic beauties of Paris, its churches, its memorials, Eiffel Tower, Alexander Bridge and the tomb of the Great Napoleon.

HIS LITTLE INDIAN MODEL (Dec. 4).—Frank Russell, a celebrated artist, is painting an Indian subject and has for a model an Indian girl around whom there seems to hang some mysterious suggestion of English ancestry. As the days go by the kindly disposition of the painter wins the heart of the Indian maiden. Mrs. Russell pays a visit to her husband's camp and is greeted affectionately by him. This enrages Silver Cloud so much that she attempts to kill her rival, and nearly succeeds. While this thrilling scene is being enacted, Russell has succeeded in learning from the Indian woman who claims to be the mother of the girl that Silver Cloud is really a white girl and that many years before, two children were saved from a shipwreck, one of them being adopted by white settlers and the other taken by the savages. This knowledge completes a chain of circumstances which convince Russell that his wife and his little Indian model are sisters, and the very interesting, finely photographed film ends happily.

THE TENACIOUS LOVER (Dec. 5).—It needed somewhat extraordinary persistency for Tom Jenkins to win Myrtle Townsend over the prejudices of her family. But Tom was always a master of strategy. When he learns that his prospective sister-in-law has been ordered by the doctor to secure the services of a nurse for her baby, he masquerades as a woman and gets the job. An English lord is anxious to win the hand of Myrtle, and while at the house Tom has an opportunity to prove the worthless character of the favored suitor. Of course, the duties of his new capacity place Tom in many predicaments and his efforts to avoid discovery are highly amusing.

AN ESCAPE OF GAS (Dec. 6).—When a maid makes a hit with Max nothing can keep him from telling her of his love. The versatile comedian intercepts a gasman who is going to repair a leak at the home of Max's sweetheart and takes his place. Fortunately, Max mistakes the water pipe for the gas pipe, and in the deluge that follows, the objections of the girl and her father are drowned.

On the same reel:

THE OCTOPUS.—A close observation of this much-feared inhabitant of the seas.

THE SPENDTHRIFT'S REFORM (Dec. 7).—Dan Steele, a "man-about-town," is a consistent loser at cards, which compels Mrs. Steele to ask for money of her father, with whom the Steeles make their home. The stern old gentleman refuses to give her money for any purpose other than to educate her son. From this allowance Mrs. Steele saves a little for a rainy day. The rainy day arrives. Steele returns home late one night and his patient wife is waiting for him. He confides to her that his creditors have driven him to the wall. Mrs. Steele offers to secure the necessary money from her savings in a strong box which she keeps beneath her father's safe. Steele's heart is touched by this and he takes an oath to quit gambling forever. Her father, awakened by Mrs. Steele passing through his room, secures his revolver. In the darkness he sees a figure crouched near the safe and he fires. There are troublesome times in the Steels household until Mrs. Steele is pronounced out of danger. When she is well again she keeps her promise to pay Steele's present debts, and Steele keeps his promise.

THANHOUSER

AT LIBERTY—GOOD PRESS AGENT (Dec. 8).—He limped along the Rialto, so badly bunged up that a friend felt impelled to ask if he had been playing a Bomb on the Mafia Circuit in the "Big Time."

"It is just another case of a man getting the worst of it for making good," he explained. "I consented to go out with 'The Whirling Dervish' Company, and I told Governor that he would get something new in the press work line. That big doll of a star wanted her name in the papers, but there is nothing to her, nothing at all."

"They won't fall for the old stuff any more, and I had to be up to date. We struck one town where they had a smallpox scare, and they fell for my dope all right. I told them how one of our chorus dames had smallpox, and how the star passed the night nursing her when all the others were afraid, kissed her fevered brow and all the rest of that sob stuff. They fell for it like wolves, and that big false alarm got her picture on the front page.

"Was she grateful? Not a bit of it. She blamed me when the health department sent around and rounded up the company, quarantining them in a vacant house. Look at the ad, boy, look at the ad. Why my story was printed all over the United States. But the company was peevish and then some.

"They'd have got out in a few weeks, and it saved them from losing money on those rotten 'killduff' one-night stands, yet they beefed awfully. So I showed them how to escape by scaring off the guards by pretending to be ghosts. (That is some press agent stunt, too, Bo.) I led them safely through the town to a freight train, so that they could make a getaway to the next town. Were they thankful? Nothing like it. The leading comedian and 'props' beat me with clubs and knocked me off the train. And that big 'dub' of a star cheered them as they were doing it.

"So, I've left the company. Wouldn't care to work with a company like that, for you never are appreciated. Doubt if they will stay out long, for the company is rotten, the printing punk, and the bookings the worst ever. Now I am back again, and say, old man, do you know anyone who wants a good press agent? Frohman wants me, but there are some things about his office I don't like."

AURORA FLOYD (2 reels) (Dec. 10).—Aurora Floyd was the daughter of a rich banker. While a schoolgirl she contracted a romantic attachment for her father's groom, James Conyers, and eloped with him. Their married life was unhappy, as her husband was vulgar, cruel and a drunkard. Her father, when he found how affairs were going, offered Conyers a large sum of money on condition that he leave England never to return. Conyers eagerly accepted the proposition, and Aurora returned to her father's home, not even their friends being aware that Aurora had been married. Six months later a newspaper account told of the death of the worthless groom. Aurora was now free and when John Mellish, the young squire of Felden Park, paid her attentions, she consented to become his wife, much to her father's satisfaction.

Aurora entered Felden Hall as the squire's bride just about the time that Mellish engaged a new trainer for his racehorse. In this man Aurora, to her horror, recognized Conyers, her first husband, and she realized that the story of his death was only a cruel trick. Conyers boldly blackmailed her, explaining that unless she yielded to his demands for money he would have her prosecuted as a bigamist. The note containing his threat was brought to the hall by Steve, a half-witted stable boy. He suspected something was wrong, spied upon Aurora, and while she was out of the room returned through the window, picked up the note she had dropped in her agitation, and armed himself with the squire's pistol, meaning to use it to subdue Conyers.

The helpless Aurora met Conyers at a place agreed upon and turned over to him all the money and jewels she could get together. She then returned toward the house to decide upon her future plans. Steve, who had tracked them, now confronted Conyers and demanded a share of the spoils. Conyers refused, and started to beat Steve. The boy, wild with rage, shot him down, took the satchel of jewels and money, dropped the pistol beside his victim, and escaped. The shot had been heard in the house, and Mellish and Mrs. Powell, his housekeeper, started out to investigate. Their path led them toward Aurora, and she, to elude them, retraced her steps. Thus she came upon the body, and when the others, arrived she was bending over the body, the pistol in her hand. Mrs. Powell, who always hated her young mistress, denounced Aurora as a murderess, and the case against her was black. Her gallant husband, however, stood loyally by her, even when the secret of her marriage was revealed to him. In court he was at her side, fighting desperately to save the life of the woman he loved.

Aurora was convicted of murder, and was about to be sentenced, when Steve, the real criminal, was dragged in and confessed. The spirit of the man he had slain haunted him, he declared, and practically drove him into the arms of the law. Aurora, humble and contrite because of her terrible experiences, meekly begged her husband to forgive and forget her, but he clasped her in his arms, telling her she was the one woman he loved, and that in the happiness of their future life they would forget the sorrows that had been.

MAJESTIC

THE HYPNOTIC CHAIR (Dec. 1).—Professor Henrick has invented a wonderful hypnotic chair which, when the proper current is turned on, possesses the power of mesmerizing dozens of people at the same time. His friends give him a banquet, and after he drinks a great many toasts, he decides to finish the night on the Great White Way, instead of returning home. Miss Gaylife accompanies him, and in his friendly mood he invites many extraordinary people to visit him. His wife, discovering he has not come home all night, starts out for his office and arrives just as the professor and his assistant, Professor Scardon, are trying to persuade Miss Gaylife to leave the office. She refuses and they get an idea. They place her in the hypnotic chair, and when the furious wife enters she is told that Miss Gaylife is a patient. Just then the bell rings and a street cleaner is shown in. To quiet him, the professor pushes him toward Miss Gaylife—he touches her gown—the current is turned on and he stands powerless also. The scientific commission visits the professor and comes in contact with the others and is immediately electrified. But the doctor's assistant puts on rubber gloves and proceeds to release them one by one. General confusion ensues and as Mrs. Hendrick still shows fight she is pushed back into the chair while the professor, his assistant and Miss Gaylife start back to the White Way, leaving a sign on the door informing all callers that they will be "gone for six months."

IN OLD TOWN (Dec. 3).—Peggy Milton returns to the old town from a fashionable boarding school. She is met at the depot by her affectionate parents and her old sweetheart, Tom Harland. But Peggy has been spoiled by the fashionable school. She is now vain, romantic and silly, and thinks that her parents and home are old-fashioned, and the world about her entirely wrong.

She is cold to Tom, and snubs her parents, and they cannot understand. When she gets to the house she begins to cry because it is not like the swell residences of her classmates. She finds fault with her room and decorates it with college flags, photographs of athletic teams, and rah-rah boys, and altogether makes it silly looking. She sits around the house eating candy and reading silly novels while her mother does the housework—never helping. She ridicules the town boys who call on her and finally gets the girls together, shows them her scrap books and tells them how swell the boys are out East. They primp up, imitate her with her affected hair dressing, big bows on her dress, etc., and they snub the boys of the neighborhood.

Tom Harland comes to call and sees her reading a pile of novels. He is disgusted, and goes to talk with her father on the back porch. The old man tells his troubles, so does the mother, and Tom is taken up to look at the room, unknown to Peggy. He studies the

(*Continued on page* 32.)

ITALA
HORROR OF SIN
ONE REEL SPECIAL
LITHOS AND THREE SHEETS
ASK FOR IT

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 13.—The Siren's Call to Duty (Dr.).....
Nov. 20—Grandfather's Forgiveness (Dr.)..
Nov. 20—The Rapids of Inatra River, Finland .....
Nov. 27—Playing With Edged Tools (Dr.)..
Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....

AMERICAN

Nov. 23—The Idyll of Hawaii (Dr.).....1000
Nov. 25—Jack's Word (Dr.).....1000
Nov. 28—Her Own Country (Dr.).....1000
Nov. 30—The Hidden Treasure (Com.).....1000
Nov. 30—On Board the S. S. Dubuque (Ed).1000
Dec. 2—Pals (Dr.) 1000
Dec. 5—The Animal Within (Dr.) 1000
Dec. 7—Bludsoe's Dilemma (Dr.).....1000
Dec. 9—The Law of God (Dr.).....1000
Dec. 12—Nell of the Pampas (Dr.).....1000
Dec. 14—The Heart of a Soldier (Dr.).....
Dec. 16—Daughters of Senor Lopez (Dr.)..
Dec. 19—The Power of Love (Dr.).....
Dec. 21—Saving the Innocents (Edu.).....
Dec. 21—Mrs. Brown's Baby (Com.).....

AMMEX

Oct. 2—Asbes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Dr.)....
Oct. 30—Brand of Cain (Dr.).....

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 24—The Hidden Trail .....
Sept. 27—On the Firing Line .....
Oct. 4—Custer's Last Fight (3 reels) (Hist.)
Oct. 11—The Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—The Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Nov. 19—Trapped by Fire (W. Dr.).....
Nov. 23—The Half-Breed Trapper (2 reel Dr.) .....
Nov. 26—An Indian Outcast (Dr.).....
Nov. 30—The Massacre of the Fourth Cavalry (2-reel Dr.).....
Dec. 3—Big Rock's Last Stand (2 reel Dr.).
Dec. 7—The Rights of a Savage (Dr.).....
Dec. 14—A Four-Footed Hero (two-reel Dr.)
Dec. 14—A Ride for Life (one-reel Dr.)....

BRONCHO

Oct. 30—How Shorty Kept His Word.....
Nov. 6—The Man They Scored (2 reels)....
Nov. 13—Mary of the Mines.....
Nov. 20—The Civilian (Dr.) .....
Nov. 27—The Ball Player and the Bandit (Dr.) .....
Dec. 4—His Squaw (2 reel Mil.).....

CHAMPION

Nov. 11—A Protege of Uncle Sam (2-reel Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway of America (Dr.)..
Dec. 2—Billy Jones of New York (Com. Dr.) .....
Dec. 9—The Honeymooners (Com.).....

COMET

Nov. 5—Hubby's Strategy (Dr.).....1000
Nov. 9—The Hidden Witness (Dr.).....1000
Nov. 11—Butler's Butler (Com.).....1000
Nov. 16—A Preacher for a Day (Com.).....1000
Nov. 18—A Four-Cornered Wedding (Com.).1000
Nov. 23—A Sleeping Burglar (Dr.).....1000
Nov. 25—A Seminary Complication (Com.).1000
Nov. 30—Moccasin Print (W. Dr.).....1000
Dec. 2—A Mother's Folly (Dr.).....1000
Dec. 7—The Rival Sisters (Dr.).....1000

CRYSTAL

Nov. 10—Man Wanted.....
Nov. 24—The Quarrel .....
Nov. 24—The Valet and the Maid.....
Dec. 1—Locked Out .....
Dec. 1—A Picnic in Dakota .....
Dec. 8—A Tangled Marriage (Com.).....
Dec. 8—The Black Prince (Com.).....
Dec. 15—The Mind Cure (Com.).....
Dec. 15—Oh! That Lemonade (Com.).....

ECLAIR

Nov. 21—Mother's Bank Roll (Com.).....
Nov. 22—Insect Hunting .....
Nov. 22—Gontran, a Kidnapper.....
Nov. 24—The Invisible .....
Nov. 24—Seville and Its Gardens.....
Nov. 26—A Girl from the Country (Com. Dr.)
Nov. 28—The Darling of the Mounted (Dr.)..
Dec. 1—At the Flame the Butterfly Burnt Its Wings (Dr.) .....
Dec. 3—Bonnie, Bonnie Banks of Loch Lomon' (Dr.) .....
Dec. 5—Dick's Wife (Com.).....
Dec. 5—The Study of the Fly.....
Dec. 5—The Mender Pipe and Vase.....
Dec. 10—The Black Sheep (Dr.).....
Dec. 12—The Poisoned Pool (Dr.).....
Dec. 15—Busy Bee (Scientific).....
Dec. 15—Funnicus Hunting Exploit (Com.)..

FRONTIER

Dec. 11—The Goat Girl of Bear Canyon (W. Dr.) .....

GREAT NORTHERN

Oct. 7—The Black Chancellor (3 reels) (Dr.)
Oct. 26—The Angling Widow (Com.)..... 976
Nov. 2—The Lottery Prize (Com.)..... 534
Nov. 2—An Unsuccessful Flirtation (Com.) 466
Nov. 9—The Lost Stud (Com.)..... 649
Nov. 9—The Disturbed Sentry (Com.)..... 351
Nov. 16—Funnicus and His Dog (Com.).... 598
Nov. 16—Elephant Training in India (Sc.)... 341
Nov. 30—The Queen of the Season (Com.).. 994

GAUMONT

Nov. 19—A Broken Idol.....
Nov. 21—Olga, the Adventuress.....
Nov. 23—Giving the Blind Light of Knowledge .....
Nov. 26—The Destructive Duelists.....
Nov. 28—Four Hearts That Beat as Two.....
Nov. 30—How New York Travels.....
Dec. 3—The Matrimonial Express .....
Dec. 5—A Telephone Entanglement.....
Dec. 7—Educational and Topical.....
Dec. 10—The Mission of the Carols.....
Dec. 12—An Elephant Sleuth.....
Dec. 14—Educational and Topical.....
Dec. 17—Zigoto Has a Good Heart .....

GEM

Nov. 5—The Better Part (Dr.).....
Nov. 12—The Lighting of Love's Way (Dr.)
Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Dr.).....
Dec. 3—Apartment No. 13 (Com.).....
Dec. 10—The Awakening of John Bridd (Dr.)

IMP

Nov. 23—The Cranberry Industry.....
Nov. 25—Mama's Boy (Com.).....
Nov. 28—Vengeance (2-reel Dr.).....
Nov. 30—The Bullet-Proof Coat .....
Nov. 30—The Double Cross .....
Dec. 2—No Greater Love (Dr.).....
Dec. 5—Through Shadowed Vales (Dr.)....
Dec. 7—A Trip Through the Cincinnati Zoo
Dec. 7—An Election Bet.....
Dec. 9—The World Weary Man (Dr.).....
Dec. 12—Lass O' the Light (Dr.).....
Dec. 14—Aunt Dinah's Plot .....
Dec. 14—A Day at West Point.....

ITALA

Nov. 25—The Horror of Sin (Dr.).....1000
Dec. 2—Too Much Beauty (Com.)..... 600
Dec. 2—A Spider in the Brain (Com.)..... 370
Dec. 9—Peeping Tom (Com.)..... 700
Dec. 9—Keeping in Style (Com.)..... 300

KAY-BEE

Nov. 15—The Altar of Death.....
Nov. 22—The Army Surgeon (2 reel Mil.)..
Nov. 29—The Invaders (3 reels).....

KEYSTONE

Nov. 18—The Rivals .....
Nov. 18—Mr. Fixit .....
Nov. 25—A Desperate Lover (Com.).....
Nov. 25—A Bear Escape (Com.).....
Dec. 2—Pat's Day Off.....
Dec. 2—Brown's Seance .....

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific).....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX
By Prieur.

Nov. 8—A Magnetic Personality (Com.).... 455
Nov. 15—Boxing Under Difficulties (Com.).. 288
Nov. 15—The Adventures of a Handsome Young Man (Com.)..... 691
Nov. 22—The Wrong Flat (Com.)..... 488
Nov. 22—Willie's Ticker (Com.)..... 442
Nov. 29—The Diary of a Bad Boy (Com.)..
Nov. 29—Grateful Henry (Com.).....

MAJESTIC

Feet

Nov. 21—Poor Finney (Com.)..... 500
Nov. 21—Oh, You Baby (Com.)..... 500
Nov. 24—An Old Love Letter (Com. Dr.)...1000
Nov. 26—Shocking Her Future Mother-in-Law (Com.) 1000
Dec. 1—The Hypnotic Chair (Com.).....1000
Dec. 3—In Old Town (Com.).....1000
Dec. 8—All on Account of a Banana (Com.)1000
Dec. 10—The Winning of Helen.....

MILANO

Nov. 23—Castles and Landmarks of Italy...
Nov. 30—The Enchanted Umbrella .....
Nov. 30—Adda River Rapids .....
Nov. 30—Boniface Is Bashful .....
Dec. 7—Diamond Cut Diamond (2 reel Dr.).
Dec. 14—The Apache Vow (two-reel Dr.)...

NESTOR FILM COMPANY

Nov. 27—A Friend Indeed (Com. Dr.).....
Nov. 29—The Matrimonial Agency of Roaring Gulch (W. Com.) ....
Dec. 2—Romance and Reality (W. Dr.)....
Dec. 4—The Silent Call (W. Dr.).....
Dec. 6—Brides and Bridles (Com.).....
Dec. 6—Almost a Suicide (Com.).....
Dec. 9—Beauty Takes a Tramp (Com.)...
Dec. 11—Home and Mother (W. Dr.).....
Dec. 13—The Mountain Girl's Self-Sacrifice (Dr.) .....

POWERS' PICTURE PLAYS

Nov. 27—The Way of the Transgressor (Com.) .....
Nov. 29—Hawkins Moves (Com.).....
Dec. 4—An Energetic Member of the S. P. C. A. (Com.).....
Dec. 6—When the Sphinx Spoke.....
Dec. 6—Waterfalls of California.....
Dec. 11—The Petticoat Detective (Com.)...
Dec. 11—The Last Guest (Dr.).....
Dec. 13—The Natural Son (two-reel Dr.)...

PUNCH

Dec. 5—Poor Finny (Com.)..... 500
Dec. 5—Oh! You Baby! (Com.)..... 500
Dec. 12—The Two Chefs (Com.).....
Dec. 12—His Dess Suit (Com.)..... 500
Dec. 12—Rough on Rats (Com.)..... 500
Dec. 19—The Baby and the Cop (Com.)..... 500
Dec. 19—The Devil of a Time (Com.)..... 500
Dec. 26—Wanted a Husband (Com.)..... 500
Dec. 26—A Near Tragedy (Com.)..... 500
Jan. 2—Her Mischievous Brother (Com.).... 500

RELIANCE

Nov. 16—Virgin of the Fire (Dr.).....1000
Nov. 20—Don Caesar de Bazan (Dr.).....2000
Nov. 23—Father (Dr.) 1000
Nov. 27—Bedelia Has a Toothache (Com.)....1000
Nov. 30—Brother of the Bat (Com. Dr.)....1000
Dec. 4—Old Mamselle's Secret (2 reels)....
Dec. 7—Topsy-Turvy Love Affair (Com.)..1000
Dec. 11—Joe's Reward (Dr.).....1000
Dec. 14—A Fairyland Bride (Dr.).....1000
Dec. 18—Fires of Conscience (two-reel Dr.).2000

REX

Dec. 1—A Heart Reclaimed (Dr.).....
Nov. 29—Jenkins-Perkins War .....
Dec. 4—The Raffle .....
Dec. 6—The Shot That Told.....
Dec. 11—The Hater of Women .....
Dec. 5—Paul and Virginia (2 reel Dr.).....
Dec. 8—The Wheel of Destiny (Dr.).....
Dec. 12—To the City (Dr.).....
Dec. 15—Into the Darkness (Dr.).....

SOLAX

Nov. 27—The Paralytic .....
Nov. 29—Jenkin-Perkins War .....
Dec. 4—The Raffle .....
Dec. 6—The Face at the Window.....
Dec. 6—The Hater of Women.....
Dec. 11—The Hater of Women.....
Dec. 13—The Girl in the Armchair.....

THANHOUSER COMPANY.

Nov. 26—The Thunderbolt .....
Nov. 29—Forest Rose (2 reels).....
Dec. 1—Standing Room Only.....
Dec. 3—A Will and a Way.....
Dec. 6—A Romance of the U. S. N.....
Dec. 8—At Liberty—A Good Press Agent...
Dec. 8—A Commuter's Cat.....
Dec. 10—Aurora Floyd .....
Dec. 13—Two Reels .....
Dec. 15—Brains versus Braun.....

VICTOR

Nov. 8—Sisters (Dr.).....
Nov. 15—The Lady Leone (2-reel Dr.).....
Nov. 22—Was Mabel Cured (Com.).....
Nov. 29—It Happened Thus (Com.).....
Dec. 6—The Foolishness of Oliver (Com.).
Dec. 13—Owing More (Com.).....

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Oct. 31—The Musketeers of Pig Alley (Dr.)
Nov. 4—Heredity (Dr.) .....
Nov. 7—His Auto's Maiden Trip (Com.)....
Nov. 7—The Cluhman and the Crook (Com.)..
Nov. 11—Gold and Glitter (Dr.).....
Nov. 14—My Bahy (Dr.).....
Nov. 18—The Idols (Com.).....
Nov. 18—Hoist on His Own Petard (Com.)..
Nov. 21—The Informer (Dr.).....
Nov. 25—A Sailor's Heart (Com.).....
Nov. 28—After the Honeymoon (Com.).....
Nov. 28—An Absent-Minded Burglar (Com.).
Dec. 2—Brutality .....
Dec. 5—The New York Hat.....

CINES

George Kleine

Nov. 12—On the Firing Line (War Dr.)....1050
Nov. 16—Life and Industries in Aden Campo (Educ.) 400
Nov. 16—The Old Actor's Vision (Dr.)..... 600
Nov. 19—The Magic Elixir (Com.)..... 650
Nov. 19—Caught With the Goods (Com.).... 350
Nov. 23—Mafredonia, So. Italy (Sc.).....
Nov. 23—Two Afflicted Hearts (Com.)..... 700
Nov. 26—The Beautiful Valley of the Tronto (Sc.) 250
Nov. 26—All on a Summer's Day (Com.).... 750
Nov. 30—Corneto Tarquinia, Central Italy (Sc.) 450
Nov. 30—A Comedy of Errors (Com.)..... 550
Dec. 3—The Ancient Town of Narni (Sc.).. 300 (Central Italy)
Dec. 3—Up Against It (Com.)..... 700
Dec. 7—Because of a Widow (Com.).....1000
Dec. 10—Picturesque Italian Scenes (Sc.)... 650
Dec. 10—The Lion Tonic (Com.)..... 350
Dec. 14—Trapping the Conspirators (Dr.)....1010
Dec. 17—As Fate Wills (Dr.).....1000
Dec. 21—The Tivoli Hills and the Falls of Anio (Central Italy) (Sc.)..... 430
Dec. 21—Nearly Lion Tamers (Com.)..... 570

EDISON

Oct. 30—Copper Mines at Bingham, Utah (Sc.) 400
Oct. 30—A Suffragette in Spite of Himself (Com.) 600
Nov. 1—A Bahy's Shoe (Dr.).....1000
Nov. 2—Bohhy's Dream (Com.)..... 375
Nov. 2—For Professional Services (Com.).. 625
Nov. 4—New Memher of the Life-Saving Crew (Dr.) 1000
Nov. 5—A Romance of the Rails (Dr.).....1000
Nov. 6—A Queen for a Day (Com.).....1000
Nov. 8—Yellowstone National Park, Wyoming (Sc.) 1000
Nov. 9—A Doctor for an Hour (Com.)....1000
Nov. 11—The Non-Commissioned Officer (Dr.) 1000
Nov. 12—Salt Lake City, Utah and Its Surroundings (Sc.) 500
Nov. 12—Linked Together (Com.)..... 500
Nov. 13—A Thrilling Rescue hy "Uncle Mun" (Com.) 1000
Nov. 15—The Old Reporter (Dr.).....1000
Nov. 16—Hope (Dr.).....1000
Nov. 18—Tim (Dr.)..... 960
Nov. 19—A Nohle Profession (Edu.).....1000
Nov. 20—High Explosives as Used in the U. S. Army (Scientific)..... 325
Nov. 20—Sally Anny's Strategy (Com.)..... 675
Nov. 22—A Letter to the Princess (fifth story of "What Happened to Mary") (Dr.) 1000
Nov. 23—A Chase Across the Continent (Dr.).1000
Nov. 25—The Third Thanksgiving (Dr.)....1000
Nov. 26—Some rare Specimens and a Few Old Friends, New York Zoological Park 1000
Nov. 27—The Totville Eye (Com.).....1000
Nov. 29—The Island of Ceylon, India (Sc)..1000
Nov. 30—On Donovan's Division (Dr.).....1000
Dec. 2—The New Squire (Dr.).....1000
Dec. 3—A Dollar Saved Is a Dollar Earned (Dr.) 1000
Dec. 4—The Latest Addition to the U. S. Navy (Topical) 600
Dec. 4—The Winking Parson (Com.)..... 400
Dec. 6—A Forest Fire (Edu.).....1000
Dec. 7—His Mother's Hope (Dr.).....1000

ESSANAY FILM CO.

Oct. 30—The Letter (Dr.).....1000
Oct. 31—The Fisherman's Luck (Com.).....100(
Nov. 1—The Moving Finger (Dr.).....1000
Nov. 2—The Mother of the Ranch (Dr.)....1000
Nov. 5—Chains (Dr.) 1000
Nov. 6—A Money? (Com.).....1000
Nov. 7—The Ranchman's Anniversary (Com. Dr.) 1000
Nov. 8—When Wealth Torments (Com.).....1000
Nov. 9—An Indian's Friendship (Dr.).....1000
Nov. 12—From the Suhmerged (Dr.).....1000
Nov. 13—The House of Pride (Dr.).....1000
Nov. 14—Cutting California Redwoods (Ed.).1000
Nov. 15—Mr. Up's Trip Tripped Up (Com.).1000
Nov. 16—"Alkali" Ike's Close Shave (Com.).1000

Feet

Nov. 19—The Dance at Silver Gulch (Dr.)..1000
Nov. 20—The Scheme (Com.).....1000
Nov. 21—Billy McGrath's Art Career (Com.).1000
Nov. 22—The Penitent (Dr.).....1000
Nov. 23—Broncho Billy's Heart (Dr.).....1000
Nov. 26—Mr. Hubby's Wife (Com.).....1000
Nov. 27—The Stain (Dr.).....1000
Nov. 28—The Boss of the Katy Mine (Dr.)..1000
Nov. 29—The Iron Heel (Dr.).....1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.) 1000
Dec. 3—Western Girls (Dr.).....1000
Dec. 4—Almost a Man (Com.).....1000
Dec. 5—Foothall Days at Cornell (Edu.)....1000
Dec. 6—The Supreme Test (Dr.).....1000
Dec. 7—Broncho Billy's Love Affair (Dr.)...1000

LUBIN

Nov. 15—The Slate Industry (Ind.).....
Nov. 15—Suitors and Suit Cases (Com.).....
Nov. 16—Chief White Eagle (Dr.).....
Nov. 18—The Good for Nothing.....
Nov. 19—A Fugitive from Justice.....
Nov. 21—Love and Treachery.....
Nov. 22—The Drummer .....
Nov. 22—Taming Their Parents.....
Nov. 23—The Silent Signal.....
Nov. 25—The Stolen Symphony.....
Nov. 25—The Surgeon .....
Nov. 26—The Samaritan of Coogan's Tenement .....
Nov. 28—Satin and Gingham .....
Nov. 29—The Stroke Oar.....
Nov. 30—Ranch Mates .....
Dec. 2—By the Sea .....
Dec. 3—Struggle of Hearts.....
Dec. 5—Twixt Love and Ambition.....
Dec. 6—Locked Out .....
Dec. 6—His Father's Choice .....
Dec. 6—Weary Gussie Finds a Joh (Com.) 439
Dec. 6—Arabella's Railway (Com.)..... 494
Dec. 7—A Soldier's Furlough.....
Dec. 9—A Lucky Fall.....
Dec. 10—The Wonderful One Horse Shay...
Dec. 12—Kitty and the Bandits.....
Dec. 13—The Crooked Path (Special two reels)
Dec. 13—Buster and the Cannibals.....
Dec. 13—His First Skate.....

G. MELIES

Oct. 3—A Western Coquette (Dr.).....
Oct. 3—Clearing Land for Farming in the West .....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000
Nov. 7—The Smuggler's Prisoner (Dr.)....1000
Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000
Dec. 12—The Castaway (Dr.).....1000

PATHE FRERES

Nov. 9—Buster to the Rescue (W. Dr.).....
Nov. 11—Pathe's Weekly, No. 46.....
Nov. 12—The Sphai's Fiancee (Dr.) .....
Nov. 12—A Dinka Chief's Reception.....
Nov. 13—A Trip to Mt. Rainier (Trav.).....
Nov. 13—The Pineapple .....
Nov. 14—The Branded Arm (Dr.).....
Nov. 15—Max Gets the Rewards (Com.)....
Nov. 15—The Grotto of Torture (Dr.).....
Nov. 16—The Light That Failed (Dr.).....
Nov. 18—Pathe's Weekly, No. 47.....
Nov. 19—Whiffles' Nightmare (Com.).....
Nov. 19—The Beauties of Portugal (Travel).
Nov. 20—The Country Boy (Com. Dr.).....
Nov. 21—A Question of Age (Com.).....
Nov. 22—The Revolt of the Peasants (Dr.)..
Nov. 23—Red Eagle, the Lawyer (Dr.).....
Nov. 23—The Forest of Fontainhleu (Travel).
Nov. 25—Pathe's Weekly No. 48.....
Nov. 27—The Sheriff's Brother (Dr.).....
Nov. 28—The Three Bachelor's Turkey (Com.) .....
Nov. 29—The Great Steeplechase (2 reel)...
Nov. 30—The Winning of White Dove (Dr.).
Dec. 2—Pathe's Weekly No. 49.....
Dec. 3—The Electric Laundry.....
Dec. 3—Paris and Its Monuments (Travel).
Dec. 4—His Little Indian Model (W. Dr.)..
Dec. 5—A Tenacious Lover (Com.).....
Dec. 6—The Escape of Gas (Com.).....
Dec. 6—The Octopus .....
Dec. 7—The Spendthrift's Reform (Dr.)....
Dec. 9—Pathe's Weekly No. 50.....
Dec. 9—The Harem Captives (Dr.).....
Dec. 10—The Marked Man (Dr.).....
Dec. 11—Fate's Decree (Dr.).....
Dec. 12—The Compact (Dr.).....
Dec. 13—The Capture of Mr. Softly Beatit (Com.) .....
Dec. 13—Apple Industry in the State of Washington (Industry) .....
Dec. 13—Lisbon and Oporto (Travel).....
Dec. 14—Rise and Fall of Mickey Mahone (Com.) .....
Dec. 14—Reindeer Hunting in Norway.....

KALEM CO.

Feet

Nov. 15—The Bachelor's Bride (Com.).....
Nov. 16—Battle in the Virginia Hills (Dr.)..1000
Nov. 18—The Kerry Gow (3-reel special)....3000
Nov. 18—Strong Arm Nellie (Com.).....
Nov. 18—The Landluhher (Com.).....
Nov. 20—The Tell-Tale Message (Dr.).....1000
Nov. 22—The Flower Girl's Romance (Dr.)..1000
Nov. 23—Red Wing and the Paleface (Dr.)..1000
Nov. 25—A Battle of Wits (Dr.).....1000
Nov. 27—The Water Right War (Com.).....1000
Nov. 29—The Chaperon Gets a Ducking (Com.) .....
Nov. 29—Ruth Roland, the Kalem Girl.....
Nov. 30—The Mayor from Ireland (Dr.)....1000
Dec. 2—The Farin Bully (Dr.).....1000
Dec. 4—A Daughter's Sacrifice (Dr.).....1000
Dec. 6—A California Snipe Hunt (Com.)...
Dec. 6—Something Wrong with Bessie (Com.)
Dec. 7—Driver of the Deadwood Coach (Dr.)

SELIG

Nov. 18—A Man Among Men.....1000
Nov. 19—The Saint and the Siwash.....1000
Nov. 20—Atala. Adapted from the French Classic of Chateauhriand.....1000
Nov. 21—The Fire-Fighter's Love.....1000
Nov. 22—Mike's Brainstorm.....1000
Nov. 25—Miss Auhry's Love Affair (Com. Dr.) 1000
Nov. 26—Roped in (W. Dr.).....1000
Nov. 27—The Hoho's Rest Cure (Com.).....1000
Nov. 28—The Triangle (Dr.).....1000
Nov. 29—Raising Barley in Japan (Edu.)...
Nov. 29—Friends in San Rosario, hy O. Henry (Dr.) 1000
Dec. 2—The Fire Cop (Dr.).....1000
Dec. 3—The Mantle of Red Evans (W. Dr.).1000
Dec. 4—When Helen Was Elected (Com.).1000
Dec. 5—A Freight Train Drama (Dr.).....1000
Dec. 6—John Colter's Escape (Dr.) 1000
Dec. 6—You Never Can Tell (Com.).....1000
Dec. 6—John Colter's Escape (Dr.).....1000
Dec. 6—A Question of Hair (Com.).....
Dec. 9—The Vintage of Fate (Dr.).....1000
Dec. 10—The Ranger and His Horse (West.).1000
Dec. 11—The Girl of the Mountains (Dr.)..1000
Dec. 12—The God of Gold (Dr.).....1000
Dec. 13—In a Japanese Garden (Edu.).....
Dec. 13—A Near-sighted Cupid (Com.).....1000

URBAN ECLIPSE

George Kleine

Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Edu.).... 400
Nov. 13—Reviewing French Troops by Airship (Topical) 300
Nov. 20—The Masqueraders (Dr.) 1000
Nov. 27—Trehizond and Surroundings, Asia Minor (Sc.) 500
Nov. 27—A Man for a Day (Com.)..... 500
Dec. 4—Wrongly Accused (Dr.).....1000
Dec. 11—The Manchester Ship Canal, England (Travel) 400
Dec. 11—Just Missed Him (Com.)..... 600
Dec. 16—The Red Man's Honor—Part One (Dr.) 1000
Dec. 16—The Red Man's Honor—Part Two (Dr.) 1000
Dec. 18—Picturesque Dalmatia (Balkan) (Sc.) 450
Dec. 18—Three Rogues Outwitted (Com.)... 550

VITAGRAPH

Nov. 7—Out of the Shadow (Dr.).....1000
Nov. 8—A Modern Atlanta (Dr.).....1000
Nov. 9—The Hand Bag (Com.).....1000
Nov. 9—Arahian Sports (Top.).....
Nov. 4—The Mills of the Gods (3 reel Dr.).3000
Nov. 11—Capt. Barnacles Reformer (Dr.)...1000
Nov. 12—The Professor and the Lady (Com.)
Nov. 12—Aquatic Elephants (Top.).....
Nov. 13—Lord Browning and Cinderella (Com. Dr.) 1000
Nov. 14—Billy's Pipe Dream (Com.).....1000
Nov. 15—Una of the Sierras (Dr.).....1000
Nov. 16—The Model for St. John (Dr.).....1000
Nov. 18—The Unexpected Honeymoon (Com.) 1000
Nov. 19—Romance of a Rickshaw (Dr.).....1000
Nov. 20—A Darktown Duel (Com.)..... 500
Nov. 20—Timid May (Com.)..... 500
Nov. 21—Six o'Clock (Dr.) 1000
Nov. 22—The Servant Problem (Com.).....1000
Nov. 22—Billy's Burglar (a reels) (Com. Dr.) 2000
Nov. 23—Wild Pat (Dr.).....1000
Nov. 25—Omen of the Mesa (Dr.).....1000
Nov. 26—In the Flat Ahove (Com.).....1000
Nov. 27—The Wood Violet (Dr.).....1000
Nov. 28—The Eavesdropper (Com.)..... 500
Nov. 28—Three Girls and a Man (Com.).... 500
Nov. 29—Susie to Susanne (Com. Dr.).....1000
Nov. 30—O'Hara, Squatter and Philosopher (Com.) 1000
Dec. 2—The Ahsent-minded Valet (Com.)..1000
Dec. 3—The Scoop (Com. Dr.).....1000
Dec. 4—The Curio Hunters (Com.).....1000
Dec. 5—Mrs. Lirriper's Legacy (Dr.).....1000
Dec. 6—Cork, Ireland, and Vicinity (Sc.)...1000
Too Many Caseys (Com.).....1000
Dec. 6—The Drawing, Part I and II (Dr.).2000
Dec. 7—The Awakening of Bianca (Dr.)...1000

(*Continued from page 29.*)

pictures and his disappointment at her treatment changes to mirth. He has an idea and whispers it to the old man, who howls and whispers it to his wife, who laughs as well. Tom leaves, carrying with him the scrap book of photographs. That night he and the fellows get together and dress themselves up to look like the college boys in the scrap book, exaggerating the types, of course. They cut their hats to be small, paint loud checks on old suits of clothes, cut themselves little canes from the bushes, and then, with cuffs on their trousers, big neckties and little hats, puffing cigarettes and enormous pipes, they all stand up and give a college yell. Tom leads the practice and is so successful in the rehearsal that the town constable comes to find out the cause of the noise. When they tell him, he enjoys the joke, too. There is a ball at the Lodge Hall, of the old town that night. So, the fellows start out to call for their sweethearts. Tom goes for Peggy, who has dressed in many frills and furbelows. She is disgusted at his costume and refuses to go. But her parents, who are delighted at the lesson to be taught her, make her go right along.

At the dance hall the fellows all come in and get in the middle of the floor and give college cheers, etc., to the disgust of the girls, who cannot understand. They keep up this parody of college life until the girls are weeping with vexation and shame. Then they go on with their dancing. Tom shows Peggy home, and afterwards the boys give her a serenade in true college style, playing on mandolins, with barbershop harmonies, which are almost too much for them.

Next day, Tom, with a more exaggerated costume, borrows an automobile and a chauffeur from a friend and comes to take Peggy for a ride. He has it filled with champagne bottles and pretends to be half-drunk already, assuring her that he is the village sport. He carries this on until at last she is disgusted, and begs him to be himself, whereupon he tells her the truth, and they end up with an engagement party, where all the girls are dressed in a sweet, simple manner, and the quiet fun and orderly behavior is substituted for the college type of it, in the "old town."

SOLAX

THE HATER OF WOMEN (Dec. 11).—Bob Burton, a confirmed woman-hater, meets his chum Harry. On their way from New York Harry asks him to come to his home and introduces him to his sister. She teases the woman-hater, pins a rose in his buttonhole and gets him to sit down on a sofa beside her. Harry says joshingly, "You are not such a woman-hater after all."

Harry arrives at the club and tells his friends what a joke he has played on Bob. Thinking of a scheme, he makes his friend still more uncomfortable. He writes a newspaper ad saying that Bob wants a wife. Harry inserts the ad in the newspaper and two of his chums go to Bob's house to watch this out to the end.

The first arrival in answer to the ad is an old maid. Harry directs her to the house, while he and his friends arrange a board so that they can look into the window and watch the proceedings. Bob Burton is very much surprised when the old maid shows him the ad in the newspaper. She tries to make him marry her, but he protests. The old maid goes out and discovers the boys looking in the window, hits one of them with an umbrella, and they all fall over the bench.

The second arrival is a tough girl, who gets into a wrangle with Bob, and he throws her out of the window and she falls on top of the boys, who are seated on the plank. She has her scraps with them and exits.

The third arrival is a very buxom middle-aged lady, who, on refusal of Bob to marry her, exits angrily, discovers Harry and chum outside, and gives Harry a thrashing.

The fourth arrival is a young, eccentric girl, who has sworn that she will never marry a man unless she falls in love with him at sight. Bob Burton has read this eccentric remark in the paper, and has seen the picture, so, instead of refusing her he proposes and is accepted much to the chagrin of the boys outside. He exits from the house with the young lady and discovers the boys in the act of sneaking away. Finally he turns the tables on them. He sends Harry and Bob a note inviting them to his wedding.

THE GIRL IN THE ARMCHAIR (Dec. 13).—Frank Watson was spending a month in New York, when one day he received a letter from his father requesting him to come home and also that a surprise awaited him on his return. This aroused Frank's curiosity, so immediately he made preparations to leave at once. On arriving home he went at once to the drawing-room, and there to his surprise, he saw a very attractive girl sitting by the fireplace, seeming to be perfectly at home with her surroundings. Frank coughs. The girl turns around and then nods to him, but leaves the room at once. Just then his mother and father come in and greet him. At once Frank begins to question them about the girl. For an answer Frank's father walks to the desk and brings Frank a letter. There he learns that this girl is the daughter of his father's best friend, who has just died, and has made his father guardian. The girl's name is Peggy, and has been left a large fortune. Frank does not approve of this and begins to offer his objections. At the same time Peggy is seen coming down the stairs at the back of the room and accidentally overhears what Frank is saying. She then comes into the room and they are both introduced.

Six months later we find Frank in bad company. He has started gambling and has hard times settling all his debts. At present he owes $500 to a very miserly Jew, who has Frank's promissory note to pay in a week's time. Poor Frank is almost a nervous wreck for he has no means by which he can lift this debt. The day has come and we now see Frank nervously awaiting the Jew's arrival. The Jew is ushered in and at once starts business. He then learns that Frank is unable to pay and then swears that he will go to Frank's father for payment. Frank pleads not to tell his father. The Jew looks around the room in order to find some plan with which to force Frank to pay. Suddenly he notices a small safe in the desk marked "Emergency Safe." He calls Frank's attention to it. After much arguing the Jew has persuaded Frank to get his payment from this safe with the hope of winning it back and then replace the money before the father finds it out. Frank takes the money, gets a receipt from the Jew and orders him out. Frank leaves the room at once. Suddenly we see Peggy getting up out of the large chair by the fireplace. She has accidentally overheard all that has passed between them without their knowledge and she realizes Frank's position at once. She decides to help Frank out of his trouble and starts to think of a plan. Later we see her coming into the drawing-room all ready for a journey, carrying a suitcase in her hand. She puts a letter on the table for Frank's father and then leaves the house.

The girl makes a splendid sacrifice to save Frank, and later, in an impressive scene, Frank admits his guilt and asks for forgiveness of the girl he has grown to love.

ECLAIR

THE BUSY BEE (Nov. 8).—This film most entertainingly depicts the picturesque industry of apiculture or bee cultivation.

It shows men's ingenuity in furnishing and decoying the bee into a home of its own which is known as a hive or hive-house.

The perfection of these hives is as essential as would be the building of a mansion for a multi-millionaire, for bees are workers and, like all real workers, they demand system and facility. So it is necessary to prepare the waxen foundation for the bee's home, or comb, to use the proper word, in a laboratory. All of which is shown in its various evolutions.

Then are shown the bees at work in their hive, each striving in competition with the others in other separate cells. The Queen Bee is seen and described by careful subtitling.

The artifice of bee swarming is carefully portrayed and then is shown the clever manipulations by which the honey is collected, still leaving the bee his house and structure, in which he will again faithfully perform the same labors in the season to come.

On the same reel:

FUNNICUS' HUNTING EXPLOITS.—Funnicus is hunting, while at his home many of his friends await his return very impatiently. Suddenly he makes his appearance, his game-bag full—of newspapers. He tells his friends that he actually disdains small game, and to illustrate the story of his wondrous adventures turns the house topsy-turvy. His wife, alarmed, advises him to go to bed and calm his excited brain.

Nightmares disturb his sleep. He finds himself in Africa, traveling on camel, accompanied by many guides. He arrives at an Arab's camp and jests with the Arabian maidens, who, for revenge, put out his fires in the forest the following night. The fires out, the wild beasts arrive, and he just has time to climb a tree, where he is out of reach of two big lions who wait for him at the foot of the tree.

Our great hunter courageously risks his life by descending from the tree. He tries to strangle the lion but suddenly awakens and finds himself clutching at his wife's throat.

THE BLACK SHEEP (Dec. 10).—Jim Brock, a reckless, self-indulgent but kind-hearted youth, through the jealous machinations of his younger brother is driven from home by his father.

The seriousness of the breach with his parents—to whom he is really devoted—brings the young prodigal to his senses. His years of exile turn out to be his making.

In the meantime, the younger brother, now absolute master of the situation at home, has thrown off all disguises and appears in his true character of the successful and undutiful son who is ashamed of his aged parents. At his hands, and at those of his equally domineering wife, the old folks learn, with all the bitterness of Lear himself, how sharper than a serpent's tooth is the ingratitude of a thankless child.

Matters have approached their crisis when the black sheep returns unexpectedly. He has amassed immense wealth and with this potent weapon he resolves to fight his upstart brother and strike him where the blow may prove most effective.

The two brothers meet on the floor of the Stock Exchange. . . . It is a death grapple. . . . The ingrate, Henry, emerges from it crushed and ruined. . . . The very home where he has lorded it so insolently passes into the hands of the avenger.

Jim loses no time in putting the house in order.

THE POISONED POOL (Dec. 12).—Two young prospectors, finding that the old mine in which they had sunk their entire capital has long since yielded up its last handfull of pay-rock, set out together across the hills in search of new fields. One night in the flickering light of their campfire Rice discovers evidence in the pocket of his sleeping partner which convinces him that the latter has been successful in winning the love of a girl to whose hand he also had aspired. He masters his first passionate impulse to kill the man. By morning his jealousy has subsided into a dangerously smouldering hatred which is silent and bides its time.

All unconscious of the events of the night and of the peril which now walks with him, Starret continues his quest for gold with the other. One day their supply of water fails them. In their search for a spring they wander far from their camp and are lost. When they finally come upon a sinister-looking pool in the wilderness, young Starret is on the point of collapse. From the incrustations about its rim Rice sees that the hole is reeking with arsenic. At first he struggles to keep the half-crazed Starret away from it. The scene of the night beside the fire comes back to him. The man in him gives place to the demon—he flings his partner upon his face to drink of the noxious liquor.

Providence, in the guise of a heavy downpour of rain, visits Starret. He had fortunately fainted before his lips could touch the poison. Reviving, he wanders back to the camp and, seeing that abandoned, he finds his way to Bess Austin's cabin. There an encounter takes place, as a result of which Rice returns to the poisoned pool alone—to drink!

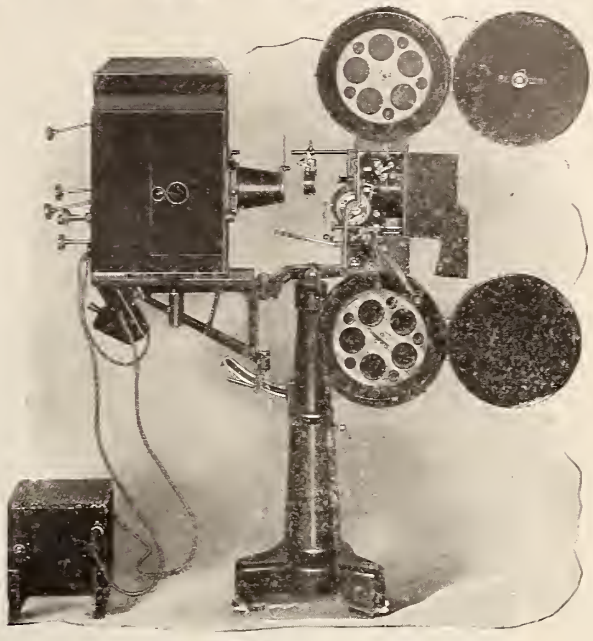
RELIANCE

JOE'S REWARD (Dec. 11).—Joe, a prisoner in the state penitentiary, is paroled with the proviso that he remain in his own state. Filled with joy he goes to the country, where he gets work as a farm hand. The farmer, a hard-headed old fellow, learning that Joe is an ex-convict, treats him cruelly. The boy's only comfort is Mary, the pretty eighteen-year-old doughter of the farmer. Her kindness wins Joe's heart and they are soon deeply in love. The farmer learning of this sends the boy away. But Mary refuses to let him go alone and they elope. They are married, and later Joe learns of some little homesteads to be had across the state border. So he breaks his parole to take his wife where she will have a home and some comfort. His monthly reports he sends to a friend in the other state and he mails them to the warden. The farmer learning what Joe has done, goes to the jail and tells. Joe is arrested and brought back. But when he tells the warden his story—how he tried to make a living and couldn't, how the farmer hounded him and tried to wreck his home and happiness, the warden hands him a life parole and sets him free to return home. And when he arrives there are two waiting to greet him, for a little baby has arrived while he was away. And as Joe gathers his wife and child into his arms he shows them his parole and thanks God that he is at last a free man.

PRECISION MACHINE CO.

ALL THAT THE NAME IMPLIES IN ITS PRODUCT THE

Simplex



motion picture projecting machine there is accuracy, fine workmanship and material which is truly amazing to those who know. The design represents the most advanced thought in motion picture machine construction. No detail in the mechanism, lamp, lamphouse or stand has been too trivial for careful attention.

The materials used are the best for the purpose regardless of expense. They are worked into the finished parts with infinite care by the most expert mechanics and machines obtainable.

Some of the operations require precision which was impossible to get with the machinery available on the American and European markets, so we designed and built in our own factory at an expense of thousands of dollars, machinery and tools which would give us the accuracy our high standard demanded.

Such methods guarantee you screen results and machine satisfaction such as you have never known before.

You owe it to yourself, Mr. Exhibitor and Mr. Operator, to get posted. Don't let a day go by before writing us for catalogue B, giving full description and also name and address of the nearest dealer who has the Simplex projector in stock ready for your inspection and ultimate use.

After seeing it you will not wonder at the success which has attended the Simplex from the start.

MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

DER KINEMATOGRAPH, DUSSELDORF

The leading Organ for the Motion Picture Trade in Germany.

Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

PUBLISHED EVERY THURSDAY.

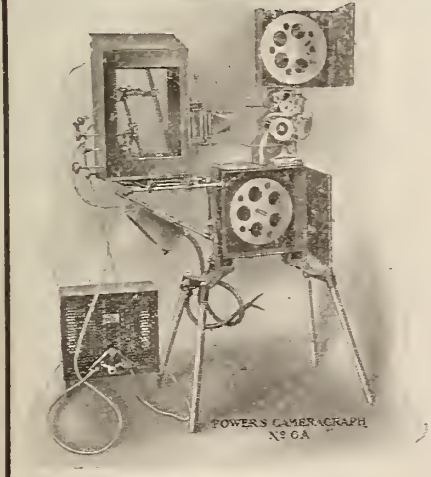
"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN
BERLIN SW 68 Fruchstr. Berlin O. 17.
Annual subscription abroad 12 sh. Write for specimen copy.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.



IT DRAWS THE CROWD

Power's Cameragraph No. 6A

6088 people attended Loew's Herald Square Theatre Election Day.
THEY USE FOWER'S CAMERAGRAPH

All prominent lecturers—Burton Holmes, Lyman H. Howe, Dwight L. Elmendorf, etc.
THEY USE POWER'S CAMERAGRAPH

The big feature shows—Paul Rainey, Alaska-Siberia, etc.
THEY USE POWER'S CAMERAGRAPH

The big exhibitors and 60% of the moving picture trade.
THEY USE POWER'S CAMERAGRAPH

POWER'S NO. 6A is a magnet which attracts trade and holds it. It is the moving picture machine without a peer.
Catalogue D gives full details.

NICHOLAS POWER COMPANY

90 Gold St., New York City

For fifteen years the leading makers of motion picture machines.

FEATURE FILM SALES CO., LTD.

Oct. 2—The Interne (2 reels).....
Oct. 4—The Loan Shark (2 reels).....
Oct. 5—The Escaped Convict (2 reels).
Oct. 7—The Shipwreck or Fire at Sea (2 reels) .....
Oct. 9—The Yellow Peril (3 reels)....
Oct. 11—In the Grip of the Usurer (3 reels) .....
Oct. 12—Count Leo Tolstoi and the Kreutzer Sonata (3 reels)...
Oct. 14—For Her Father's Sake (3 reels)
Oct. 16—Gypsy Blood (3 reels).....
Oct. 18—Poverty (2 reels).....
Oct. 19—A Race for Gold (2 reels).....
Oct. 21—The Scandal (3 reels).....
Oct. 23—The Great Moment (4 reels)...
Oct. 25—The Mystery of Souls (3 reels)
Oct. 26—Fatality (3 reels).....
Oct. 28—Tom Butler (3 reels).....
Oct. 30—True Till Death (3 reels).....
Nov. 4—Henry VIII (2 reels).....
Nov. 6—The Power of Gold (4 reels)...
Nov. 8—True Love (3 reels).....
Nov. 9—The Shadow of the Dead (3 reels) .....
Nov. 18—Driven from Home (3-reel)....
Nov. 20—Sacrificed (3 reels).....
Nov. 22—The Conspiracy (3 reels).....
Nov. 23—The Step-child (3 reels).....

FEATURE AND EDUCATIONAL

Oct. 15—International Auto Races, Milwaukee (Top.) 950

GENERAL FILM PUB. AND SALES CO.

June—Nat C. Goodwin as Fagin in "Oliver Twist" (Dr.) 5000
Oct. —Theodore Roosevelt (Ed. and Sc.).2000
Oct. —"In a Woman's Grip" (Melo. Dr.).3000
Nov.—"The Fatal Shot" (Melo. Dr.)....2000
Nov.—Japanese Warriors (Ed. and Dr.)..1000
Nov.—Historical Pageant (Hist.).....3500

WARNER'S FEATURES

"Redemption" (Dr.) 3000
"The Glass Coffin" (Dr.).....3000
"The Miner's Gift" (W. Dr.).....2000
"Peril of the Plains" W. Dr.).....3000
"Regeneration" (Dr.) 3000
"The Raiders of the Mexican Border" (Mil.) 3000
"Tracked by Wireless" (Dr.).....3000

NEW YORK FILM CO.

Oct. 27—Shipwrecked in Icebergs (Sc.)..3000
Oct. 30—Society Life of Paris (Dr.)....2000
Nov. 11—Buried Alive (Dr.).....2000
Nov. 22—The Miracle (Rel.).....4200
Dec. 1—Balkan War (Dr.).....3000

DO YOU WANT A FILM PRODUCED?

Let us show you how.
Local Pictures made or taken.
Camera and Camera man Rented.
Motion pictures Cameras for Sale.

SPECIAL EVENT FILM MFG'S CO., Inc.
248 West 35th St., New York City.

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

FREE
Christmas Dinners
FOR
300,000
POOR
PEOPLE
Will be supplied by The Salvation Army
Throughout the United States
Will you help by sending a donation, no matter how small
TO COMMANDER
MISS BOOTH

118 W. 14th St., New York City
Western States, Comm. Estill, 669 S. State St., Chicago

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.

G. CHASE, 118 East 28th St., New York.

IMPROVE YOUR PICTURES 50%

With the very best intermittent action that high grade mechanics can produce.
MACHINES RE-PAIRED. Parts that can't be had elsewhere.
The cam with a TWO YEAR GUARANTEE.
Hardened cam, webbed star, shaft and sprocket for Power's No. 5 machine..... $12.00
For Edison one-pin machine..... 9.75
Above parts interchange with standard bushings.
3 wing inside shutters for above machines..... $4.00
Operator's repair kit..... 11.50

LAVEZZI MACHINE WORKS, 2940 Herndon Street, CHICAGO

Hallberg Rectifier Economizer—Changes A. C. to D. C.
Most Wonderful Light Ever Produced —Send for full particulars.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

LIGHTS AND SHADOWS OF CHINATOWN
Or THE YELLOW PERIL

A 3000-Foot Drama. Six styles lithographs, photos and heralds.

Exclusive Territory

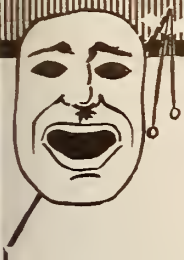
NEW YORK FILM CO.
12 Union Sq. New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

PUNCH



THURSDAY, DEC. 5th

"POOR FINNEY" and "OH YOU BABY!"

A BRIGHT REFINED SNAPPY COMEDY SPLIT REEL

EVERY THURSDAY

LITTLE HERBERT RICE (Late Star of "Buster Brown") and the clever "PUNCH" Comedy Company in

THURSDAY ("THE TWO CHEFS" ON THE SAME REEL WITH "HIS DRESS SUIT") DEC. 12th

BRIGHT SPOTS FOR YOUR PROGRAM

December 19—"ROUGH ON RATS" and "THE BABY AND THE COP"
December 26—"WANTED A HUSBAND" and "THE DEVIL OF A TIME"
January 2—"A NEAR TRAGEDY" and "HER MISCHIEVOUS BROTHER"

LAUGH AND THE BOX-OFFICE LAUGHS WITH YOU

TWO NEW GAUMONT STATE RIGHT FEATURES

The International Conspiracy

(THREE REELS)

A battle of wits in which the vanquished neither expected nor received mercy. The strong hand that threatened fair France and the stronger hand which blew the menacing band into eternity.

Perils of the Atlantic

(TWO REELS)

The double edged Sword of Disaster which plunged a woman's heart and mind into depths dolorosa—a husband on the colossal steamship sunk by an iceberg and an only child in the grip of dread disease. The mighty realism of a giant vessel sinking with its precious cargo of humans will bring your breath in short gasps, blanch to your cheek. glisten to your eye.

DID YOU INVESTIGATE THESE FILMS?

The Vengeance of Egypt

(THREE REELS)

In the Land of the Lions

(TWO REELS—HAND COLORED)

Gaumont

GAUMONT CO.

FLUSHING, N. Y.

Gaumont

DEC 13 1912

MOVING PICTURE NEWS

LIBRARY OF CONGRESS
DEC 14 1912
PERIODICAL

VOLUME VI
No. 23

DECEMBER 7
1912

PRICE
TEN
CENTS

M. G. WATKINS
Gen'l Manager.
Du Brock Feature Film Co.,
Chicago.

MAJESTIC

FAR REMOVED FROM THE OLD CONVENTIONAL LINES

"HIS DAY"

With Director FRANK POWELL in the Leading Role

TUESDAY (THE DAWN OF A NEW DAY) **DEC. 10th**

A TENSE DRAMATIC PHOTOPLAY IN ONE REEL
WITHOUT A SUBTITLE TO DELAY THE ACTION

HERE IS VARIETY FOR YOU

SUNDAY (COMEDY) DEC. 8th

"THE WINNING OF HELEN"

A typical "MAJESTIC"—Neat and Refined with Lots of Fun and Pretty Girls

SUNDAY (DRAMA) DEC. 15th

"THE CLUE IN THE DUST"

One of the Most Interesting Detective Dramas Ever Produced—Absolutely Novel

THE MAJESTIC MOTION PICTURE CO., 540 West 21st Street, NEW YORK

Ambrosio

FEATURES

SIEGFRIED

(Copyrighted)
A FEW STATES OPEN
WIRE QUICKLY

PARSIFAL

(Copyrighted)
THREE REELS
READY FOR SHIPMENT DEC. 21st
STATES GOING FAST
DON'T WRITE—WIRE!

A SICILIAN HEROINE

(Copyrighted)
A THRILLING STORY of GARIBALDI
THREE EXCITING REELS
READY FOR SHIPMENT DEC. 28th

REGULAR RELEASES

SOLD DIRECT

FIRST RELEASE SATURDAY, JAN. 4th

THE BLACK VEILS

TWO REELS

A thrilling mysterious drama that will hold your audience to the end.

Send your name for our Mailing List and get Synopsis of our Weekly Regular Releases.

In Preparation: The Biggest Feature Yet

Those who have bought our other features, write for particulars, as this will be the biggest Money Getter ever made!

Ambrosio American Co.

15 EAST 26th STREET NEW YORK, N. Y.

The Price You Pay $275.00 The Quality You Get

Gears and pinions of steel and specially tough cast iron with spiral cut teeth so designed that they roll together without friction. Accurate to within one two-thousandth of an inch, they insure you against noise, play in the gears and rapid wear. The high-speed gears are hardened.

Spindles of steel, hardened and ground exactly to size. Size is generous, smallest 5/16-inch, largest ½-inch in diameter. Cannot easily become sprung. Wearing quality recognized as the best.

Bearings of cast iron. The pores retain the oil. This material is acknowledged by experts to be the best for the purpose.

Sprockets cut in our own factory of specially selected steel on machines of our own design and make. The size, shape and accuracy of the teeth, especially of the intermittent sprocket, account largely for the steady picture which the Simplex Projector is noted for.

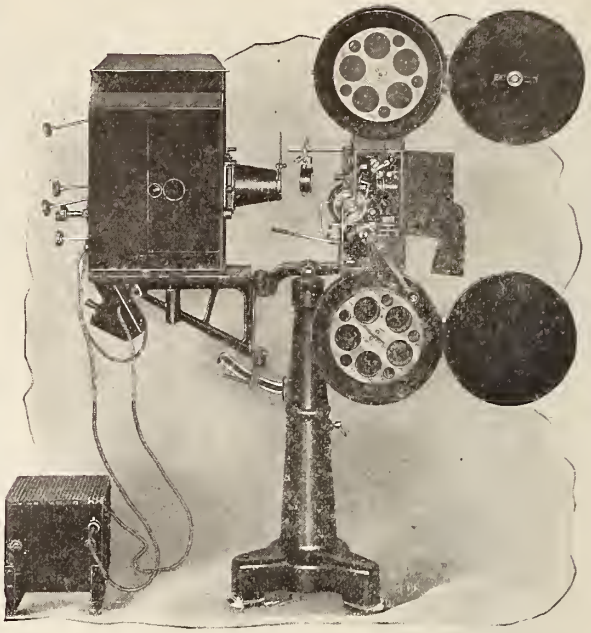
Intermittent movement. The star or Geneva and its spindle are one piece of metal. The crescent-shaped locking surfaces are cut on a machine which works so close an auxiliary scale had to be designed to set it. The pin wheel or cam is perfectly concentric with its own centre of rotation. The pin which trips the Geneva is hardened, ground and lapped.

Space prevents further mention here of other excellent features.

We invite you to visit our factory and see for yourself the machinery, tools and high-class labor which guarantee you perfection in the Simplex Projector.

The Simplex must be seen and used to be *fully* appreciated.

Write us for catalogue B and name and address of the nearest dealer who has the Simplex in stock.



MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

MIATT PROCURES

PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

GAUMONT STATE RIGHT FEATURES

The BRIDGE of SORROW

(TWO REELS)

The greed of a railroad executive which to their death sent the many when the train dropped through the weakly constructed bridge into the stony depths of the abyss. A juggling with lives which brought disaster and desolation and sent the juggler to a felon's cell. The overhearing of a wife's fatal denunciation that put convict stripes upon the doer of the crime terrible.

THE INTERNATIONAL CONSPIRACY

(THREE REELS)

PERILS OF THE ATLANTIC

(TWO REELS)

Did You Investigate THESE Films?

THE VENGEANCE OF EGYPT
(THREE REELS)

IN THE LAND OF THE LIONS
(TWO REELS, HAND COLORED)

Gaumont

GAUMONT CO.

FLUSHING, N. Y.

Gaumont

In writing to advertisers please mention "MOVING PICTURE NEWS"

THE BALKAN WAR

A SERIES OF REEL REALITY
NOT PICTURES OF MEN KILLING
TIME—PICTURES OF

Gaumont

MEN KILLING MEN

Gaumont

The BEST and MOST STIRRING SCENES of the
CONFLICT that is CHANGING the MAP of EUROPE

WITH NAVY AND ARMY

The so thought Comic Opera Forces which are firing the Ottoman Hordes into the Bosphorus. A Turkey Trot which has proved a Dance of Death.

ON SATURDAY, "GREAT EVENTS" RELEASES

THE DRAMA UNUSUAL

A Hazard for a Heart

Release Date Tuesday, Dec. 17th

An expedition into Paris' Apache zone that opened a strange avenue to a woman's love. The daring of a lover who to win what to him was all, risked the chill damp of penal walls. The elemental passion of an opera singer to whom bravery was the virtue cardinal. The untoward fascination of a cultured artist for scum of the underworld.

SATURDAY, DECEMBER 14

BATTLE FIELDS OF THE BALKANS AND TOPICAL

THURSDAY, DECEMBER 19

A Telephone Entanglement* and *'Twixt Devil and the Deep Sea

Gaumont

FILM SUPPLY CO. OF AMERICA, Sole Distributors

GAUMONT CO.

FLUSHING, NEW YORK

Gaumont

©CLB261135

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **December 7, 1912** **Number 23**

EDUCATIONAL FILMS AND THE FIRE DEPARTMENT

DURING the past week it was my province to inquire into a matter of great interest to every manufacturer of projecting machines. I have been speaking so long of the educational advantages to be derived from the use of films of a high order in schools, churches, etc., not being fully aware of one great obstacle in the way, which I discovered thus: A certain church, whose name, for obvious reasons, must be suppressed, made arrangements for a two-night exhibition of educational films, and in the usual manner of business mention was made to the fire insurance broker. He immediately raised the obstacle of which I speak in front of the reverend gentleman. The church, by the way, is insured for $150,000 in several companies, who divide the risk. The broker immediately said: "If you are going to install this moving picture machine we must ask an extra rate of 15 cents on the thousand dollars insured. In addition to this, the old rate will have to be readjusted to carry out the requirements of the Fire Insurance Exchange." When the figures were carefully gone over it brought the risk for this one church to a very much higher rating, by which the trustees would have to pay an extra $300 to $400 per year. For the use of the machine for two nights the rate of insurance would be $10, this covering the risk for two nights' entertainment.

I was always under the impression that if the Board of Fire Underwriters and the inspector from the Board of Gas, Water and Electricity, had examined and passed the machine and its installation, all was saisfactory, and I brought this prominently before the broker. I also rang up two insurance companies, who told me that they were willing to waive their indemnity clause on due presentation of facts from the minister, giving the dates of the entertainments and also complying with the rules of the Department through their inspectors. Other insurance companies were not agreeable to make this concession, and so complications are the result.

The questions arising in my mind are: Do the manufacturers of machines thoroughly understand this condition of affairs? Do the exchange men who rent machines for special functions at churches know that they are violating a law of the New York Fire Exchange? I know for a fact of many instances where a moving picture machine has been installed for special occasions and no thought of the fire insurance policy has been taken. Supposing that, by some means, a fire had occurred, would the church trustees be able to collect the insurance under such conditions?

Every man in the industry knows that the risk of a properly equipped projecting machine with films is infinitesimally small compared with the vast risks carried on other occasions. For instance, it was my province to attend a bazaar in one of the largest churches in the city, and when I looked around at the flimsy material used for decorating this same hall and the vast amount of celluloid toys that were in this bazaar, together with the flimsy dresses of the attendants, who for one whole week were in a position of extreme risk of fire, because both open gas jets and electricity were in use, the thought occurred to me: I wonder what would happen if some careless smoker threw a lighted match among the flimsy muslins around here? Strange to say, several gentlemen were smoking, and a calamity was averted by the merest chance. I had in mind the bazaar in Paris, which was the cause of so many lives being lost a few years ago owing to the carelessness of a smoker throwing a lighted match into a basket of film. This was in the days when take-ups were unknown and the film ran loosely into an open basket or box.

Another question in my mind is: Why do the fire insurance companies allow such conditions to exist in bazaars and put such restricted conditions upon the use of the Cinematograph? Is it not time for every manufacturer of a moving picture machine to call a meeting and interview the New York Fire Exchange, placing before the authorities at the head of this exchange the safety devices and the whole condition of working of the various machines and get a ruling upon the subject to which everyone will conform?

Educational films are coming more and more in vogue, and, if restrictions are preventing their use, what can be done? The school and the home are beginning to use these films. Machines are on the market suitable

for both home and school use, carrying, some of them, toy films, others of a scientific nature; some small films, and others the regular commercial subjects. Manufacturers are desirous of selling their machines to prospective clients, and if they are to be handicapped by restrictive legislation on account of the fire laws the fire laws must be made, or endeavored to be made, to conform with present everyday conditions. I raise this warning note for the good of the industry and am desirous of seeing quick action taken to break down all harassing conditions that will tend in any way to hinder the progress of the educational work.

Alfred H. Saunders.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nashville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

INDIANA MOTION PICTURE EXHIBITORS' LEAGUE

November 28, 1912.

Editor, Moving Picture News,
New York, N. Y

Dear Sir:—

I am enclosing a pamphlet that we are distributing all over Indianapolis to each theatre individually.

It is our determination to so instill the good of motion pictures to our patrons and the public in general, and to let people know what we are doing so that we can get public sentiment our way.

Indianapolis exhibitors are harassed continuously and it certainly is a great and necessary duty that the exhibitors all over the country unite in one common cause.

The so-called legitimate theatres here are stirring up all this trouble.

We are requested to have a permit for every child under fourteen years of age to enter a picture show.

It is a disgrace and indignity upon the people and upon the exhibitors who are showing the pictures.

I hope that you may be able to make use of some of this in your columns so as to let every exhibitor know how his interests are and how they stand.

Very cordially yours.

T. J. REMBUSCH,
State Secretary, M. P. E. L.

The Indiana Exhibitors will meet December 10th at the headquarters of Indianapolis Local No. 1. the Sax Building. Room 410, promptly at 10 a.m. at which time they will elect officers for the ensuing year and transact other business that may come up before the convention.

* * * *

The following is the pamphlet referred to in the above letter:

To the Friends and Patrons of Motion Pictures:

A city ordinance requires all motion picture theatres to refuse admission to all children under fourteen years of age unless accompanied by parent or guardian, or unless so accompanied by some other person over twenty-one years of age who shall have authority in writing thereof.

Class Legislation. Many Indianapolis attorneys claim that this ordinance is class legislation, because its operation allows a child under fourteen years of age to go unaccompanied to any and all other places of amusement, while a motion picture theatre has a restriction whereby a child under fourteen years of age must be accompanied by parent, guardian or a written permission which must be presented to the box office of the theatre.

Indianapolis motion picture managers protest, and feel that the enforcement of this law is Class Legislation, reflects on the high class of entertainment presented by motion picture theatres, and places a stigma and indignity on the personnel of those exhibiting motion pictures and the patrons who attend.

We claim that motion pictures are the greatest help to the most people, are better in moral character and value than any entertainment ever given to mankind. We desire to present the case on actual facts, and solicit the sympathy, help and co-operation of our friends and patrons that these continual unjust attacks be eliminated.

A test case was made. Our secretary, Dr. J. M. Rhoades, was arrested for a violation of this ordinance, and Judge Leathers, sitting as special judge, decided in favor of the exhibitors on the ground of Class Legislation Judge Leathers was for many years on the bench of the Superior Court.

The city attorney appealed the case, and Judge Remster overruled the demurrer on November 8th. In other words, Judge Remster held the ordinance valid, making it unlawful to allow a child under fourteen years of age to attend an exhibition of motion pictures unaccompanied by parent, guardian or written permission, but legal for the same child unaccompanied to attend any other form of amusement, Wild West shows, side shows, burlesque shows—in fact, anything—no matter what the performance might be.

The case will now be carried to the Supreme Court. In the meantime we must comply with the law, even though it will be a great hardship to our business and an inconvenience to the patrons of our theatres. We further ask that the public assist us in complying with this law, even though it is unreasonable, because we feel in time justice will prevail.

The character and quality of motion picture films has increased a hundred-fold in the last three years and is still advancing. Our great popularity causes other factions to continually harass us until we find it necessary to defend ourselves.

Every film shown in Indianapolis must first pass the National Board of Censorship and five other boards of censure. It is impossible to present a film in a theatre in Indianapolis; demoralizing, simply because there is none to be had.

Miss Kate Davis came to Indianapolis last spring and by press notice and agitation started a crusade against motion picture theatres. She caused many of our friends to believe that there were demoralizing films shown. We were particularly anxious to retain the good will of those interested in the moral welfare and uplift and we called a meeting at the Y. M. C. A. assembly room, and representatives of all churches and societies were present with moving picture exhibitors. It was conclusively shown at this meeting that the exhibition of motion pictures is not demoralizing—in fact, not a person in that vast assembly could cite one concrete instance where and when a motion picture was shown that was demoralizing What better proof can we present than evidence? We believe that it does not injure a child to go into a motion picture show any more than upon the streets, the business houses, the schools, or anywhere. The result of this meeting was that many people who had never attended are now our friends, who would have been inclined to think ill of us on account of an agitator We desire the patronage of everyone and the investigation of any fair-minded person.

The greatest men and women on the stage appear in

motion pictures—Bernhardt, Goodwin, Taliaferro—all are with us.

Presidents, rulers, kings, princes, bishops honor us by their presence with us in film form every day. Our weekly current events give you the work and progress of the world.

The best thoughts in history, poetry, literature, music, art and science are depicted on the screen more impressive than lips or books can portray.

Our friends are in every walk of life. Rich and poor, scholar and student, business and labor, young and old—are our friends. They come for entertainment, relief from worry, for mental and physical rest, for change of thought, and information. While the high cost of living has entered every other avenue, we have lowered the cost of entertainment and lifted high the character of same, in that way helping us all to bear the strain.

Elbert Hubbard says, "In the motion picture theatre we find true democracy." We go in and out as we please and sit anywhere—no decollete, silk hat or conventionality worry us. It is truly a place where the whole human family gather, and as they watch the silent drama, each learning over again life's story, we must feel that this wholesome, elevating entertainment truly exemplifies the Fatherhood of God and the Brotherhood of Man.

China had books and missionaries for centuries, but when the motion picture told the story of liberty and justice, a republic was born. The public schools are using motion pictures to educate the young mind. Churches have seen fit to place our machines in their sanctuary, which we think speaks well.

EXTRACT FROM INDIANAPOLIS NEWS, OCTOBER 29

Movies Hurt the Saloons—District of Columbia's Liquor Bill Is Decreasing Rapidly

Washington, October 29—Statistics gathered by the District of Columbia excise board during the last year indicate a heavy decrease in the sale of intoxicants in the district. Liquor dealers say the moving picture shows are the form of recreation sought in large measure by men who formerly made some favorite saloon their club resort where they met friends for a social evening. It is pointed out that the amount formerly paid for a round of drinks in a saloon for a party of friends is sufficient to pay the admission price for an entire family into two or more moving picture shows.

Some Things the Motion Picture Theatres Have Done for Indianapolis

1. Through the Citizens Charity Organization, composed exclusively of Indianapolis motion picture managers, we have distributed over 300 tons of coal to the poor and needy of Indianapolis.

2. Maintained a home for the poor and penniless for three years at 1503 Columbia avenue.

3. Placed the sum of $75 per week in the hands of Mrs. Gertrude E. Oakes, matron of the City Dispensary, for the use of the poor and needy.

4. Donated $75 to the Juvenile Court for paying expenses of conference in Indianapolis.

5. Donated $50 to Boys' Club.

6. Honored every request of the Humane Society of the city of Indianapolis in regard to the welfare of children.

7. Donated $100, $50 at a time to Aid Society to buy ice for poor

8. Met with ministers, charity workers and representatives of civic organizations at the Y. M. C. A., 1912, and welcomed inspection and investigation as to the moral tone of all motion picture theatres in Indianapolis.

9. Given the Y. M. C. A. of the city of Indianapolis free use of curtain advertising in all motion picture theatres in Indianapolis.

In short, our charity is a real one, going direct to the needy and amounts to from $5,000 to $10,000 a year.

10. The American Tobacco Company submitted a proposition to Indianapolis exhibitors to redeem cigarette coupons as admission to theatres as a very advantageous commission This proposition was flatly refused by the motion picture exhibitors as belittling their exhibitions and inconsistent with good morals.

FINIS

We feel that this is a record that any business enterprise may rightly be proud of, and in view of the continual agitation we feel the public should know what we are doing. If you believe our cause is just, give us your moral support in obtaining equal rights for all and special privilege for none. We invite investigation.

MOTION PICTURE EXHIBITORS OF INDIANAPOLIS.

M. P. E. LEAGUE OF AMERICA

Special Points for Exhibitors

Last Saturday, the very last day of November, 1912, there occurred a business consultation in rooms 1708 and 1709 in the Hotel La Salle which meant much, very much, to the moving picture interests in general and to the city of Chicago and the State of Illinois in particular.

By 10 o'clock on the morning mentioned there had arrived from their home cities M. A. Neff, National President, Cincinnati, Ohio; C. M. Christenson, National Secretary, Cleveland, Ohio; C. H. Philips, Milwaukee, National Vice-President for Wisconsin, and Associate Counsel the Hon. John J. Lentz, Columbus, Ohio.

Letters had been written to the following Chicago exhibitors, who were promptly "on the job":

W. J. Sweeney, National Vice-President for Illinois; Robert J. Levy, L. H. Frank, C. L. Hull, C. A. Anderson, Fred W. Schaefer, I. Natkin, Samuel Katz, Sidney Smith, George Henry and A. Balaban. Mr. George Henry is State President of Illinois League No. 2.

As a result of the meeting, Chicago and Illinois will be thoroughly organized throughout, as any and all differences that may have existed before were amicably adjusted, and every participant in the meeting went home enthused with the good work accomplished. Every municipality in the State will shortly be working under its charter from the State League, and as a starter, a local league will be organized by the Illinois State League officers at Murphysboro on the 12th inst. At this meeting there will be present National President M. A. Neff and National Vice-President Wm. J. Sweeney, together with a delegation of Chicago exhibitors.

The one burning question just now among all normal moving picture interests is, "What can legally be done to curb the insane desire to beat the little fellow out by the big or regular vaudeville houses, which are now practising the murderous custom of giving (in some instances) as many as five vaudeville acts and sometimes seven reels of pictures for a dime?"

At best this thing can only be temporary, for the lives of too many small though good picture shows, members of the National League of Exhibitors, are at stake for the parent body to remain idle in the premises. The unrest evidenced all over the country in local leagues is ominous, and some kind of regulation is inevitable.

A few days ago, in Cleveland, Ohio, the local took up this very proposition, I am informed by National Secretary Christenson, who, in company with that old moving picture war horse, National President M. A. Neff, has just completed a lengthy conference on the legal phases of the question at the La Salle Hotel, Chicago, ably coached by National Counsel John J. Lentz, and National Vice-President for Wisconsin C. H. Philips, both attorneys of national reputation. "The small exhibitor must and shall be protected in his rights and every means of legal relief within the power of the National will be exhausted to that end," said President Neff and Secretary Christenson with much fervor.

The Moving Picture News is in a position to keep the membership of the League fully posted along the vital lines affecting their interests, and will do so to its fullest capabilities, without hesitancy, without fear and without unjust prejudice.

The State Convention of the Ohio League will convene in Columbus and will remain session during the 21st and 22nd of December. The banner gathering of this wide-awake State League is confidently expected and much important business has been mapped out by the State officers. It is only necessary to say that Mr. Neff is Ohio's State President to be justified in predicting anything but a Quaker prayer-meeting at the coming Columbus session.

Upon the same dates and in the same city there will be held an important meeting of the National Executive Com-

mittee. This body comprises all of the National Vice-Presidents from each State in America in the jurisdiction of the National League, and great questions of national import are sure to come up and be disposed of in the proper and legal manner usual with bodies of men of the caliber of these gentlemen. National Vice-President P. Le Marquand, Winnipeg, Canada, writes that he will be present.

By its rapid evolution from a toddling baby to an executive and demonstrative giant in three years, the Moving Picture Exhibitors' League of America, at least metaphorically, has "taken the breath" of the theatrical world at large. Born under most adverse conditions, without even a midwife present, its little cry for recognition was scarce heard by the few heroes present. But they took the weak, wee bairn to their hearts, and by careful watchfulness (from fear of kidnappers) it has been fed and nurtured until now, ye gods! Before many moons shall have come and gone this already mammoth organization will be limited in membership only by the confines of this entire continent—all Americas and the Dominion of Canada—each State will have its league and each city and town its local—all working for and insisting upon having its just due—as President Neff so aptly and forcibly says, "A square deal to every exhibitor."

Organization is the only hope of successful and permanent existence and manly independence, and the one best bet of the moving picture showman is quick affiliation with the National League, where his every cry for justice will be listened to by willing ears, and anxious hands be ever outstretched in his behalf against all abridgments of his rights.

GREAT NORTHERN FEATURE

A drama enacted on board a burning steamship in mid-ocean is promised in the latest two-reel feature of the Great Northern Special Feature Film Co., which is to be known as "The Great Ocean Disaster, or Peril of Fire." It is said to be an exceptionally thrilling picture and one that is so far out of the ordinary that it is sure to hold attention. There are fifty big scenes in the two reels and each one of these is replete with sensation. There is a real steamship afire in mid-ocean and hundreds of passengers who indulge in a wild scramble for the lifeboats when the officers of the vessel find it impossible longer to withhold knowledge of the danger which threatens.

Interwoven in the thrilling drama of disaster at sea, is a love story between Frank Harvey, a young music hall entertainer, and Mary, the daughter of the captain of the ill-fated vessel. The magic wireless apparatus is brought into play with the result that another steamship arrives in time to rescue the imperiled passengers. In the excitement, however, Frank and Mary are overlooked and find themselves alone aboard the burning steamship. The unique manner of their rescue is said to form another series of thrilling scenes. In the end the lovers are seen clasped in each other's embrace on the deck of the rescue ship while nearby the burning liner belches volumes of dense smoke and lurid flames.

NEW ERA MOTION PICTURE PLAN

The New Era Motion Picture Plan was founded for the purpose of injecting new impetus into the propagation of the educational film. Under the direction of Leon J. Rubinstein a corps of camera men have begun to execute his plans, which call for a great deal that is novel and unusual in the educational line. It is not the beginning of a new order of things for Mr. Rubinstein because he has been very successful in the securing of such subjects; the most notable among these were the picture showing the United States Government making paper money at Washington, which was released during the summer by the Imp. Also another Imp release called "Presidential Possibilities," in which were rounded up all of the great statesmen who were in line for the presidential nomination by the various political parties.

"I am a firm believer in the future of the educational film and from my analysis of the situation the moving picture industry has just about been nibbling the edge of the enormous bun which lies at our disposal to feed on. In the course of my work I have discussed this phase of the film situation with some of the most noted educators in the country, and the opinion is unanimous that the moving picture is the mind's eye of the twentieth century—the teacher, not of the future, but rightfully of the present.

"It is with a view to helping set the educational film on the pinnacle where it belongs that I have outlined a course of work which will embrace a wide and varied activity ranging from the commercial science of the world to its institutional and philanthropic pursuits.

"I desire emphatically to be segregated from the class of men who, in the possession of a camera, are drumming to death every national advertiser in the land. I shall not undertake to place at the disposal of any advertiser the circulation of the moving picture theatres and I feel in accord with the exhibitors when they resent being thus exploited.

"Whatever subjects are embraced in the work of the New Era Motion Picture Plan will be made purely from the standpoint of and for exhibition to the layman, simplifying scientific progress so that humanity may understand and applaud."

The New Era Motion Picture Plan has opened its office at 145 West Forty-fifth street and the activity there well denotes Mr. Rubinstein's faith in his proposition.

Motion Picture Patents Co.
vs.
Chicago Film Exchange

On appeal in Washington, D. C. The decision of the lower court was reversed. Full particulars next issue.

CHANGES IN THE NICHOLAS POWER COMPANY

Mr. Will C. Smith has associated himself with this concern as assistant general manager, and Mr. L. W. Atwater has been appointed sales manager in place of Mr. H. B. Coles, resigned.

HIS DAY
Majestic Release Dec. 10.

HIS FIRST PATIENT
Great Northern Release Dec. 14.

THE VENGEANCE OF THE FAKIR

(Eclair Two-reel Release, December 19th)

The above production is not only unique in subject, but is well produced. How the East Indian atmosphere has been conjured up on the screen by means of stage props, appropriate sets, and splendidly chosen scenic locations from God's out-of-doors is a marvel. It is without a doubt one of the best things that Eclair has done. The uniform of the British soldiers in India as represented in the picture has been pronounced by some critics to be incorrect, white or khaki being usually worn by the British troops in India. This, of course, to the unpractised eye would scarcely be noticeable, if at all. It would be well, however, in so splendid a production to strive for absolute authenticity in all points.

The story has been produced with the following talented cast:

Part I.

Captain Sneade .....Mr. Francis
The Fakir .....Mr. Sheerer
A Hindu Priest.....Mr. Larkin
Mrs. Sneade .....Miss Bright
Lucy .....Miss Muriel

Part II.

Colonel Sneade .....Mr. Francis
Captain Mulvaney .....Mr. Johnstone
The Hindu .....Mr. Paul Bourgeois
Mrs. Mulvaney .....Miss Stuart
Miss Aline Mulvaney.....Miss Hume
Miss Sneade .....Miss Bright

Captain Sneade, of the British Army, leading a battalion of soldiers through a Hindu village, finds the road obstructed by a fakir who is lying prostrate upon the ground. The Captain orders him to move aside, but the fakir remains deaf to the request. Exasperated the soldier strikes him with his whip, compelling him to get out of the way, and the men disappear at a gallop.

The fakir enters the Temple during prayers and relates to the priests the story of the outrage upon his person by the British captain. They decide upon a plan of vengeance.

One night not long afterward Captain Sneade and his wife have kissed their baby son good-night and have retired to the living-room below for a brief rest. Suddenly a tiger is seen to bound into the child's room, place himself like a sentinel on guard until the two guards have carried off the little one, then quietly follow them out into the night. It was the Sacred Tiger of the tribe.

Hearing a noise above, the parents, startled, run quickly up the stairs, and find their baby gone. The Captain dashes out in pursuit, but soon loses the trail of the kidnappers.

Time passes on. The child is brought up in the service of the priests, in the Temple not far from his father's home.

Each morning he is taught to anoint his entire body with a perfumed herb-stain, believing, as he had been instructed, that he was performing a religious rite.

Years go by and Khemi, as the stolen boy has been named, who is now a grown young man, falls in love with the daughter of a captain of the British Army. Aline is forbidden to see Khemi any more, but still she finds his floral offering on her window-sill every morning.

Khemi, going through the forest one day, perceives Aline, who seemingly having lost her way while on a hunt with some friends, is being pursued by a leopard. Khemi rushes after them. The young woman is just about able to reach the hunting lodge and shut herself up with the keeper; but the beast,

thwarted, is furious—must have its prey and attempts to batter down the door of the little hut.

Khemi rushes after, throws himself upon the beast and after a terrific struggle is successful in getting him outside. Aline now comes to his rescue—she hands the young man her revolver. He fires at the leopard and wounds him mortally. The beast is about to crawl away and Khemi, in an attempt

to follow, falls exhausted after the fierce combat. With an effort he rises to his knees, takes a last shot at the retreating animal and kills it.

Khemi's wounds are being washed and the startling discovery is made that the Hindu is in reality a white man.

When the priests come to claim their own they are held up by the Colonel—he suspects there is something wrong, and with his revolver pointed at the head of the fakir insists on the truth, finally wringing from him the confession: "Khemi is your own son—I stole him in revenge."

And so the story, which began as a tragedy, ends happily. The young couple are married and everything goes well.

BEAUTIFUL ITALA FEATURE—$25 OFFERED FOR APPROPRIATE TITLE

At the Film Supply Co.'s projection room during the past week was exhibited one of the finest states rights propositions that has appeared since Nat C. Goodwin appeared in Dickens' "Oliver Twist."

This splendid effort from the Itala Film Co. was produced at a cost of some $15,000. The title under which it appeared at the press review was "Father." This title, thought by the firm not quite appropriate, another name is to be sought for it, which will convey more accurately the intention of the story, and for the best choice is offered a twenty-five dollar prize.

Ermete Zacconi, the marvelously talented actor who has lent himself to the interpretation in pictures of this interesting story, was the successor of Salvini, and is considered to be the greatest living Italian dramatic actor. He, an honored member of Elenora Duse's company, and now wealthy with this world's goods, lives in retirement on his large estate at Bologna. This is his first appearance

in pictures, and let us hope that it may not be his last, for such splendid dramatic pantomime has rarely been seen in pictures up to date.

The story is written around an old manufacturer whose factory has been burned through an agent of his competitor. The old man is suspected of destroying the manufactory himself, is thrown into prison, and his little daughter, unknown to him, is adopted by his competitor to try to appease a guilty conscience. When the old man escapes he wanders about in the garb of a rag-picker, and appears in the haunts of men of that class. He is told that his daughter is dead. He meets by accident with the man who actually set fire to the factory, and who has kept the card with Marny's name and the order to destroy the building written on it, using it at different times to extract money from Marny, the wicked competitor. Tonio falls asleep in the rag-keeper's haunt and drops the card, which is picked up by "Old Andrew" Vivanti, who goes at once to the house of the man who has not only injured him but confiscated his daughter. The old man is shown the son of Marny making love to his daughter in the garden, and rather than interfere with her happiness, he promises to remain unknown to her forever.

Broken in spirit and heart, he wanders off from his native city, but looking back, he sees a great fire raging. The thought of his daughter causes him to hurry to the scene, which is the house of Marny, set fire to by Tonio in a drunken rage. The old man, rushing into the burning house, finds all safe save Marny himself. Making his way to the rooms above, he rescues the wicked competitor, who dies shortly afterward, but not until he has made known the identity of the old man.

The fire scene in the picture is the most remarkable scene of the kind that has probably ever been witnessed in pictures. The building which was destroyed by fire with all its beautiful furnishings, was built by the Itala Company for this purpose.

HOCHSTETTER UTILITY COMPANY CONTRACT WITH RUSSIAN SYMPHONY ORCHESTRA

One of the largest and most important steps in connection with the silent drama has been taken by the Hochstetter Utility Company in contracting with the Russian Symphony Orchestra, of which Modest Altschuler is director.

On Friday evening, December 13th, the splendid production by the above mentioned company, and which has already had favorable mention in the columns of the

F. W. HOCHSTETTER—MODEST ALTSCHULER

Moving Picture News, will be presented at Carnegie Hall as a symphony photo drama. This production, photographed, developed, and printed through a process of photo plastic effect and natural color, invented by F. W. Hochstetter, is one of the most exquisite things that we have yet seen in motion picture photography.

This combination was recently brought about by Mr. F. W. Hochstetter and Modest Altschuler combining music and drama in photo plastic effect with natural colors. The music is drawn from the compositions of the great masters and has been adapted to this subject. The performance is very unique as the music practically takes the place of the speech and expresses the motion pictures most vividly, educational in its allegorical studies, historical in its settings and characters, philosophical in its treatise and classic in its portrayal. Mr. F. W. Hochstetter, who, after sixteen years of labor, has accomplished this foremost startling achievement discovered in the realms of photography since the days of the daguerreotype. Mr. Hochstetter produces plastic figures, luminous lights, stereoscopic effect and natural colors.

This is the first time in the history of the moving picture in America that it has been placed on a footing with the musical drama, in dignity and art with the most artistic on the producing end, and the best that New York has to offer on the musical end. The exhibition cannot fail to be a triumph for the motion picture industry.

For some time past the Moving Picture News has advocated through its columns the proper musical accompaniment for the pictures, Mr. Ernst Luz having contributed to its columns methods for easy accompaniment. It is with pleasure that we realize our ideals in the splendid demonstration that the Hochstetter Utility Company are about to give the public.

BATTLE OF THE LONG SAULT

First Production of the British American Film Mfg. Co.

Briam is the registered name of the films manufactured by the British American Film Manufacturing Co., Ltd., of Montreal, Can., and the "Battle of the Long Sault," their first production, will be released almost immediately. The countless stirring episodes in the history of North America of several centuries ago furnish the material for the first Briam picture play turned out and their claim to superiority over the general run of pictures is justified when the coming releases are seen.

Actual Indians are shown, thoroughbred descendants of the Iroquois who terrorized the early French and English settlers when the redskins greatly outnumbered the white men in the country. The moving picture men found in the inhabitants of the Indian village of Caughnawaga, near Montreal, natural born actors who took to their parts in the scenes with great readiness. The long faces, the high cheekbones and the stern lines of their forefathers are sharply defined in these people, who have intermingled with no white races since the advent of the latter to this country. They are totally different and infinitely superior to painted white men or half-breeds for the moving picture producer. Many of the Indian costumes, feathered headpieces, spears, tomahawks, bows and arrows, etc., necessary for the Briam pictures were furnished by these players themselves, who had inherited them from their forefathers through many generations.

STAFF AND PLAYERS OF BRITISH-AMERICAN FILM MFG. CO.
Taken at Briam Camp, near Montreal, Canada.

The pictures which are now being released are the result of the company's work during the past summer at the Briam camp at Johnstone's Point on the banks of the St. Lawrence River opposite Lachine, near Mount Royal. The advent of cold weather and snow has driven the company to their large and modernly equipped studio in Montreal, though excursions are frequently made to their camp for the taking of winter scenes. Though hindered by lack of sunshine during the summer and autumn, a great deal of good work was accomplished at the Briam camp before the winter set in. Scenes were taken in many stories of Indian love and war, of the Hudson Bay Company, of the struggle the early settlers had for existence, etc.

The setting for the majority of these scenes was found in the large tract of government owned land on the banks of the St. Lawrence on which the British American Film Mfg. Co., Ltd., has secured a twenty-year lease. Here, every variety of scenery desired is right at hand. Acres of virgin forest unspoiled by man, stretches of rocky country bordering on the river, sandy beaches, rivers and streams are in abundance. When a church, an old blockhouse or an old stone residence is required in a setting, many such are found in Chateauguay, Lachine or other of the nearby villages. An Indian village of wigwams, tepees, and huts of rushes and reeds laid out on the Briam property. Real old-fashioned log cabins were erected with stone chimneys. A feature about one of these mud-chinked cabins is a removable roof for the admitting of light to facilitate the taking of interior scenes. Farther back in the woods a stockade was erected which figures prominently in the "Battle of the Long Sault," the first release. These erections combined with the cabins and bunk-houses of the company, make a small village at Johnstone's Point.

The Briam studio in Montreal is a large three-story building well suited to the purpose. Here pictures will be produced all winter by artificial light, though in the near future a sun studio will be added. A permanent company of players has been secured under the direction of capable producers, and it is the intention to shortly release two Briam pictures weekly. The camera men are the best obtainable and the films are remarkable for their clearness and wealth of detail. The executive offices of the British American Film Mfg. Co., Ltd., are in the New Birks Building, Phillips Square, Montreal.

From the horrors of Indian warfare to the touching Indian love stories that tradition has handed down is a far cry. Briam pictures have a great educational value in that they picture the manners and customs of the early inhabitants of this country as they really were, and picture these people under all circumstances of peace and war. The country this company is operating in is typical of all the great northern wilds and admirably suitable for tales of the Hudson Bay Company's fur traders and the Northwest Mounted Police. The landing of Champlain in America is one event the Briam people propose staging. Included among the picture plays they will release in the near future are: "The Battle of the Long Sault," "Indian Love," "The Long Traverse, or the Trail of the White Beaver," "Spirit of the Lily," "Indian Brutus, or the Battle of the Tribes," and the "Papoose's First Christmas."

A synopsis of "The Battle of the Long Sault," which is the first Briam release, is as follows:

Chevalier Dufresne, a follower of Champlain, visiting Ville Marie, Montreal, falls in love with Marie Le Bond when introduced to her by the priest after mass. When he asks for her hand in marriage she tells him to see her father, the village justice. He does so but is doubtfully received, as the justice fears that a chevalier soldier of fortune would make but sorry providence for his daughter. He tells Dufresne to go into the woods and show that he can make his way. Agreeing to this character test, Dufresne sets off into the forest to trap.

Two weeks later, upon coming near where he has hidden his canoe in the rushes, he sees a fleet of Indians headed toward Ville Marie. They land near him and make camp for the night. He overhears them plan to destroy the village and, under cover of darkness, lifts his canoe and paddles furiously toward Ville Marie. Arriving as the villagers are assembling for early mass, he warns them and falls fainting in the arms of Marie. Dollard des Ormeaux, realizing the danger, calls for volunteers to go with him to meet the Indians on the way and do what they can to stop them. Sixteen brave men are ready and they enter the church, make their wills, and

THE BATTLE OF THE LONG SAULT
Iroquois Attacking Stockade.

receive the last Sacrament before setting out. When Dufresne regains consciousness and learns of their departure, he rushes to the friendly Algonquin camp nearby and secures forty-three volunteers and paddles with them after Dollard. An abandoned stockade on an island in the river is fortified by Dollard and Dufresne and their men. While they are at work the lookout on the river comes running to tell them of the approach of the Iroquois. They ambush themselves and fire on the Indians as they paddle down the river and then retreat to the stockade.

Soon the wood is full of painted savages, and noting the handful of defenders, they storm the stockade but are driven back with great slaughter. Again and again they charge but are repulsed. Finally the Iroquois retreat and hold a powwow and decide to ram the gate with a trunk of a tree and under cover of the smoke of burning embers and flaming arrows they charge. The defenders realize that they cannot hope to hold out much longer and Dollard orders an arquebus made into a bomb. They load it to the muzzle, but in throwing it over the stockade it strikes the top of the gate and falling inside, explodes, killing many of the defenders. The friendly Algonquins meanwhile, seeing the hopelessness of the fight, have one by one deserted, climbing over the stockade and joining the Iroquois.

The exploding arquebus partly destroys the gate, making an entrance through which the savages pour, killing and scalping all the survivors. They realize the terrible slaughter this small band has wrought, though, and decide that to take Ville Marie would be too costly. So the Iroquois turn about and proceed up the river. Days after the news of the glorious deaths of the seventeen heroes reaches Ville Marie. They had succeeded in their attempt to turn back the Iroquois. Their wives were left to mourn their loss and Marie mourns the death of Chevalier Dufresne.

THE NEW CENTURY FILM SERVICE, ENGLAND

The representative of the above company, Mr. J. Wild, is at present on this side of the Atlantic looking out for good feature film productions that he may represent for his company in England. Mr. Wild, up to the present, has been in the U. S. A. in the neighborhood of three weeks, enjoying himself looking over the immensity of "God's Own Country," about which he expresses himself in terms of wonder and amazement, so much so that he feels inclined, like all Englishmen, to take up his residence here. Of this we may have more to say in a later issue. Any manufacturer may communicate with Mr. Wild at 722 Benedict avenue, Woodhaven, Long Island, or care Moving Picture News.

ANOTHER NEW THEATRE FOR YONKERS, N. Y.

Mr. J. H. Hallberg, "The Economizer Man," reports that O'Brien & Durkin will soon open their handsome new house devoted to motion pictures exclusively on Elm street, in Yonkers. They have purchased through him a latest model Simplex Projector, Hallberg Economizer, Machine Booth, Exhaust Fans, Flame Arc Lamps, and a full line of accessories. Mr. Hallberg also reports that Mr. M. F. Westmoreland, Athens, Ala., will shortly open a new motion picture theatre in that town, using a Powers No. 6A, Hallberg Standard Economizer, the opera chairs and all accessories having also been furnished by him.

In the picture above are represented Charles Weston, director, and H. Thomas Oliver, camera man, of "Punch" films laying out the scenes for a short comedy. Mr. Weston believes in quick action, and puts as many as seventy scenes in a 500-foot picture. The usual reel contains about thirty scenes.

"Punch" will release one comedy split-reel a week beginning Thursday, December 5th.

IN OLD TOWN
Majestic Release Dec. 8rd.

TOPSY TURVY LOVE AFFAIR
Reliance Release Dec. 7th.

SCENE FROM HEARTS UNKNOWN (SOLAX)

HEARTS UNKNOWN (SOLAX)

Grace Preston is a girl who has many admirers. Her father has plenty of money and gives her everything she desires. Grace is in love with Charles Dewhurst, a suave individual who looks upon the marriage with Grace as a convenience. But later, when he hears that Mr. Preston has lost his fortune, he breaks the engagement.

Grace's pride and vanity is injured, and not told by her father that she is no longer an heiress, she decides to marry George Kenyon, her father's secretary, to spite the man who jilted her. Kenyon is not a wealthy man, but he loves Grace for her own sake. He knows that she is no longer a girl with a "dough-bag."

After their marriage Grace is very cold to her husband, because she feels that he married her for her money. When she learns the truth about her fortune, she then realizes what a fool she has been. She is about to plead for forgiveness, and finds him talking confidentially to another woman. Grace thinks he is making love to her, but in reality he is telling the woman, who is an old friend, his troubles.

"Oh! I have nothing to live for," says Grace in despair. She plans suicide, but her husband again demonstrates his love.

ISIDORE BERNSTEIN

"Bernie," who has been at the head of the Republic Film Company and made this company what it was (before it changed its name to the International Educational Film Company), has resigned from these companies to take up a position with the Monopol Company, who are going to make three reel subjects of plays, and book stories, featuring in these reels Marion Leonard and her husband (Stanner E. V. Taylor), who are engaged at a salary of $100 a week each. We wish "Bernie" every success in his new enterprise, and trust that the standard of the films will be raised under his supervision.

INTERESTING KINEMACOLOR EXHIBITION AT WASHINGTON

On the afternoon of Monday, November 25th, at the Belasco Theatre, Washington, President Taft with members of his family and official staff, saw the first showing of the greatest motion picture series ever made—"Panama, the Earth Divided, the World United"—all caught by the ever-active Kinemacolor camera.

On Friday afternoon the exhibition was repeated at special meeting of the National Geographic Society at their official home in Washington.

Rear-Admiral Colby M. Chester, of the United States Navy, spoke while the motion-color pictures were on the screen, and explained some of the possibilities of the Isthmian project from a naval viewpoint.

NEW EDISON PHONOGRAPH EXHIBITED BEFORE MODERN HISTORIC RECORDS ASSOCIATION

On November 29th, at the National Arts Club, No. 14 Gramercy Park, an exhibition was given of the newly perfected Edison phonograph. The occasion was the annual meeting of the Modern Historic Records Association.

In addition to the above interesting demonstration, Mr. McDonald exhibited some "positive" photographs which had been treated by a newly discovered process, rendering them practically permanent. Two that he showed were fifty years old, having been exposed to the light every day without fading. He has presented six of the "positives" to the association for records and will present six every year.

The officers elected at this meeting to serve the coming year were: President, Herbert Bridgman; vice-presidents, George Plympton, Robert Peary, Alexander Konta, Robert C. Morris, Joseph Rowan and Lieutenant Colonel Brainard; secretary, W. T. Larned, and treasurer, E. M. Cravath.

THE WHEEL OF DESTINY

By VIRGINIA WEST

(Adapted from Rex Release)

AT the close of the Civil War Major Cook found himself alone but for his two faithful old negroes, Eph and Chloe.

"Uncle Eph," he said when the old man came in as usual to put coal on the fire, "Uncle Eph, bring Aunt Chloe in. I want to talk to you both."

"Yas, Massa."

The old man shuffled from the room and returned again in a few moments with his wife, Aunt Chloe.

"Sit down," said Major Cook when the two old negroes stood waiting behind his chair. "Sit down where I can see you."

The man and woman sat down, one on each side of the fire.

The old Major remained silent for a while, his head bowed. Then he looked at his servants and spoke:

"The war is over and you two are free to go where you choose. I have no claim on you."

"Oh, Marse Jeems, don' sen' us away," cried Aunt Chloe.

"No, Massa, don't," added Eph.

"You do not understand," said the Major. "You are free. The victory of the North has given you your freedom. Don't you know that?"

"Yassir, all de niggers is talkin' 'bout it. We knows it, but me an' Chloe we don't wanta leave yuh Marse Jeems, we wanta stay wid yuh."

The Major closed his eyes for a moment and coughed before he said in a low voice:

"I must leave the old place. I'll sell it when I can. God knows when that will be unless some Yankee happens to take a fancy to it."

"Is yuh gwine fur 'way?" ventured Aunt Chloe timidly.

"I don't know where I'm going yet."

"But we mus' go 'long, Marse Jeems. We gotter take ker yuh. We'll go any whers wid yuh."

"No, I must go alone."

Old Eph arose and fell on his knees by the Major's chair. "No, no, Marse Jeems! We gotter take ker yuh. Ole Missus tole us to an' we ain't gwine leab yuh."

Aunt Chloe joined her husband and knelt, rocking herself to and fro in her grief. "Yas, Marse Jeems," she moaned, "Ole Mis' said to us jes' 'fore she die; she say, 'kear fer yer Ole Massa.'"

"Yes, I know," said the Major huskily.

"An' young Marse, too——"

Eph stopped as Major Cook raised his hand with a sudden gesture.

The old negro bowed his head, "Yas, Marse Jeems, I know yuh say we wan't t' speak his name," he said, "but I gotter, I gotter do it. Marse Giles say, when he went away, he say wid tears arunnin' down his cheeks he say, 'Ah leabs de Major in yo' han's, Uncle Eph.'"

The Major's hands hung at his sides and his chin rested on his breast.

"Please, Marse Jeems."

"Please, Massa."

A pair of black hands raised each of the Major's hands to a pair of withered lips.

With tears that he no longer tried to control streaming from his eyes, the Major leaned forward in his chair.

"Dear, faithful friends," he said, "I must save you from yourselves. It would be wrong to let you share my poverty when you can both work and make your living. If you wish to go to the North where your son lives I can manage to get you there. Your love for me is blinding you to your own interests. You must trust me to do what is best. Go now, it is getting late. We will make our plans to-morrow."

The old slaves again pressed their trembling lips to their master's hands, and choking down their sobs left the room.

When the door closed Major Cook sank back into his chair and gave himself up to thought. For several years he had not permitted his mind to dwell upon the torturing past, but to-night he gave it full sway.

He thought of his young manhood, of his courtship and marriage; he thought of the birth of his only son, of his childhood and youth, and his leaving home; he thought of the death of his wife, and his own desolation afterward. Through his mind these thoughts went, one upon the other.

But mostly his mind dwelt upon Giles, his only son. How plainly the past came back to him in every detail. How well he remembered that night, shortly before the beginning of the war when Giles came home and was taken to the cabin of Eph and Chloe by the old servant to conceal his condition. That was not the first time or the Major could have forgiven it. Ever since the young man had returned from college he had spent his time gambling and drinking. The proud old Major had been hurt and mortified to the very soul. As far back in his family as he could go there had never been a gambler or a drunkard. He had pleaded with the young man, argued with him, and then demanded, but without effect. At last, when he found him in the cabin, hidden by Eph, he had sent him from home, telling him never to return.

How the two negroes had pleaded for their young master! The father remembered it now with tears in his eyes. Had he done right? He asked himself the question over and over, but the answer never came quite clear.

Now when he looked back upon the scene, it seemed a terrible thing to do—and yet, after all, perhaps it had helped the boy to make a man of himself. The father prayed to God that it had.

In the days that followed the night of reminiscences, Major Cook made arrangements for his two servants to go North where they had a son living. The parting was hard for both the master and the servants, but their faith in each other was strong.

The Major left his estate in the hands of lawyers and went to a Southern city to spend what seemed to him the last few years of his life.

Uncle Eph and Aunt Chloe went to New York to their son, but when they found that he had to walk up two flights of stairs to reach his house they declared that they would find a cabin.

So the search began, and stopped only when they had rented a three-roomed cabin standing alone in the middle of some lots.

The charming manners of the old negro won him many friends, and it was not long before he had a position as a street-cleaner.

Slowly the years passed by until the two woolly heads were turning white. They had much to occupy their thoughts and time, but the memory of "Ole Marse Jeems" never dimmed. Many an evening they sat together by their kitchen fire and talked of the past, and always Aunt Chloe's apron and Uncle Eph's bandanna were wet when they arose to go to bed.

Each night, as regularly as they arose from their chairs, Uncle Eph said earnestly, "Gawd bress Marse Jeems and Marse Giles whereber dey is," and Aunt Shloe answered "Amen."

One morning before Eph started for work he said, "Ole 'oman, how much we got in de jar?"

"Ah don' jes' know, but ah reckon 'bout fi' dollahs."

"Dat's gwine buy us some fine Thanksgivin' rashons."

Then the old man went to his work. The next day was Thanksgiving and he worked cheerfully in spite of the sadness he always carried in the bottom of his heart.

As he worked along shoveling away a light snow that had fallen during the night, and crooning to himself an old plantation song, he saw an elderly man slip and fall upon the pavement.

Uncle Eph was at his side in a moment, with his hand on his elbow.

"Let me hep' yuh, suh," he said.

"Thank you, Uncle. You haven't lost your manners since you came North, have you?" was the reply.

"My old Massa war a gent'mun, suh" was all the old darkey said, but his tone caused the gentleman he had assisted to look at him squarely.

"Ephraim!" he exclaimed

"Oh, Marse Jeems, Marse Jeems, Gawd be praise'."

In a moment the negro was upon his knees raining tears and kisses upon his old master's hand.

"Whar yuh cum frum, Marse Jeems?" he asked, when he could think coherently.

"I've been here several years," said the Major, "but I have never seen you before."

It took little persuasion to get the old Major to Eph's home. By the time they reached the cabin, the darkey was calm enough to see that the Major was thin and worn, and his clothes almost threadbare. He said nothing, but secretly emptied the jar that held the money for the Thanksgiving dinner.

Having left the Major alone Eph made his way as quickly as possible to a clothing store.

When he returned he found Aunt Chloe on her knees, rocking to and fro in an ecstasy too great for words.

When Uncle Eph returned to the place where he had left his shovel and cart, they were not there. He was informed that they had been taken to the street-cleaning station.

Once there it took a very short time for him to learn that the job was no longer his. He had left it during hours.

Crestfallen the old negro shuffled along the street, wondering. Suddenly a sign caught his attention "Turkey raffle, 5 cents a chance." He felt in his pockets. But one nickel could he find. Well, he'd try his luck. He did. But he found he hadn't any.

Now he was without money and without turkey. He was desperate. Mechanically his feet turned homeward. Maybe Chloe could think of a way.

Eph passed a high board fence, and heard a sound that caused him to stop. It was a crow. Where there is a crow there might be a gobble, thought the old man, and made his way to the top of the fence. Then he stopped. No, he couldn't steal for Marse Jeems. Marse Jeems wouldn't want that.

He slid to the ground and found himself in the clutches of a policeman.

Explanations and pleadings were vain, and heartbroken, Uncle Eph was led to the police station.

"What is your name?" asked the judge.

"Ephraim Cook." answered Eph, without looking up:

"Raise your head," cried the judge, in a voice that made the old darkey look up with a start.

The judge was leaning far over the desk, and gazing intently into Uncle Eph's face.

"What is this man charged with, officer?" he asked, not taking his eyes from the black features.

"I have every reason to believe he was about to steal a chicken, your Honor."

To the surprise of all present the judge laughed.

"Marse Giles!" cried the negro. "Ah knows yer smile. Ah'd aknow'd it anywhers!"

"Dear old Uncle Eph," said the judge, reaching across the desk and laying both hands on the old man's shoulders.

"You knows I ain't never stealed nothin', Marse Giles. Ah, kin 'splane it to you."

The matter was explained sufficiently, and in a short while the judge and the old servant were being driven rapidly uptown, stopping only long enough to buy a Thanksgiving dinner.

"Do you know what I am going to do Uncle Eph?" asked Giles. "I am going to come to-morrow and help you and Aunt Chloe eat this dinner."

Giles' thoughts were on his father, but somehow he could not bring himself to ask the question that would tell him whether he should ever see him alive in this world.

Aunt Chloe met them at the cabin door, and took Giles into her arms as though she were still his mammy and he a little boy.

"Yuh ain't t' come in Marse Giles, 'less yuh promise not t' be too s'prised." said Chloe with an attempt at tact.

Giles put his hand on the door frame to steady himself. "You mean—you mean—my father?"

"Yas, Marse Giles."

The old Major had heard and came forward tremblingly. "My boy, my boy." he murmured, brokenly, as he took him in his arms.

"No, father," said Giles, "not your boy. I am a man, and I thank you for it."

"Then you forgive my harsh treatment?"

"Yes, a thousand times. It was that that brought me to my senses. Now I am fit to care for you, and for these two faithful friends."

"It seem like Gawd am gibbin' us mighty nigh mo' gladness den we kin hol' in one day," said Aunt Chloe, as she put away the Thanksgiving turkey.

CAMERA MEN ON JOB AS LUBINS SAIL FOR EUROPE

With American and German flags flying and hands waving an enthusiastic good-bye, Siegmund Lubin, organizer and president of the Lubin moving picture concern, of Philadelphia, and his family, swarmed up the gangplank of the sailing Kronprinz Wilhelm Tuesday, while one of their own operators turned the crank which recorded their departure for the delight of posterity. Mrs. Lubin led the march, waving a flag and a large bunch of flowers at the camera. She was followed by her daughter, Mrs. Emily D. Lowry, who wore an elaborate costume and was also laden with flowers. Mr. Lubin came next, and was followed by another daughter, Mrs. Edith L. Singhi, and her five-year-old son, Kingston, with more flags and flowers. Kingston had not learned his part, and insisted upon waving to the passengers instead of to the camera.

POWER'S CAMERAGRAPH IN THE HOSPITAL AND SCHOOL

Power's Cameragraph No. 6A has been recently installed in the State Hospital for Insane at Concord, N. H., for the entertainment of the inmates of the institution.

The board of trustees find that moving pictures, properly projected, have a very beneficial effect upon the patients.

Power's Cameragraph No. 6A has also been installed at St. Cecelia's School, Greenpoint, L. I.

JOSEPH SMILEY
Director Lubin Stock Co

For Those Who Worry O'er Plots and Plays

The Expert Opinion of Horace Vinton

WE present to you, following the statements of Editor C. B. Hoadley, the expert opinion of Horace Vinton. We say expert advisedly. Before entering the profession of Cinematography, Mr. Vinton was a vaudeville headliner, and is the author of a score of successful vaudeville sketches and playlets. In moving picturedom Vinton has served many companies successfully as director, script writer and script editor. He writes on the subject of "schools." His assertions should be accorded serious consideration by our readers. His communication:

> Of the many offenders which infest the great Cinematography industry, the "schools," the "associations," and the individuals that are daily springing into prominence, who advertise to teach the art of scenario writing for a consideration variously quoted from fifty cents to eight dollars, are most brutal and nefarious. They are transgressors against human decency, akin to the medical expert (?) who names every symptom and complaint covering every ailment in the human anatomy, guaranteeing a positive cure at a nominal figure, thus preying, vulture-like, upon the credulity of the afflicted, who are ever ready to sacrifice their last remaining dollar with the hope of immediate relief. The least considered, yet most essential factor to success in motion pictures, is the story. It is the fundamental principle of the art. It is the controlling feature of every successful film. For a tense and gripping dramatic subject, or brilliant, sparkling comedy, will go farther to engage the attention of an audience than all the technical and mechanical skill possible. Indifferent acting, facial imperfections, static spots, lack of sharpness, all are forgotten if the story is of sufficient interest. Yet there is a class of cormorants with nerve sufficient to advertise that they will teach the art of script writing for a trifling monetary consideration, and there exists a following of willing victims, who are ever ready to contribute to the maintenance and support of this unworthy class of fakers. The lure and fascination of motion pictures has drawn a following from a class of persons who, before their introduction, rarely attended a place of entertainment. This class, as a rule, in their ignorance of the eternal fitness of things, are inspired with a belief that the composition and development of a story is a trifling undertaking. Chance throws in their way some magazine or trade publication whose advertising columns set forth in glowing terms that the demand for stories is so great that a chance for an immediate solid income is within their grasp, writing scenarios for motion pictures. They immediately seize the bait, and in many instances sacrifice real necessities, with a hope for fame and handsome pecuniary returns. Script editors have pity for this class of victims. Why, the faculty for the composition of a scenario is a gift. It cannot be taught any more than the gift of writing fiction. Anyone possessed of a brain sufficiently imaginative and original to evolve themes of sufficient interest for motion pictures should, by diligent application, fit themselves to write short stories. The construction or form of a scenario, from the synopsis of a story already written, for practical purposes, is another matter. Yet, even this qualification is a question, for directors, as a rule, are not in consonance as to any set form or method to be followed in producing a film. Some only require the barest outline of the plot, to which they construct the various scenes for its development, while others, again, will jump at a script already prepared for them. The scarcity of suitable themes, sufficiently striking to command attention for motion pictures, is evidenced in the present prevalence of old stories and plays, with which the market at present is flooded. Shakespeare, Sir Walter Scott, Burns, Dickens, Wilkie Collins, Charles Reade—we might go on indefinitely—have all been drawn upon, and now the great stars of the dramatic world, as well as the most prominent managers, who, five years and less since, would have elevated their nostrils and sniffed the air with contempt at the bare mention of motion pictures, are forsaking their former allegiance to the "legit" and sneaking into the pictures of the "movie," where the financial grass is richer and more nourishing. Good scenarios are very scarce, and the faculty of writing them cannot be taught. Teach tinting and toning? Yes. Teach camera operating? Yes. Teach projecting machine operating? Yes. Teach scenario writing? No! Save your money!

Attention! Another Next Week!

We have used Mr. Vinton's statement complete, because it is too frankly instructive to curtail. He has served as director, special writer or editor for Shamrock, American, Comet, etc., and the words of Vinton must be reckoned with. He speaks from long experience as an actor, director, fiction and picture play writer and playwright. He supports the contentions of Editor Hoadley, and next week we take pleasure in announcing a statement from the pen of Giles R. Warren, director of the Victor Film Company and a man universally admired by fellow directors, editors and writers alike. He also pays his respects to the "institutes," and you cannot afford to miss his words of advice. By the way, we hope the "house organs" issued for the purpose of carrying the advertisements of the "universities" are following these articles closely. The "editors" can illy call such men as Plimpton, Hoadley, Vinton, Schulberg and Warren "liars," although Epes Winthrop Sargent, A. W. Thomas and the editor of this department were long ago placed in the "Ananias" class by those who never wrote a successful script in their lives.

And Still Another Change

Changes come thick and fast in the Universal editorial forces, and we advise writers to send no scripts to the Universal at present. The staff-writing plan is being tried out, but they will soon come back to the free-lance contributor, in order to get variety. B. P. Schulberg, whose rejection slips are considered so artistic that the absence of a check is a mere trifle, has been transferred from Rex to the Imp Films Company, where he will continue to turn out the good stuff for which he is noted. His particular clientele of writers should remember Schulberg's change of address. It is the plan of the Universal to transfer all studios to the Pacific Coast and maintain only administrative offices in New York. The plan is being worked out and may be put in effect within a few months.

A Line from Mr. Thomas

Mr. A. W. Thomas, associate editor of Photoplay Magazine, writes, congratulating us on the campaign waged against the "school" system and saying we are right.

Team Work

A New York letter to the department in part is as follows:

> We, my partner and I, couldn't get along without the News and its script department page. Writers should draw you up a testimonial of thanks and appreciation. You have saved many hard-earned dollars for writers about to pull the hook and cork under water on the "school" idea. I am turning out scripts with a fellow writer. Sometimes I furnish the plot germs and often he comes across with a good one. We go over the ideas together and each tries out his angle of its development. Then we merge our work, taking out the best and finally writing the complete script. We take turns in this work, too, to give different methods of production. We are both rather experienced, having turned out scripts by team work for over a year, and are finding ready markets.

We know of several "firms" of script writers. When both are talented and original, and also congenial, the

scheme should be productive of increased output and at the same time sustained superiority.

"He Gives Me Ideas"

"He gives me ideas, and that is what counts," writes a Los Angeles scribe, in complimenting Giles R. Warren, of the Victor Company. Yes, Warren has been known to do this very thing. It is sometimes accomplished by unusually keen editors, who know the peculiar capabilities of certain writers, and out of the goodness of their hearts, give these writers ideas which the editors have reason to believe can be handled peculiarly well by the writers in question.

Right Sort of Advice

Epes Winthrop Sargent writes on advice, and he puts the subject so pertinently that we quote, as follows:

> The point is that advice is only good when it is backed by positive knowledge. The mere fact that a person should know what he is talking about doesn't mean that he does, and some of the advice handed out by supposed authorities is positively hurtful. There is only one real test as to the value of your work. If you sell your scripts, you are writing the right sort of stuff. If you are not, look to the screen and see what is being produced. Then look at your scripts and see wherein they are different. Of course, you are likely to think that they are infinitely better than the stuff put out on the screen, but that is not the point. This poor stuff sells, and yours doesn't. See wherein your script is different from the script that sells. Do not write down to the level of the stuff you see, but write along the same broad lines. Don't be too ready to seek or accept advice. Find out first if it is worth anything. If you are worth helping, if your work shows promise, you'll probably get all the help you need from script editors themselves if you kep at it long enough to win their attention, but do not be in too much of a hurry.

The Scale of Prices

Despite the assertion of a writer that he made $2,000, or was it $1,800, two years ago writing picture plays, as a free lance, the prices to the ordinary writer remain about the same, thank you. Twenty-five or thirty dollars remains the average remuneration for the 1,000-foot script, and as much as ten dollars is offered for half-reel stuff, which is much harder to write. Fifty dollars is the latest price offered for two-reel material, which is easier to write than split-reel stuff or even the story of one thousand feet. Higher prices should be paid for split-reel stories. They are in great demand and are scarce, and yet the manufacturers wonder why the supply is limited. It at least thirty dollars was paid for split-reel comedy, the supply of good material would be greater, in our opinion.

Mastering the Technics

Technic without story is nothing. Story and technic are everything. A writer can sell "hot stuff" with or without technic, but he can get more money for the said "hot stuff" if it is laid out in workmanlike way. At least that is the present ruling. Louis Reeves Harrison writes a paragraph that appeals to us. Here it is:

> Should a photodramatist master the technics? Most certainly, on the general principle that a man studies medicine to avoid taking any. He knows what not to do. Absorb information from every possible source, for knowledge is almost the only thing a man gains in process of giving it away, and mental work of almost every kind calls for generous and ungrudging pains. Producers are not yet able to dispassionately weigh the relative value of original and hack work, but what is new and fresh and vigorous will win out in the end.
>
> No original playwright need cudgel his brains for a theme if he keeps his eyes open to what is going on in the animate world about him, things innumerable of universal interest afford him opportunity if he has the wit to perceive them. The question is not what someone else has done thoroughly in times gone by, but what is worth doing now.

Finding Ideas.

More ideas for original plots will come with the habit of observation. The man trained to observe will never be charged with lack of originality. We believe there is a wealth of material for good human interest stories in any environment, provided one is educated to observe what is transpiring before one's very eyes. It's all very well to write scripts with the action placed in Alaska, California, etc. But before the beginner casts his net far afield for ideas, let him look around a little closer home. Write first of the scenes and the people you are familiar with. If you have never visited Alaska or California or the forests of Maine, but live instead in Indiana or Illinois, perhaps you will do well to cast your plots in Indiana or Illinois. Take Booth Tarkington, for example. The first story he ever wrote was called "The Gentleman from Indiana." The plot was cast in rural Indiana, where Tarkington was born and reared. McClure's grabbed the story, and it made fame and fortune for Tarkington. He crammed that story with local color and tense situation. He described home life before writing of Europe. You try the same plan.

WM. LORD WRIGHT.

The Lubin Film Company this week sends two troups south for the winter. Director Wilbert Melville will locate in Los Angeles, Ca. He takes a big company, selected from the best Lubin players, and two carloads of equipment.

F. J. Grandon and his company go to Birmingham, Ala., where arrangements for a new studio have been perfected, including quarters for the players, rough riders and horses which always figure in Mr. Grandon's pictures. This arrangement will leave five companies still at the Philadelphia plant and four in the South and Southwest.

LOVING CUP PRESENTED TO SAMUEL H. TRIGGER
President of the N. Y. Exhibitors' Association, by its members, at the Annual Ball.

PICTURE MUSIC

By ERNST LUZ

Much is said in regards to monotonously playing in the same key and learning certain correct modulations for the purpose of overcoming this. While it is of advantage to all pianists to know the proper or good modulations connecting the different keys, it is more essential to sight-reading than picture playing. In changing your tempos or musical numbers at certain points in the picture where the line of action opens a new incident or story, necessary to the clarity of the entire picture, it is not essential that you play your new number in a relative key or that you modulate into it when it is not in relative key. In fact when making your segues at such certain points it is more effective to go to a foreign key. The fact that there is an interruption has the tendency of exciting new interest. It is only necessary to follow two rules to do this effectively, viz.: In making changes in or from quiet, sentimental or pathetic scenes, give your number a decided diminuendo, opening the new number with some precision, and as much P or F as required by new action. At points where the picture action shows great contrast the music should show the same contrast, and rule 2 will apply, viz.: When segue is made from tumult into pathetic it is effective to crescendo your tumult and make abrupt pause regardless of chord or key, breaking your number abruptly, making a slight relief pause and then open your new number with precision, regardless of key. The same rule applies in going from the tumultuous to descriptive or sentimental, or in creating picture tableaus of such effect. The crescendo is not effective in going from the pathetic, etc., to the tumult number.

This second rule is well illustrated in segue from 6 to 7 in Part I of the Vitagraph feature, "The Mills of the Gods." No. 6 accompanies the advance of cavalry in military style on a mob and closes with partly riotous action and a leader introducing a very pathetic death scene to end of reel. By toning your heavy march to the tumult of the action and breaking it abruptly at first sign of leader (making a very slight pause) your pathetic number will be very much more effective, which is very essential to the picture, for at this point you should create the sympatby of your hearers, giving the interested characters more weight in the succeeding two parts. In this picture the similar effect is called for several times, although not as pronounced as at the above-mentioned, for the picture is intensely dramatic and, with some musical assistance, cannot fail to excite interest. I do not suggest a dramatic number for No. 6, as the same effect can be obtained with the heavy march hurried, and it is essential to the introducing of the action, and it would invite the losing of a necessary effect to make an additional segue in the short footage of combined action.

To those who think it positively necessary to play in relative keys or use connecting modulations, I would suggest that they inform themselves with a view to answering the following questions.

In the very best of vaudeville acts requiring segue musical numbers is the relative key rule observed, and does the non-observance harm the act? In the highest class dramatic productions are the segue numbers made abrupt or are they worked out with a view to harmoniously connect? Is it not true that in many excellent musical compositions new phrases are opened by a possible trumpet call in entirely unconnected key?

The immortal Wagner created most beautiful effects in this manner. Richter, Sechter, Muller and other well-known harmony theorists all agree as to the value of enharmonic effects for making the harmonious more beautiful, and this more forcibly applies to the dramatic in music.

The essential in picture playing is to know how and when to make a segue, and then it will make very little difference as to what keys the numbers you use are written. To learn this is far more simple than acquiring the correct modulations, for while it is possible to memorize all modulations, the usual time allotted by the picture action for making your changes in tempos or numbers is seldom sufficient to properly work out such modulations, making them anything but practical. The use of numbers in relative keys is practical, but requires thought and preparation. It is of little value in making quick segues, wherefore, numbers must be cut into and do not musically beautify the picture enough to make it of essential value in picture playing. When we have the real "Feature Musical Pictureplay," this point will be worked out correctly, for in that case the picture as well as the music will be artistically thought out, allowing for all the musical as well as the camera possibilities.

* * * *

On another page we herald the coming of Mr. Modest Altschuler, conductor of the "Russian Symphony Orchestra," as an advocate of the "Musical Film." That is going some. (Slang, but good.)

* * * *

No. This is not Vitagraph week. In the course of events it just happened, and it being as it is, it might be well to comment on it. The "Money King's" plot explains itself, the picture contains action only in the third reel, which is of little value musically. The "Mills of the Gods" is interesting, and why the end of the picture is cut into, making it practically impossible musically, is hard to understand Were the dramatic or fire scene and the happy ending worked out separately it would be simple to make a good and satisfying impression. It certainly was not clarity of picture that prompted the joining of the reel in this manner. The contrast between the heavy dramatic number and the bright curtain music for happy ending is an excellent musical effect. Why, then, allow the picture to mar it?

"Rip Van Winkle" gives excellent opportunities for novel effects in storm and spirit scenes.

By giving with their musical suggestion circular four, two-bar dramatic themes which were practical for segue use, the Vitagraph Company could have been assured of having these scenes worked out to advantage, and I am sure the musician would have appreciated it more than all the other combined suggestions. Incidentally I would also make mention that "dramatic chords" do not convey any specific musical meaning. If there is no desire to become acquainted with the different dramatic effects and their correct terms. it is more comprehensively stated by the words, fire, fight, struggle, sneaky, etc. These facts are not cited with a view to criticism, for they are applicable to all makers of film, and advanced for the purpose of creating thought, which I hope will ultimately result in making better picture playing possible.

* * * *

As advance information I can say that I bave interested Carl Fischer, music publisher, Cooper Square, New York City, to publish music practical and in practical manner for picture playing, which I am sure will simplify the work. The mere fact that the work is approved by Carl Fischer is an assurance that it will be of the best. Those that are informed will tell you tbat his catalogue is the largest and most select of any publisher in the United States. Full description will be given, together with inducements in due time.

MUSICAL PLOTS

By Ernst Luz.

A few rules governing their use.

Tbe cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick segue should be made unless otberwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you botb a prompt and direct cue. You are safe in making segue as soon as you are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to tbe demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to rigbt of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with tbe cues. Studio projection would allow for material improvement in set-ups. We are always ready to hear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

MILLS OF THE GODS

Vitagraph Feature.

Set-Up. Part 1.

1. Italian or Venetian Waltz.
2. Caprice.
3. Waltz. (Slow. Legato)
4. Pathetic.
5. Dramatic Agitato. (Heavy)
6. Military March. (Heavy)
7. Pathetic.

Cues.

Play 1 until heavy cresc. toning as Maria slaps Lorenzo, then quick P.
Segue Cue: Maria's sister, the actress, exits. Maria's home.
Play 2 until Miguel is discharged. Carpenter shop scene.
Play 3 until friend of Miguel takes wife with baby in arms while being ejected from home.
Play 4 until Lorenzo exits from automobile. Exterior.
Play 5 until leader "On the way to quell the uprising."
Play 6 until heavy toning to mob and cavalry action.
Segue Cue: Leader, "Maria's sister swears vengeance."
Play 7 until end.

Set-Up. Part II.

1. Bright 2/4 Intermezzo.
2. Waltz.
3. Caprice. (Slow legato)
4. Dramatic Mysterioso.
5. Dramatic. (Hurry. Fire. Tumult)
6. Pathetic.
7. Dramatic Agitato.
8. Waltz.
9. Caprice.
10. Pathetic.

Cues.

Play 1 until leader "In Milano. Giulia waiting for her revenge," etc.
Play 2 until leader "Lorenzo in disguise sets out for 'Silver Heron' tavern."
Play 3 until Tano tries doors to make entrance into Miguel's houses.
Play 4 until Tano exits from houses after setting fire.
Play 5 until P as body of dead female is carried off.
Segue Cue: Dead body exposed to full view on screen.
Play 6 until Tano enters Silver Heron tavern.
Play 7 until long. Tone, segue cue. "I will lure Lorenzo to Turin," etc.
Play 8 until leader "Lorenzo plots the removal of Miguel's daughter," etc.
Play 9 until leader "After the fruitless search for Rosa."
Play 10 until end.

Set-Up. Part III.

1. Italian Waltz.
2. Slow, pathetic movement.
3. Slow Legato Caprice.
4. Dramatic Agitato. (Light)
5. Dramatic Mysterioso.
6. Dramatic. (Hurry. Heavy)
7. Gypsy 2/4 Characteristic. (Lively)
8. Waltz.
9. Dramatic Mysterioso. (Light. Long)
10. Dramatic. (Hurry. Fire. Heavy)
11. 2/4 Lively Polka Tempo. (Bright)

Cues.

Plan 1 until Miguel shows passion after introduced to Giulia by detective.
Play 2 until leader "The trap."
Play 3 until Giulia locks door of her rooms.
Play 4 until leader "Forced to tell where Rosa is hidden."
Play 5 until Miguel attacks Lorenzo. Heavy.
Play 6 until Detective and Giulia re-enter room.
Play 7 until Miguel and party off screen at gypsy camp with Rosa.

Play 8 until Tano follows Lorenzo to drinking room of tavern.
Play 9 until Tano tells Lorenzo house is on fire after offering a smoke.
Play 10 until heavy smoke scene.
Play 11 until end.

RIP VAN WINKLE
Vitagraph Feature.
Set-Up. Part I.

1. Bright Polka movement. F at Rip's entrance and dance.
2. Waltz. German style.
3. Same as 1.
4. Pathetic. (Parting)
5. Dramatic. (Thunderstorm)
6. Minor Relief Number. (Schuhert's Serenade)
7. Same as 5.
8. Same as 6.
9. Same as 5.
10. Same as 6.

Cues.

Play 1 until leader "Rip's daughter Steenie and ber playmate."
Play 2 until Rip enters his home through window and sees children.
Play 3 until Rip's wife throws wbiskey bottle through door.
Play 4 until leader "Reduced to despair Rip leaves home in thunderstorm.
Play 5 until Rip sees spirit with keg.
Play 6 until leader "The spirits of Heinrich Hudson are playing nine pins."
Play 7 until Rip drops keg and sees other spirits.
Play 8 until Rip raises cup to drink.
Play 9 until spirits disappear.
Play 10 until end.

Note.—In No. 7 follow the rolling of halls with heavy bass unison tremolo. Schubert's serenade will he found very effective andl mysterious for No. 6, 8 and 10. In 5, 7 and 9 heavy forte with lightning.

Set-Up. Part II.

1. Waltz.
2. Heavy Mysterioso.
3. Schuhert's Serenade.
4. Polka Movement.
5. Waltz. (Slow legato)
6. Sentimental numher. (Reverie)
7. Waltz.

Cues.

Play 1 until leader "After his long sleep," etc.
Play 2 until spirit disappears.
Play 3 until leader Steenie's wedding day.
Play 4 until P as Rip alone on screen.
Segue Cue: Rip thrown on ground at tavern.
Play 5 until hright for scene of Steenie and betrothed.
Segue Cue: Steenie enters house after embracing Rip.
Play 6 until Rip and wife embrace.
Play 7 until end.
(FF at toast on screen.)

THE MONEY KINGS
Vitagraph Feature.
Set-Up. Part I.

1. Waltz. Descriptive.
2. Caprice.
3. Waltz.
4. Intermezzo. Two-step.

Cues.

Play 1 until "Roy has unreliahle servant."
Play 2 until end of Hague conference scene.
Play 3 until leader "The President and his Cahinet.
Play 4 until end.

Set-Up. Part II.

1. Caprice.
2. Waltz. (Dancing)
3. Gavotte movement.

Cues.

Play 1 until leader "This is an exact duplicate of the papers," etc.
Play 2 until leader "Will you come into my parlor said the spider," etc.
Play 3 until end.

Set-Up. Part III.

1. Intermezzo Two-step.
2. Waltz.
3. Two-step. (Hurry)
4. Galop.
5. Waltz.

Cues.

Play 1 until after money king's daugbter 'phones.
Play 2 until daughter gets real document from the safe.
Play 3 until aeroplane starts on trip.
Play 4 until message delivered to American diplomat ahoard ship.
Play 5 until end.

MR. MODEST ALTSCHULER

By Ernst Luz

It certainly affords me great pleasure in introducing to you Mr. Modest Altschuler, conductor of the Russian Symphony Orchestra, as an enthusiast of the "musical film," and who is at the present time setting music of his own composition to the Hochstetter productions, "Life of John Bunyan" and "Pilgrim's Progress."

Mr. Altschuler was horn in Moscow, Russia, February 18, 1873, acquiring his musical proficiency in Europe. For the last fifteen years his endeavors have heen confined solely to America, ten years of which he has heen conducting the Russian Symphony Orchestra, which organization is known from the Atlantic to the Pacific Coast. He composed the music for the Shakespearean dramas as played hy the Ben Greet Players, under the personal direction of Ben Greet; also for the production of Maeterlinck's "Mary Magdalen." as produced at the New Theatre.

It was a pleasant as well as interesting interview that I had, and I found Mr. Altschuler not only Modest hy name but equally so in manner, which never altered even when expressing his highest ideals regarding the "musical film." Mr. Altschuler's opinion of the musical picture is hest expressed in his own words, viz.: "The noise which is unavoidable in staged musical productions will disturb that which is hetter in music, and I can see no hetter way of creating the higher ideals of thought with a more telling effect on the human impulses than in the combination of music and the picture." This is no longer theory with Mr. Altschuler, for he is putting his entire energy into the work, which, with his musical ahility, is an assurance that the "musical film" will make great forward strides.

The picture can surely he flattered in having so talented and well-known a musical composer as an advocate, whose energies will surely lead to the musical betterment of the picture, and it would be well for the trade at large to not overlook the results, for I feel doubly sure at this time that the picture will musically retrieve itself hy doing somehing "hig," as suggested in the News some months ago.

That the Russian Symphony Orchestra will render a musical portrayal to a film under the ahle conductor, "Mr. Modest Altschuler," is already an assured fact, and this must assure us as to the musical future of the picture.

During my interview I also learned that another well-known conductor and composer had written a personal letter to Mr. Altschuler, tbe tone of which would imply that the writer desired to make claim that he originated the thought. Some more assurance. I would welcome them all, and wish them in this great and glorious new field "Prosperity."

The NEW ERA MOTION PICTURE PLAN

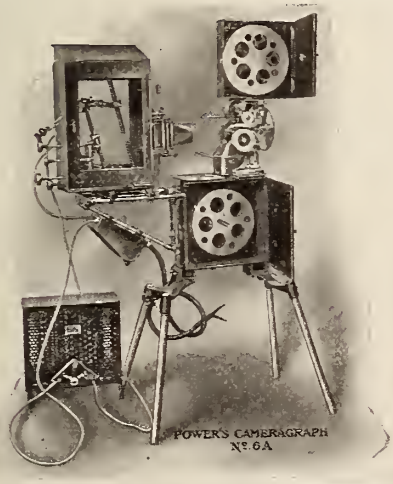
now makes its bow, with

LEON J. RUBINSTEIN

at the helm; heralding a series of unusual film undertakings, chief of which will be educational motion pictures,—*designed* as food for brains.

The latch-string is out at

145 West 45th St., New York City



Power's Cameragraph

The Machine That DEFIES TIME

Strictly speaking, that is not true; for Father Time—"The tomb builder"—finally gets us all. But, we do say this: That every individual part of POWER'S CAMERAGRAPH is composed of the hest material that modern scientific knowledge, experience and money afford; that each part must pass the most rigid test for accuracy and strength.

The result is a machine upon whicb wear and tear have the least possihle effect, and which, with reasonable treatment, will last for years.

Read what George Montgomery, Operator, Yorkville Theatre, East 86th Street, New York, has to say on this subject:

"I am running a Power's No. 6. It was installed here in Novemher, 1910, and it has run every day since and has never cost a cent for repairs. Neitber has it ever got hound or broke down in any way. Is this not a record for any make of M. P. machine?"

It projects a splendid, clear, steady picture, and runs like a clock.

The ahove concerns our No. 6. Since then our latest model, No. 6-A, has been put on the market. In it are to he found many improvements wbich more recent knowledge affords. Catalogue D gives full details.

NICHOLAS POWER COMPANY
90 Gold St., New York City
For fifteen years the leading makers of motion picture machines.

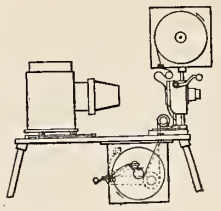
INNOVATIVE

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

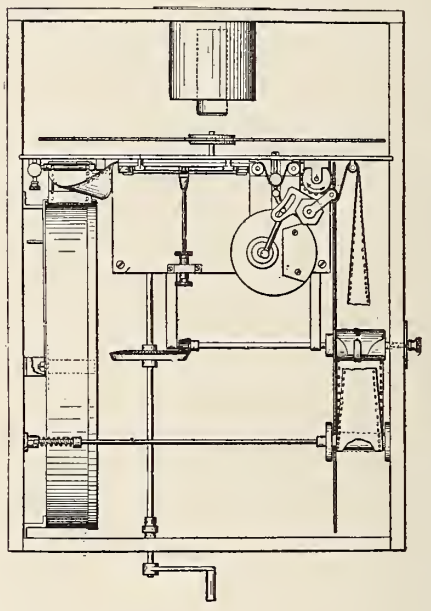
The Supreme Court of the United States has rendered an epochal decision in the celebrated Bath Tub Trust case, Justice McKenna delivering the unanimous opinion of that august body. It establishes the broad principle that there can be no monopoly in an unpatented product of, or an accessory to, a patented machine or device without violation of the Sherman anti-trust law. The Bath Tub Trust, usually so called, was not charged with being a trust, but with conspiracy to monopolize trade. It was not properly a question of patents at all, but merely as to the method of marketing and controlling the trade. It is the prostitution of the patent law which is condemned, not its legitimate operation. By this decision "license agreements" conditional on the maintenance of a prescribed price-list, prohibitive of trade with independents, and similar restrictions, are illegal. This is a ruling of vital importance, particularly to the motion picture art and trade, since it seems to settle emphatically the questions of film dictation, the extortion of tribute from exhibitors, etc. The emancipation thus effected must inevitably result in the advancement of the art and be of benefit to the public generally. The monopoly which is condemned is not the monopoly created by operation of law, but the monopoly created by unlawful conspiracy, which is a wrong against the public. As compared with the Supreme Court's decision in the "mimeograph case," rendered last year, the distinction seems to be that the right conferred upon a patent holder, while very broad, does not extend beyond the article patented. Monopolistic practices with regard to it, even though seemingly unjust and unreasonable, are sustained. Monopolistic practices with regard to things made with it are without warrant, and unlawful.

To quote from the syllabus: "Rights conferred by patents are indeed very definite and extensive, but they do not give, any more than other rights, an universal license against positive prohibition. The Sherman law is a limitation of rights, rights which may be pushed to evil consequences, and therefore restrained."

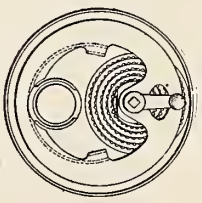
PRIMITIVE one-scene stage of the Elizabethan period, with its grotesque limitations and subterfuges, contrasted with the ultra-realistic, multi-scenic stage of the present day, with its wealth of accessories, indicates wonderful evolution, and the end is not yet. Ordinarily it is not possible to present more than six or eight changes of scene in a play, usually only three or four, thus limiting the action to a few localities and interfering with the continuity of the story, particularly in the dramatization of novels. An innovation which virtually extends the scenery and action beyond the limits of the stage is the employment of motion pictures as sequential interact connectives illustrative of the narrative, the film blending at either end with the set scenes between which it is interposed. Obviously, this expedient admits of the visual portrayal of incidents and scenes that it would be otherwise practically impossible to incorporate in the play, and suggests a new field for exploitation and development. This innovation has been successfully experimented with in musical comedy, the whole production being so carefully fitted together as to create a sensation.



Letters Patent No. 1,042,430, issued to Horace W. Griggs, of Milwaukee, Wis., is for certain improvements for winding moving picture films, the object being to wind the films at a uniform tension from beginning to end of wind, regardless of the speed of the driving mechanism or the increase in diameter of the roll, the illustration showing the device as applied to a kinematograph. It embodies a film-winding device, a reel shaft, a disk attached thereto, movable friction gears on each side of said disk, supported by arms pivoted on a power shaft, a lever attached to the power shaft by a divided contact arm and carrying rollers for engagement with the film winding upon said reel, clamping means for adjusting said lever relatively to the friction gears, radial guide bars for the gear arms, and an adjusting screw and spring for regulating the pressure of the gears against the disk.



Patent No. 1,044,028, issued to George W. Curtiss, of Kansas City, Mo., relates to chronophotographic cameras for taking pictures upon "moving picture films," and is of the intermittent feed type. The objects of the invention are to provide mechanism that is compact and of small dimensions; to eliminate vibration; to provide a very simple and reliable film-tension device; to provide means whereby the camera is convertible into a projecting kinetoscope by simply inserting a lamp and condenser, and to eliminate springs as much as possible in connection with the idle film rollers. The illustration is a plan of mechanism embodying the invention, showing the film threaded therein from a magazine box into the take-up reel, the top or cover of the lightproof case being omitted. The claims embody intermittent web feeding mechanism, comprising a web-shifting roller mounted on a vertical axis, a reciprocatory support for said axis, guides for said support, a member secured to said axis above the roller, a stationary guide-pin passing slidably through an opening in said member, parallel to the line of motion of said roller, and other specific features of construction.



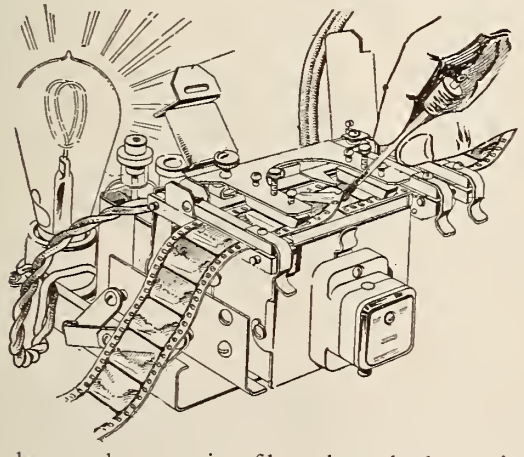
The object of Letters Patent No. 1,043,496, issued to Horace Wyman, of Worcester, Mass., is the provision of a photographic film-developing device of simple construction and operation, consisting of a segment of a cylinder, having a circular flange or plate at each end, attached thereto. There is an open space next to the flanges, that is intermediate the flanges and the ends of the segment of the cylinder. Within the segment of the cylinder, and secured thereto, is a tubular hollow receptacle, to loosely receive and hold the film to be developed. Ar-

ranged opposite the segment of the cylinder, and having its axis parallel to that of the said segment, is a reel carried on a spindle, which has bearings in the flanges or plates above referred to. A flexible apron, having its edges or borders raised above its surface, and one end attached to the reel, is wound or wrapped in layers around the outside of both the segment of the cylinder and the reel. The raised borders or edges pass into the spaces between the flanges and the ends of the segment of the cylinder, whereby the surfaces of the segment and the apron may contact, and the borders are guided by the end flanges or plates. A tank containing a developing solution is used to receive the developing device. A crank handle on the spindle carrying the reel is used to rotate the reel. By turning the crank handle, the reel is rotated and the apron is drawn around the segment of the cylinder and wound, together with the film, in layers on the reel in the solution.

Judge Powell, in his syllabus to the case of Burden vs. State (8 Ga. App., 118), says: "Persons who go to churches must not carry liquor either on their insides or on their outsides." Why Burden the State of Georgia with such an admonition? Perhaps, however, its proximity to North Carolina and South Carolina has a demoralizing effect. But Georgia should not heed what the Carolina governors say to each other.

N organization known as the British Empire Trade-Mark Association has been formed, largely as an outgrowth of the British Empire League, for the purpose of adopting and registering a trade-mark to denote goods manufactured in the British Empire. Briefly, the objects are: (1) to provide a simple, practical and definite means of indentification of British goods which will show clearly the particular part of the empire in which such goods are produced; (2) to provide a mark which, being placed beside a private trade-mark, would render it more difficult and dangerous for the fraudulent imitation of such a mark in foreign countries; (3) to encourage and stimulate the demand for British goods.

Patent No. 1,044,258, issued to Edward J. Schafer, of Seaside, Ore., is for a film-mending machine adapted to be attached to any rewinding machine and capable of manipulation with one hand if desired, while the operator's other hand is employed in turning the projecting machine. When, in winding or rewinding the films on



the reels, or when running films through the projectors, etc., the film becomes torn or broken, the rejoining of the several ends involves the scraping of the film, the trimming down of the torn edges and the registration of the perforations, operations heretofore long and tedious and requiring the whole attention of the operator. The accompanying perspective view shows the essential features of the invention, which includes a transparent plate or table, on which the film is laid in operating on the same, and beneath which a source of illumination is located, with a transparent sheet of mica between the source of illumination and the glass table top, to prevent heating and subsequent injury to the film; clamps having dowels or pins to enter the perforations and hold the film sections in position; tension devices for holding the adjacent ends of the films on the table; a presser for holding the repaired parts down on the table until they have become firmly united; a gage for effecting the proper "match" of the two film sections; a cutting mechanism for trimming the torn ends of the film; means for insuring the proper relative position of the "line of severance," and a scraper for removing the emulsion from the film body or base preparatory to making the repairs.

Crooked Lake, New York State, having been chosen by the lawyers composing the Northern Berkshire Bar Association of Massachusetts as a place for their annual outing is no reason why the lay press should indulge in such malicious hilarity at their expense. He would be a very indifferent lawyer indeed who could not navigate, a la Tom Hood,

"Straight down the crooked lane,
And all around the square."

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

FRANK POWELL
Director of "Majestic" Company to be sent to California in December.

Manufacturers' Synopses of Films

GAUMONT

THE MISSION OF THE CAROLS (Dec. 10).—The privations of poverty has soured the milk of human kindness in the breast of the mother of little Gene and Marie. As she sends them out for their evening's occupation of singing in the cafes the racy songs of the boulevards, thereby earning their meagre fare, her manner is unkind and unmotherly. The song-bird fledglings are liked by the Countess de Grace, who hears them sing, and she invites them to come to her house on the eve of the Christ Day. The children go there and hear the Countess's children sing the olden yuletide carols. The simple beauty of the music touches the heart of the sophisticated urchins, in whose street life had never heard such melody, so nobly exquisite. They feel their songs to be profane compared to the loveliness of the carols, and tell the Countess that they cannot here sing their rude ditties. The spirit of the urchins is admired, and the Countess and her friends teach Gene and Marie the carols which, they being good musicians, are quickly learned. Generously the Countess rewards them, and, laden with gifts, back to their hovel trudge the tiny troubadours. Their mother is dozing upon her pallet, and the children arrange the gifts of money and creature comforts around the room, singing the carols they had just learned. Upon the waking ears of the mother comes the sweet natal song of her long gone childhood and the ice around the mother's heart, formed through the winter of her life of drudgery, melts, the sunshine of the melodies dispersing the frowns and mellowing the scolding voice, bringing sweetness again to the mother's soul and happiness reflexly to the little forlorn ones. The picture closes with the mother kissing her children affectionately as she goes forth on her hard day's work.

Completed was the mission of the carols.

On the same reel:

TRAVELS ON THE URAL MOUNTAINS.—Scenic high life, three thousand and more feet above the sea. Over mighty glaciers, passing drifts of snow of fabulous depth. The snowbound forest in garments of ice.

AN ELEPHANT SLEUTH (Dec. 12).—Ignatz and his very sweet sweetheart meet clandestinely. Ignatz loves his sweetheart "like anything," even more so. He writes to her a tender missive in which he confides that the time is ripe (also cherries) for her to leave her cahbage-head of an uncle, to join one who loves her more than he loves prunes. He drops this letter through the gate, but unfortunately the cabbage-head of an uncle is reclining there in an easy cair rustling the foliage with his euphonious snores. The uncle, of course, is annoyed at being identified as a cabbage-head and he locks Ignatz's sweetheart, the fair Faprika Bacteria, in a closet. Of course the warm Paprika does not show up at the trysting place and Ignatz experiences more grief than at any time since his pet poodle had mumps. In desperation he advertises, stating that he will give a reward in money or a full set of second-hand false teeth to anyone who will bring back his Bonny to him. He receives an answer from a man saying that his trained elephant can recover anything from upholstery to lost appetites, and that he has a trunk full of credentials. It is signed Esau. Esau, however, neglects to say whether he eats them alive. Esau brings his pachyderm to call upon Ignatz Mouse and the tiny animal scents a Yale lock of the girl's hair. Having received the clue, he saunters forth, an elephant on his own hands or his own feet, in quest of the imprisoned maiden, who is closeted with herself and a decidedly lachrymose tendency. The elephant, regardless of the high cost of Dresden china and real estate, goes a devastating way and extricates the lady from the closet. He bends the knee while the captive climbs upon his back, when off they trot to lovelorn Ignatz. Ignatz is so delighted that he adopts the elephant into his family and all live happily ever after.

THE HEART OF A SOLDIER (Dec. 14).—In the twilight of his life, John Menton, an old veteran, finds himself alone and destitute. In desperation he turns to the statue of his old commander, General Grant, then to that of President Lincoln, hoping in vain that one or the other might offer an inspiration, but in both cases the marble statues look upon his misery in mute silence.

Disconsolate, he wanders down the avenue in quest of aid. At the Revere mansion he pitifully begs for alms from the wealthy owners, who are about to enter their automobile. His plea is to be refused by this man of means, when Bob Lucas, the young suitor of Ruth Revere, moved by the old man's evident want, offers him substantial alms, which incurs for Lucas the animosity of Mrs. Revere.

On the return of the parents, young Lucas makes a strong appeal for the hand of the daughter, but his suit is refused and he dejectedly leaves the house.

In due course, a locket of the madam is missing and she recalls having placed it on the library table at the time of her talk with Bob Lucas. All search proves unavailing and she summons Lucas by telephone and, on his arrival, brazenly accuses him of having stolen the locket. His earnest and strong assurance of any knowledge concerning the loss is totally disregarded, because, with feminine characteristic, the madam has determined he must have stolen it.

Sorrowful and dejected, he wanders away to grieve over the multitude of catastrophes that have befallen him.

In the meantime, the missing locket, which accidentally fell into the waste basket, passes along the route to the city dumps. Through force of circumstances the old veteran has hied himself to that quarter, as was his custom when in dire distress, to seek in the refuse of the city something that might be of value. Lo! and behold! this trip is not unrewarded. Debating with himself the course to pursue, he finds a seat in the park where the fates have guided the steps of the heartsick lover. Recognition is mutual, but what service can the old soldier render our friend? The newly-found token of wealth is uppermost in the soldier's heart and he tells his former benefactor of his lucky find. Young Lucas looks, then stares at the locket; he can scarcely believe his eyes. Is he awake or are the fates taunting him? He tells the old soldier of the cloud resting over him, and together the two hurry to the Reveres, where joy over the recovery knows no bounds.

Old Revere liberally rewards the needy old veteran and young Lucas could almost mortgage his future prospects to pay the good fortune this vindication means to him. The heart of Mrs. Revere is softened, the barriers are broken down and Bob Lucas is to have the hand of Ruth for his keeping for life.

The old veteran slowly repairs to the statue of President Lincoln, his heart too full for utterance. The shock of this unexpected joy is too great and at the hase of the statue his frail stature falters and his soul passes on to join the army in the great beyond.

PATHE

PATHE'S WEEKLY No. 50 (Dec. 9).

A MARKED MAN (Dec. 10).—An escaped maniac and infanticide, who is being sought by the police of a small town, wanders, in search of food, into a shoemaker's shop in which is the cobbler's little daughter—alone. The child offers him some food and the maniac struggles with himself to overcome his desire to kill the little one, serenely unconscious of his upraised knife.

FATE'S DECREE (Dec. 11).—The necessity for illness is explained by the case of the Martinez family. Senora Martinez, although guiltless, is found by her husband in a compromising situation. With bitter denunciation he orders her from his home, and even the pleading of their little daughter does not soften his heart. When it is finally proven to him that his wife is entirely innocent Martinez is unable to find her to ask to be forgiven. Next his little daughter becomes ill from a peculiar complaint. The physician orders that a nurse be engaged and Martinez advertises. Senora Martinez, seeking employment, reads the "ad" and violates her decision never to return to her old home again. Reaching the house she rushes unannounced to the bedside. The heartbroken child is overjoyed and is resting happily in her mother's arms when Martinez enters the room and begs forgiveness. The happy family is united and the physician gives it as his opinion that the child's illness was fate's decree.

THE COMPACT (Dec. 12).—John Blair, the district attorney of a large city, is a drug fiend, and on the day he is to sum up the people's case in a celebrated murder trial he finds that he is unable to continue. A young lawyer named Gary, who has followed the case, calls upon Blair, seeking employment. The following scene is achieved by a double exposure which is perfectly accomplished. Confronting each other the similarity of their countenances astounds them both and it gives Blair an idea. He offers Gary $1,000 to exchange positions with him. Gary agrees and they exchange apparel. Blair goes to the poor lodgings of Gary, while Gary, accompanied by Blair's wife, who has not detected the substitution, goes to court. With an eloquent summing up Gary wins the case. It is then he breaks the news to Mrs. Blair. She is at first unconvinced, but finally they both go to Gary's boarding place where they find the real Blair—dead. His good name and the reputation of his family are at stake, so a compact is arranged whereby Gary becomes Blair and the real Blair is buried as Gary, the unknown.

THE CAPTURE OF MR. SOFTLY BEATIT (Dec. 13).—Mr. Beatit has a mania for appropriating any sort of vehicle. His first adventure is with a bicycle, on which he is discovered by the police, who reach for him, but as they do so he mysteriously disappears. Next he finds an automobile in which he unceremoniously breaks in upon dinner parties and other family gatherings. A trick film and a very good one.

On the same reel:

THE APPLE INDUSTRY IN WASHINGTON.—An educational film of rare interest showing the growing of apples so fine that they make your mouth water.

On the same reel:

LISBON AND OPORTO.—The beauties of these two Portuguese cities brought home by means of excellent photography and beautiful coloring.

THE RISE AND FALL OF MICKEY MAhone (Dec. 14).—Mickey Mahone was the laziest man in town and, try as she might, his good wife could never stir him to moving lively. Mickey gets away with a large portion of the family's rather meagre income and is pursued by his wife and daughter and a few neighbors. The trail is lost at the railroad station and the pursuers return home, with the exception of Mickey's daughter, who lingers behind long enough to observe Mickey about to emerge from a baker's barrel. She locks the lid on the barrel with Mickey inside. A truckman claims the barrel among other freight and swings it on the tail-board of his truck. At the top of a hill the barrel rolls off and continues merrily on its way until it drops with a thud in the Mahone's back yard. But you can't keep a good man down, and Mickey admits that he is a good man, although a little sore after his journey.

On the same reel:

REINDEER HUNTING IN NORWAY.—The open season for this popular sport in the Land of the Midnight Sun.

LUBIN

THE CROOKED PATH—A STORY OF THE UNDERWORLD (Two Reel) (Dec. 13).—Dan Lyons, a crook, has just stolen a watch and some money from a banker and is being chased by a crowd and police, but runs up an alley and gives them the slip. He goes to the home of his sweetheart, Nell Harris, and shows her the swag. He asks her to go to a dance-hall and, while they are there, the hall is raided and Lyons is caught, taken to jail, and given a long term in prison. Nell is very unhappy and takes a walk in the park, where she reads in the paper the account of Lyons' trial. While she is sitting on a bench crying a clergyman, Will Kimball, sees her and asks what he can do. She tells him she wants to be a good girl. He tells her he will lead her to the straight road. He talks to her and decides to take her home to his mother, who is blind. They go to his home and Nell is to act as companion to Mrs. Kimball. Will Kimball falls in love with Nell and asks her to marry him. They become engaged. Lyons, one day, sees a rat come in his cell; he writes a note on a piece of his shirt in blood, ties the note to the rat's tail and sends it out through the drain pipe again. Dan's pal, who has been hanging around the prison wall ever since Dan was captured, sees the rat, catches it, finds the note and sends in a string tied to the rat's tail and then some saws, which Dan pulls into his cell through the drain. Dan saws through the bars of his cell and escapes. He is seen by the guards and followed. He swims a river, goes through woods and underbrush and comes to an old ruin, where he throws the guards off the trail. He comes to a scarecrow, takes the clothes off and changes from his convict suit, then meets his pal at an old tree. They jump a freight train and get back to the city. Nell reads of Dan's escape and it makes her very unhappy. Dan is standing in the street and is nearly run down by Kimball's auto. As the car drives off Dan sees Nell in the car. Dan hires another auto and follows them to Kimball's home. He sends a note to Nell; she tells him she will see him. He wants her to go back to the old life with him again; she refuses. Kimball comes into the room and Nell introduces Dan as her brother. The next night Dan and his pal come to rob the Kimballs' home; they get in. Nell hears them and goes down to offer them money. Dan will not accept. While they are talking Kimball comes down with a revolver and covers Dan. Will accuses Nell of helping the thief to enter. The police enter with Dan's pal. They are both handcuffed and taken back to jail. Nell confesses that Dan loved her in the old days. Kimball forgives her and takes her to his arms.

MADELEINE'S CHRISTMAS (Dec. 17).—Hermann Von Schultz plays the first violin at the Pikes Opera House, Cincinnati. Among the ballet or extra girls there is a young French girl, Marguerite Ne Moyer. She is very beautiful, but not over proficient in the language. Her salary is small, but she dresses with excellent taste and is a favorite with the company. Her father has been dead two years and her mother is employed as a forewoman in a department store. Marguerite has a fair voice and the violinist takes great pleasure in instructing her when opportunity permits. Hermann is some twenty years older than the girl, but the little music lessons bring about an attachment and the violinist finds himself deeply in love with his pupil. One night on leaving the store Marguerite's mother is knocked down by a wagon and receives injuries from which, in a few days, she dies. Hermann does all in his power to comfort the girl and help her along, but her condition is far from prosperous. At last Hermann summons up courage and proposes marriage. He can then assure her of more protection. Marguerite accepts him rather joyfully. The wedding is a modest home affair, and as most of the guests are theatrical friends, everybody had a good time, but on breaking up many of the frivolous girls poked fun at the violinist and suggested that he was rather too old to have secured so young and beautiful a girl. A year passes. Marguerite is fairly happy and Hermann passionately in love; then comes a baby girl and a new joy enters the home. The wife is frequently visited by her female theatrical chums, who are very nice, but continually reminding her that she has tied herself up with a man of small quality and much too old. They describe pictures of what her life might be if she were fancy free and could be earning big money upon the stage. The poison weeds are sown and one day Marguerite leaves her home, husband and child and goes to New York to join a local company at an excellent salary. Five years pass and Hermann, broken-hearted, has moved to Milwaukee and working. His only comfort is the child, little Madeleine, who has grown to be a beauty. He goes to the theatre every performance to play, and locks the child in, placing the key in a flower pot outside of the window so that she can get it in case of emergency. It is Christmas eve and a snow blizzard is raging, but Hermann must go to work. Madeleine urges him to play a favorite tune on the fiddle before he leaves her. The song is one that the mother used to sing and the violinist looks up at the lithograph picture of his wife, which hangs over the fireplace. She has been gone just four years, and the tears roll down his cheeks. Madeleine wants to know if Santa Claus will come to-night, and the father tells her yes, he will come, but she must not look for him, as he does not wish to be seen. He puts the child to bed and, leaving the house, puts the key in the flower pot. Presently a knock is heard at the door. Madeleine, who is in bed in the next room, thinks that it is Santa Claus, and calls out that the key is in the flower pot. A woman appears at the window. She gets the key and lets herself in. It is the mother, bedraggled and starving. The child cannot resist the temptation to peek in and see Santa Claus. She sees the woman and tells her she has no right to come into the house. The mother pleads for protection, as the storm will kill her if she is driven out. Madeleine tells her that her father will not allow any woman in the house, but after much persuasion tells the woman she may go upstairs and sleep in the attic. The mother embraces the child, who again goes to bed. The storm is so bad that the theatre cannot open and Hermann returns. Madeleine has again replaced the key in the flower pot and the

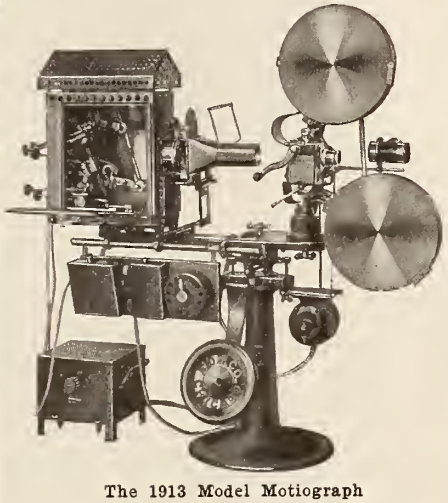
IMITATION

A TRUE TRIBUTE TO—

LEADERSHIP

NEARLY ALL MACHINES show a fair picture. None can equal the MOTIOGRAPH for brightness, clearness and sharpness of detail.

NEARLY ALL MACHINES are now equipped with LARGE LAMP HOUSE, HEAVY ARC LAMP, HEAVY BASE, LARGE MAGAZINES—**WHO LED THEM?**



The 1913 Model Motiograph

NEARLY ALL STANDARD MACHINES sell at about the same price, **BUT** if you are going to pay that price you had best buy the MOTIOGRAPH and GET REAL VALUE FOR REAL MONEY.

TEST THE MOTIOGRAPH by the cost per year and not by the price per machine. If you are going to pay less than the advertised price we advise you to buy some other make—WHY! BECAUSE you will eventually buy the MOTIOGRAPH—WHY NOT NOW?

IF YOU HAVE NOT SEEN the 1913 Model MOTIOGRAPH, and have not become familiar with the liberal guarantee that covers it, YOU ARE DOING AN INJUSTICE TO YOURSELF AND YOUR PATRONS who pay for good pictures.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Factory and Main Office
568 West Randolph Street, CHICAGO, ILL.
Eastern Office, 30 East 23rd Street, NEW YORK CITY
Western Office, 833 Market Street, SAN FRANCISCO

violinist comes in and sits down in front of the fire. Madeleine creeps in and again persuades him to play the favorite tune. The mother, upstairs, hears the violin and commences to sing the refrain. Hermann hears it and demands of the child who is upstairs. The child replies that it is a woman. Hermann recognizes the voice; he rushes in and drags his long-lost wife out, covering her with kisses. She has returned, as he knew she would. The mother embraces the child frantically, then puts her to bed again. The scene closes as Hermann tells Marguerite to go and get one of the child's stockings. They nail it on the mantelpiece and Hermann goes to a bureau drawer and gets a lot of toys that he has laid in. The two fill the stocking, then sit down by the fire as Hermann loads up his pipe and takes his recreant wife to his arms.

EDISON

ANNIE CRAWLS UPSTAIRS (Dec. 10).—Annie, the daughter of the janitor, who wears a brace and is three years old, is neglected by her parents. They quarrel. She finds the door ajar and crawls out and up the stairs.

A young girl on the first floor is tempted to go out for a wild night; her mother has been unable to dissuade her. As she opens the door to go, Annie crawls in. In a few minutes the girl goes back to the mirror and takes off her finery. Annie, neglected again, crawls out and upstairs again.

On the second floor an ex-convict is contemplating a hurglary. He is making ready when Annie knocks at the door. When she comes in the man takes her up and kisses her. He puts away his hurglar's kit and Annie crawls out and up again.

On the third floor there is trouble between a pair of lovers. The girl does not want to marry, she wants a career, so the young man says good-bye, but as he opened the door, Annie crawls up. He picks her up and shows the lame leg to the girl. The girl hugs Annie and Annie hugs them both together. Naturally the young man puts her down and turns his whole attention to the young lady. Annie crawls out.

On the fourth floor a seamstress is sewing at the machine, and her little girl, a child of about Annie's age, is trying to attract her attention. The woman gives the child a slap and the child cries. Annie crawls in and the two begin to play together. The woman notices this, picks up her own child, hugs her, and feels her little limbs which, unlike Annie's, are sound and whole, and so neglected, Annie has to go out and climb on.

By now she is so tired that she can hardly crawl up the remaining stairs. On the top floor a young man, a stranger in the city, is contemplating suicide. He is alone, without friends and in despair. Annie comes sleepily in. He picks her up and she falls asleep in his arms. Very gently he carries her downstairs again. The janitor and his wife are still quarreling, but when the young man appears with Annie fast asleep, they are silent, look at the sleeping child and draw each other close.

The young man nods his head and kisses the sleeping child.

A SUNDAY AFTERNOON IN RURAL ENGLAND (Dec. 11).—Many people realize that they only become acquainted with their own country or place of abode when strangers come who must be shown the sights. This scenic film was all taken within a short distance of London, but it is doubtful if many who live in the metropolis have ever seen many of the places which it shows. It carries us into the beautiful rural district of England, through quaint little villages and past wayside inns and speaks of Shakespeare and Dickens.

Along the river and past some of the flower-decked locks whose blossoms rival California's garden spots. Then there are delightful little, old, flat cottages with rose vines clambering all over them and half hiding the diamond-paned windows.

It is a peaceful, restful and exquisitely beautiful picture which is likely to prove all too short to those who love England and to those who love the picturesque wherever it is found.

On the same reel:

NO PLACE FOR A MINISTER'S SON.—In a letter from college Cyrus Brent tells of a play to be presented by the fraternity. His parents, a country minister and a plain, old-fashioned wife, determine to pay him a visit and be present at the rendition of the play. They arrive at the college town the evening before the play is to be presented and manage to locate their son's boarding-house, only to find that he and his chums are attending a dress rehearsal of the play. The landlady, however, ushers them into Cyrus's room, where they decide to await his return. As soon as they are alone they begin to scrutinize and plainly show their disapproval of the photos of actresses and playing-cards which they find upon the table.

In the meantime we get a glimpse of Cyrus and his college chums struggling with their final dress rehearsal at the local town hall, also the stage carpenters, who are very busy building the scenery. Their hammering finally becomes unbearable and the stage director calls off the rehearsal for one hour, in the hope that by that time they will have finished their hammering.

Cyrus and his chums avail themselves of this opportunity to finish the game of cards at his room in the boarding-house, where the old folks unknown to him, are patiently awaiting his return.

At the sound of the boys' footsteps on the stairway the old folks conceal themselves in an adjoining room in order to surprise their son. They see Cyrus and his chums enter and throw off their overcoats, disclosing their stage costumes. One young man represents a gay young thing in a harem skirt, and another, a ballet dancer with a short gauze skirt. They resume their game of cards, the old people watching them from their hiding place. When, however, they see the "ladies" smoking cigarettes, they are filled with indignation at their son's downfall and hurst into the room upbraiding him and his brazen associates. Explanations follow and wigs are removed to the satisfaction of the old people, who decide that college life is too deep for them.

THANHOUSER

BRAINS VERSUS BRAWN (Dec. 15).—Among the suitors of a wealthy widow was a middle-aged scientist, and while the woman was glad to regard him as a friend, she did not see how she could ever accept him as a husband. He was so absent-minded, so impractical that no one could ever rely upon him.

The widow was a great lover of athletics, and one day dragged the professor to witness a meet. He had a perfectly dreary time, and his cup of misery flowed over as they were about to return. An effort was made to rob the widow, and only because of the bravery of one of the young athletes was the crook captured and the pocketbook recovered.

In a few days it dawned upon the professor that while he might be a big potato in the field of science, he was only a small lemon in the garden of love. Drearily brooding over this one evening may explain why he dreamed that he was transported to the time of the Cæsars, and called upon, as an unhappy slave, to fight in the arena. Brute strength could not save him for he didn't have it, hut he called the resources of science to his aid. He astonished Cæsar by offering to fight a gang of gladiators single-handed, the only proviso being that he should select his own weapons. The boon being granted, the scientist constructed a number of neat little dynamite bombs, and literally wiped up the arena with his opponents, much to the amazement and satisfaction of Cæsar.

When the scientist awoke he regarded his dream as a warning that only by scientific management could he hope to win the lady of his heart. Soon the chance came for him to distinguish himself, and he availed himself of it. The rich widow received a letter signed "Black Hand," calling upon her to pay over $10,000. The young athlete swore he would defend her and personally capture the criminals. The scientist promised to rectify matters, but did not go into details. He laid a little scientific trap, and astonished the widow by nabbing the criminal and several policemen while some distance from the scene of action himself. The athlete was confounded, for he was the criminal, and he passed out of the widow's life and entered the service of the State. The widow decided to marry the scientist, for she told one of her dearest friends: "Some people may think the professor is behind the times, but he certainly is a live wire when an emergency arises."

THE OTHER HALF (Dec. 17).—According to men who have devoted years of study to the subject, there are three causes for abject poverty, one is sickness, another inahility to obtain employment, and the third drink. Sometimes, and, in fact, very often, these three cases are combined. There are two ways used to remedy these conditions, one indiscriminate almsgiving, and the other organized charity. It is claimed, and with much reason, that the latter is the only effective cure.

A laborer, who lived with his family in a New York tenement, was in better financial condition than most of his associates. He had some money saved up, while most of his fellow workers literally lived from hand to mouth.

Misfortune came upon the man, however, and as the result of an accident his arm was amputated. When he recovered and applied for his old position he was turned down because he was physically unable to perform the work. Desperate and hopeless he soon degenerated into a common drunken tramp, while his family were on the verge of actual starvation and his wife was very ill.

Indiscriminate charity aided this man, but the coins that were tossed to him went for drink, and his family did not benefit. Then he came under the attention of organized charity and matters soon assumed a better aspect.

Investigation was made, which developed that he was weak rather than worthless, and with proper encouragement might be expected to really reform. His sick wife and several of the children were taken to a country home run by organized charity, where they speedily regained their health and strength. The man secured work he could perform, the wife and eldest daughter were taught how to keep their home in order, and in a short time the family was again on its feet.

Helping the other half to help themselves is work that has brought happiness to many persons who seemed headed for the prison or the almshouse.

ECLAIR

WHEN AN OLD MAID GETS BUSY (Dec. 17).—Abigail is an old maid and a confirmed man hater. She carries her hatred to the extent of turning the faces of all the portraits of her male relatives to the wall.

She is informed that she has fallen heir to an immense fortune. In her joy, she invites her old-maid man-hating friends to share her home with her. They come, each one bringing her pet—a cat, a dog, a parrot—and some even mice. These pets become intolerable and her life is made miserable.

In her despair, she resolves to marry so as to get rid of the annoyance. She visits beauty parlors, arrays herself in gorgeous attire and has small photos of herself taken—six for 25 cents. At her first party, she gets busy by putting a photo inside the watch of a married man and one, also, in the watch of an engaged man. The discovery of these photos are productive of trouble to the respective victims. Abigail is found out, and confesses that being an heiress she was desirous of getting married.

After the ladies concerned have given her a piece of their minds, she is left alone. Her maid brings her the cat she has discarded and she hugs it affectionately. And, once more, the portraits of her male relatives are turned to the wall.

SEA ANEMONES (Life at the Bottom of the Sea) (Dec. 22).—In certain seas, the corals, madrepores or authozoaires form immense multi-colored forests. In the numberless species of zoophytes some are very curious to observe. For instance, the Asteria, or star-fish, which moves very slowly. The Acinia, commonly called the Sea Anemone, on account of its brilliant colors and its resemblance to that flower. In fact, the Sea Anemone, like the living coral, draws to itself, with its thousand tentacles, and by learned evolutions, the prey it is seeking, then closes up as soon as the victim is within its grasp.

Which is it—animated vegetation or animals which vegetate? On the same reel:

AN UNFORESEEN EVENT.—Fickle and faithless—like all noblemen of his time—our Marquis even tries to make love to his pretty laundress, Margot. He dreams of making himself handsome to please her, and for that reason alone goes to the barber every day.

Now pretty Margot has a lover who cannot endure the presence of a rival, even though he be rich and nohle.

The Marquis, one day, entrusts his valet, Lucre, to take to Margot a bouquet in which the following note is concealed: "My dear Margot: I will expect you this evening in the grove by the park." Unfortunately, Lucre meets the Marchioness on his way. She takes

ITALA
HORROR OF SIN
ONE REEL SPECIAL
LITHOS AND THREE SHEETS
ASK FOR IT

the flowers from him and, of course, finds the note.

She then orders the valet to carry the bouquet to the girl, requesting him to keep her knowledge of the little tryst from his master. Lucre, therefore, says nothing, and when night came and our nobleman went to meet the pretty Margot, he was quite surprised to find—his own wife!

IMP

THE WORLD WEARY MAN (Dec. 9).—He is a millionaire, young and a bachelor, with all the treasures of the earth, but is unhappy. He is tired of it all. Like Hamlet, man delights him not or women either.

One cold night after a brilliant reception at his home he decides a walk about the city might refresh him. To the surprise of his servant he refused the automobile, and buttoning his coat about him he set forth. After a long stroll he found himself near the water front and a child crying. He sought and found her in the shadow of an old boathouse. He questioned her and found she had been sent out to sell papers, and as the rough street boys had driven her away, her day had been a failure and no papers had been sold. He sought for his bank roll, but remembered he had given all except a little change to a needy beggar. He brought her to her wretched room and left her. At last he found something that held interest for him.

The next day he told his servants he was going away to another country and speedily made his way to the little waif's house, where he engaged a room and made friends with her father, a wretched derelict, broken in health and ambition.

The world weary man has found the world is still attractive, for with the child as his companion, he becomes interested in the amusements of the poor and often brought her to moving picture shows. One day the wretched father suddenly died. This was the turning point in the lives of the waif and the millionaire. He sent for his automobile and, going to her wretched room, where he found her asleep, he put her rag-doll in her arms and brought her to his mansion, and ever after was a father to her.

It was the dawn of a new life for them.

VICTOR

OWING MORE (Dec. 13).—Bob and Will Burnett are twins. Bob is working hard in Arizona, trying "to make a stake," while Will is doing his best to spend his patrimony in riotous living in Massachusetts.

Bob finally "strikes it rich" and, not having seen his native town of Rustville in six years, he decides to return home, and writes a telegram to Will to announce his coming. On second thought, however, he concludes he had better surprise his brother and so destroys the telegram and gets aboard the eastbound limited.

In the meantime Will has been having his troubles with his numerous creditors, and on the very day Bob is to arrive with his pockets stuffed with money, Will's affairs reach a climax. His morning's mail consists of a pile of urgent duns. His butler, his cook and his housemaid demand their wages. Will suavely hands each of them a twenty-five cent piece and escapes, leaving them raging. As he goes out of the house he is held up by his tailor, who demands payment of his bill. Escaping from the tailor by wily methods, Will runs into his grocer, his butcher, his haberdasher and his liquor dealer in turn, and manages only by the use of the utmost tact in getting away with a whole skin.

He visits his fiancee, the wealthy and beautiful Violet Ames, who is the only one who has a kind word for him. Even her father welcomes him most cordially. The Ames home is the only oasis in his desert. Violet has some new photographs, one of which she gives Will, writing upon it a most beautiful and touching sentiment in connection with her autograph. Leaving her with expressions of undying love, Will returns home, and then and there meets his Waterloo. No sooner does he arrive in his house than his "finish" begins. His servants come in with their baggage and tell him they are leaving. Before they have half completed the expressing of their private opinion of his methods, his other creditors, who have in the meantime held an indignation meeting, begin to arrive singly and in pairs. The angry crowd surge around him and threaten bodily harm. By a swift "side-step" Will escapes from them to his front hall, where he is suddenly confronted by two more angry creditors, who successfully block his exit, and the others, overtaking him, he is hauled back into his library wildly struggling for his liberty. Being thoroughly cornered and at bay, Will is compelled to think quickly, and thus hits upon, seemingly, the only method of escape left to him. He tells them he is engaged to marry a wealthy girl and that her father has promised to pay his debts as soon as he is married. This quiets the crowd, who believe in the truth of his statement, and they retire to the hallway, where the liquor dealer persuades the butcher to give him the name and address of the lady in question. The crowd then leave the house.

After thinking it carefully over, Will comes to the conclusion that he had better hurry up his marriage and sets out forthwith to call upon Violet. Arriving at her home he is ushered to the drawing-room, where he finds all his creditors assembled confronted by Violet and her father. Led on by the crafty liquor dealer the creditors have called upon Mr. Ames, told him of Will's statement, and informed him that they preferred their money at once. Imagine the result. Mr. Ames utterly repudiates Will and his claim, and orders him from the house, while Violet fairly scorns the ground he treads upon.

The only demand she makes upon him is that he return her photograph with the beautiful sentiment written upon it, and then quit her sight forever. The creditors, however, wish to see a great deal more of him and proceed to lay violent hands upon him. After a desperate fight, Will escapes again from his irate creditors and dashes for the railroad station, where he catches an outgoing train and fades from view.

But brother Bob steps from this same train and falls heir to all of Will's troubles, creditors and angry sweetheart seeking her photograph. His stormy life in Arizona seems but a peaceful dream besides the "welcome" he receives in Rustville. After numerous personal encounters with the creditors, the local constabulary, his brother's would-be father-in-law and fiancee, he finally manages to restore the village to its wonted calm, but he retains the photograph, after erasing Will's name and substituting his own.

GEM

THE AWAKENING OF JOHN BRIDD (Dec. 10).—John Bridd is a hard-hearted, close-fisted man, who lives alone and whose pet aversion is a woman. His home shows the severity and carelessness of the grouchy bachelor until a distant relative leaves a girl of tender years to him for protection. John hates the girl because she is a girl and does all in his power to inspire dislike on her part, but she falls in love with her guardian, and in every way tries to awaken in him that love she herself feels for him, but without avail. She gradually by wheedling and cajoling changes his home from barrenness to cosiness and comfort, and he gradually accedes to her wishes against himself. The women of the little town in which John lives have set their cap for him for years, because of his reputed wealth, but he has always stood them off, and now when this girl comes to live with him and continues to live there they are jealous and make life miserable for the girl. They tell her she is the talk of the village because she is living with this bachelor without a chaperon, and this drives the girl to desperation. She leaves a note stating her intentions and goes away alone. John returns and finds her gone, and then in a moment his loneliness seizes him and he learns what she means to him. He goes in search of her and finds her worn and tired and lost in the great woods, and there wins her back to him and shows her that she has been the one responsible for his great awakening.

P. S.—This play is supposed to have taken place in the Kentucky hills.

MILANO

THE APACHE VOW (Dec. 14).—Eva, a former music hall singer, has married an aged noble for his wealth and social position. The aunt showers his wife with jewels and affection, but she, after several years of married life, barely tolerates her husband's caresses.

Lugi, a poor young mechanic, but handsome after a fashion, was the sweetheart of the Countess Eva. With the desire for a wife and home strong in his breast, it was only natural that he mated with a girl of his class, shortly after Eva's marriage to the Count D'Arti. Both Eva and Lugi were satisfied with their respective conditions in life, but fate ordained otherwise.

Being sent by his employer to make some small repairs at the Count's home, Lugi comes at dawn of day, accompanied by Nella, his wife, who elects to wait as the work promises to take but a short time.

Eva has just bid the guests at her reception adieu, when Lugi enters the drawing-room and prepares to proceed with his work. Recognition is mutual between the two former lovers, but fearing her husband will overhear them, bids Lugi be silent. There is no desire on Lugi's part to renew the acquaintance, even though encouraged to by Eva. The Countess, by a subterfuge gets Lugi into her apartment, when she plays upon his vanity, declaring he should not have married, but have waited for her as her husband was an old man and had not long to live.

Nella patiently waiting and wondering why Lugi stays so long, is broken-hearted to see her husband emerge from the Count's grounds by a side gate and affectionately bidding a richly-gowned and handsome woman adieu, recognizing her as Lugi's old sweetheart.

Nella steals away unobserved and gives way to her tears, meeting Rossa, an old acquaintance, who is a member of the underworld, an Apache chief.

Learning the cause of her grief, Rossa sends her cousin for Lugi, declaring he could never appreciate why she had married the man he considered merely a conceited fool.

Rossa suggests and endeavors to induce Nella to join his comrades and promises her a life of pleasure and indolence in place of hard work and sorrow. Nella cannot be influenced and, feeling she may have been hasty and misjudged the importance of Lugi's conduct, she returns home and does not let her husband know of her suspicions.

Lugi, filled with pride in the belief that he is beloved by the Countess, neglect Nella and finally even neglects to hide the fact that he pays clandestine visits to his former sweetheart and frankly tells his wife he no longer loves her. The Countess, while tolerating Lugi's secret visits, resents his presumption when he openly appears at her home while she has visitors, orders him away and bids him never to annoy her again.

Chagrined and with eyes opened to his folly, Lugi returns home, where a great surprise awaits him. Nella, unable to bear her neglect and humiliation, has left their home; a note to her husband informs him she has gone forever.

After weary searching, he finally learns that his wife has been seen with Rossa, and finally locates her in the Apache chief's haunt. But alas he is too late. He admits all his faults, pleads forgiveness, but all in vain. Nella silently indicates the great love she has for this man, but dare not openly admit it. She has taken the terrible Apache vow binding her for all time to the clan, and has just been tattooed over her heart with the emblem of loyalty.

Lugi attempts to drown his remorse in drugs and drink and becomes sullen and revengeful.

Meeting the Countess and her husband returning from the opera one night he follows their carriage and observes the Count leave Eva and enter his club.

His resentment inflamed, he plies himself with more drink and drugs to make himself forget, but instead a diabolical plan of revenge enters his mind.

He 'phones the Count at his club and informs him that his wife has a lover and that he can verify the fact by going home at once. Lugi, now half-crazed, forces an entrance into the apartment of the Countess, denounces her and tells her what he has done.

Eva pleads with him to go, offers him her jewels, but even if Lugi wished to heed her plea, it is beyond his power to do so, for in his half-drunken frenzy he had taken too liberal a portion of the drug and paid the penalty of his disloyalty by death. Eva also paid a price for the Count had been an interested, unobserved witness of the scene between Lugi and his wife. Furious with rage he orders her to hasten her departure from his home and presence forever.

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

BISON

A RIDE FOR LIFE (Dec. 14).—The story is laid in the days when the rising flood of sheep began to inundate the ranges and drive the cattle out. Tom Lander, owner of a sheep ranch, quarrels with and discharges a Mexican hand, by name Pedro, who vows vengeance on him. Ed Hawkins, cow puncher on the Bar B cattle ranch, on proposing to Betty Lane, the foreman's daughter, is told that she is already engaged to John Gorman, the owner of Bar B. Ed decides to go away and become a sheep herder. He obtains a position with Lander. At this time word is brought from Gorman that Lander's sheep are on the Bar B ranges, and he immediately starts with his men for the village with a placard warning the sheep men to remove their stock or expect trouble. The rival owners meet at the village saloon and trouble is narrowly averted by Hawkins, who takes Gorman with him out of the trouble zone. Pedro has heard the quarrel and determines to take advantage of it to revenge himself on Lander. He lies in wait for Lander and shoots him. The bullet passes through Lander's watch, stopping it at five fifteen. At the same time Gorman and Hawkins are together at the village. Pedro accuses Gorman of the crime the next day and he is arrested. Gorman tells Betty to telephone Hawkins to come and establish an alibi. This is overheard by Pedro, who cuts the telephone wires, but not before enough of the message has been received to start Hawkins on his return trip, from the Oak Crest Range, thirty miles away. In the meantime in the court room the preliminary examination is being held and Pedro is steadily inciting the sheep party to lynch Gorman. Hawkins pony-expresses the thirty miles and arrives in the courtroom just as the mob have placed the rope about Gorman's neck. The tables are turned and the cattle men decide to do a little lynching on their own account, and Pedro is dragged out.

CRYSTAL

THE MIND CURE (Dec. 15).—Professor Connor, who is a hypnotist, has a daughter, Pearl. Pearl, who is flighty, flirts with several young men and is each time seen by the professor. Some of her young men come to the house and annoy the professor by whistling in the garden. He runs out on one occasion and beats one of them with a club. This, however, does not stop the nuisance, so he determines to try hypnotism as a cure. He writes a letter to his friend, Mr. Cusick, that he will give his daughter treatment. She pretends to be affected by it, and says that she hates all men Mr. Cusick calls, and on speaking to Fearl has his hair pulled as part of her hatred to the opposite sex. Meanwhile Chester, the beau she likes best, calls on the professor to be treated for bashfulness, and the professor, after giving his treatment, tells him he will be bold. Just then Pearl enters the room, and Chester, proving the professor's contention, runs off with Pearl and returns, showing the professor their marriage certificate. They tell him hypnotism did it and he has no other course than to give the usual parental blessing.

On the same reel:

O! THAT LEMONADE.—The widow is not popular with the men. Claude, the village joker, is the only one that likes her. The widow inherits $50,000 and immediately her admirers are legion, the old maid of the town having spread the news. All the men call on her and proceed to make up to her. Meanwhile Claude, the joker, having had several drinks, determines to call on the widow, also carrying with him his jug of whiskey. The widow is entertaining her crowd and is about to serve lemonade when Claude steals into the house and empties the jug of whiskey into the lemonade. The lemonade is served and everyone becomes intoxicated. The men fall all over themselves in their anxiety to make love to the widow and her $50,000. Claude enters and ejects them all from the room. Posing as a hero before the widow he gets into her good graces, and then the prize is his.

REX

TO THE CITY (Dec. 12).—Nancy and Bess are living at the farm with their mother. Nancy makes up her mind to go to the city in search of employment and does so. On her arrival there she goes to an employment office, the proprietor of which sends her to a large contractor. Nancy gets a position as stenographer and starts to work. A friend of the contractor's, a man about town, Robert Hanson, attempts to make love to Nancy and is repulsed. The contractor entering the office suddenly, finds Nancy in the arms of Hanson and summarily dismisses her.

On Nancy's arrival at her lodging she finds to her astonishment that Bess, her younger sister, bas also come to the city. Bess has been discontented on the farm and has followed her sister. Bess applies for work at a studio and is engaged as a model. Hanson, who is a frequenter of the studio, comes across the younger sister, and in turn makes love to her. Hanson buys her a handsome gown and takes her to a Bohemian supper. Her sister Nancy is worried at Bess's absence, and at last makes up her mind to go to the studio in search of her. It is now midnight. Nancy discovers to her horror that the studio is closed, but her sister has gone to this Bohemian supper at Hanson's. Nancy goes to Hanson's and asks for her sister. Bess is surprised to see Nancy, and at last in response to her sister's entreaties, she consents to leave the house. Hanson tries to detain her, but is unsuccessful.

The two sisters make up their minds to leave the dangers and pitfalls of the big city and they return to the country and the farm.

NESTOR

HOME AND MOTHER (Dec. 11).—Two brothers, Jack and George, both propose to Nance. She accepts Jack, and George in anger prejudices his father against her, so that when the young man brings Nance to his home, the father forbids her the house. The young couple go West. They prosper. At home a mortgage falls due, but as they are unable to meet it, George writes Jack, asking for the money. Jack sends it, but George instead of paying off the mortgage, squanders it in gambling. At the gambling house he gets into a quarrel and strikes a man down. Fearing that he may have killed the man, he jumps into the door of a moving freight and is soon on his way West. Arriving at the town where Jack lives he inquires his way to the house. Here he is joyfully received by Jack until he finds the letter he has written to his mother in George's pocket. However, on the way out, George has had time for thought, and is now truely sorry for the part he has played, so upon his confession, he receives his brother's forgiveness. Then Jack hastens back to his old father and mother just in time to keep them from being turned out on the street.

POWERS

A PETTICOAT DETECTIVE (Dec. 11).—Harold reads in a newspaper that his fiancee, Dolly, has been attacked by a bad man who is holding up women in the isolated portions of the city. He calls on her and announces that he will investigate the matter. He leaves in a pompous manner and the Rev. Hollister Grimshaw meets Dolly and the attraction is mutual. The minister decides to masquerade in the rôle of an amateur detective and distinguish himself as the capturer of the bad man. Harold disguises himself in feminine garments and sallies forth to effect tbe capture of the man feared hy the women. Dolly being a strong-minded young woman, arms herself with a formidable hatpin and goes out to wreak vengeance on the purse snatcher. Dolly meets up with Spike the Snitch and he attacks her, only to get worsted in the encounter, with his hide punctured by the hatpin. In the meantime Harold has trailed the minister, whom he suspects of being the man sought. The minister penetrates his disguise sufficiently to see that Harold is a man masquerading in feminine apparel and he suddenly attacks Harold and they go to the pavement in their struggles. In the meantime Dolly has Spike down, sitting on him, yelling lustily for help. Harold and the minister struggle towards her and Dolly and the minister recognize each other. The minister announces he has caught the bad man while Dolly contends the honors of the capture belong to her. Harold tries to explain but the minister will not listen. In the mix-up Spike makes good his escape and Harold is escorted to the police station by Dolly and the minister. Once there Harold is shown up in a sorry plight and the Rev. Hollister Grimshaw walks away with Dolly in triumph while Harold is kicked out of the police station.

VITAGRAPH

ADAM AND EVE (Dec. 12).—God's ways are not man's ways, and there seems to be a natural variance between them. It was so with the first man and the first woman, and so it will ever be. The man, Adam, not content to be alone unto him, was given a woman, Eve. They dwell in happiness and peace, surrounded hy all the beauty of nature, and having all that is good for them. They are happy and content, until one day there comes to their home a tempter, a peddler. They take him in, feed and house him over night, and during his stay he shows them many trinkets, laces and other finery, which appeals to the woman's vanity and she begs her husband to buy them for her. His scant earnings as a gardener, although sufficient for themselves, cannot cater to the indulgence of luxuries, and he refuses. She pleads with him, and when the peddler retires for the night, Eve persuades Adam to steal from the peddler's pack that she may possess that which she craves.

Adam succumbs to her enticement and the seeds of sin are sown and their happiness and peace of mind depart from them from that time henceforth. In the morning, when the peddler leaves them, they would believe that their unhappiness had gone with him, but not so; they must reap that which they bave sown, and the disquieting spirit of evil hath taken possession of their hearts and home. When the peddler discovers that he has been robbed, he is fired with the spirit of revenge, and immediately reports his loss to the town authorities, who hasten to apprehend the culprits. On their way the news spreads among the townspeople, who pretend to be inspired with righteous indignation, but in reality they secretly rejoice in the downfall of their weak and foolish neighbors. Brought face to face with the peddler, Adam and Eve confess their guilt and the discovery of the stolen property at once convicts them. Banishment is the penalty of their crime.

Their tempter finds great satisfaction in the restoration of his property and rejoices in the punishment and misery of the victims of his temptations. Driven from their once happy home, with all their joys and bright hopes vanished, they become wanderers, seeking peace and finding none, trying to forget and always remembering the past. East, West, North or South, whithersoever they fleeth, the consciousness of their sin is ever with them.

DOCTOR BRIDGET (Dec. 10).—Suffering with too little to do and too many to help him do it, Freddie, the son of wealth and indulgent parents, develops into a regular mollycoddle. He is by no means sickly; he resembles an overgrown policeman. The only thing he is troubled with is too much health and laziness. He enjoys being petted and waited upon, and to indulge this tendency he claims to be sick. His parents engage the services of all the specialists in town, but their dear Freddie grows more peevish and threatens to go into a decline, although he constantly insists upon smoking cigarettes and reading trashy literature throughout his illness. His solicitous parents are suddenly obliged to leave town and leave him under the care of a doctor and nurse.

Bridget, the cook, has diagnosed Freddie's case and concludes that she will take him in hand and administer a little physical culture to him. She throws all the physics to the dogs, hurling each and every bottle of it through the window. She drives the doctor from the house and tells the nurse to go about her business. Taking Freddie by the back of the neck, she sets him to work about the kitchen, scrubbing the floor, washing the dishes, and cleaning the stove. With her mental and physical dominion, tbis treatment gives Freddie an enormous appetite, and speedily he recovers from bis sickness.

The impeached doctor notifies Freddie's parents of Bridget's attitude and they return home post-haste, only to find their dear boy entirely recovered, with an appetite like a horse; feeling and looking quite like a real man, thanks to "Dr. Bridget," and her common-sense cure.

CINES—GEORGE KLEINE

THE "LION TONIC" (Dec. 10).—An old chemist invents a marvelous remedy and calls it "Lion Tonic." He proudly displays the medicine to his wife. but cautions her to he careful not to take an overdose. Womanlike, as soon as her husband departs, she determines to test the potion with a good, plentiful drink, whereupon she immediately assumes alarming proportions. Their little son Tommy follows suit, and is at once transformed into a stalwart man.

The chemist is horrified when he witnesses the terrible results, and hurls the bottle out of the window to the ground where the little pet dog licks up what remains, and immediately is changed into a monstrous lion.

Numerous other startling complications ensue which make it necessary for the inventor to discover an antidote which shall put everything right again.

On the same reel:

PICTURFSQUE ITALIAN SCENES.—Spreading before us some of the most pic-

turesque spots in all Italy, especially in the vicinity of Naples. A visit to the beautiful valley of the Treia concludes the subject.

URBAN-ECLIPSE—GEORGE KLEINE

JUST MISSED HIM (Dec. 11).—Sam Slick is an extremely slippery fellow, and leads his pursuers a long and arduous chase. They first stealthily attempt to surprise him in his room, but just when they are most certain of capturing him, he manages to wriggle out from their grasp. The minions of the law are persistent, and at last their efforts meet with success. Wishing to take no chances, they carefully place him in a cell and fasten the bars, but later the sly fellow even makes his escape from there in a most extraordinary manner.

On the same reel:

THE MANCHESTER SHIP CANAL (ENGLAND).—We are taken upon an interesting trip along this busy ship canal from Eastham to Manchester, during which we are shown many flourishing towns along the way and several marvelous feats of engineering.

MAJESTIC

HIS DAY (Dec. 10).—On a beautiful Autumn day, Frank Dane leaves his hotel to go into the woods in search of game. He finds a woodsman caught by the foot in a tree and learns that he fell down the cliff. Frank assists this man and later accompanies him home to his rude hut. The woodsman has a pretty young wife, whom he treats with brutality. When she questions him about the stranger he flings her aside and later Frank sees him beating her. The city fellow is horrified and follows the girl to the woods and insists upon carrying home the wood she has collected. Her husband sees the stranger and his wife together and immediately suspects her of flirting. When he attempts to ill-treat her Frank jumps to her defence. The woodsman grabs his gun and wants to kill Frank. But the stranger bids him put his weapon aside—they will fight it out with their fists, man to man. The girl stands aside and the two men pummel each other. The trained athlete from the city soon gets the better of the awkward woodsman and knocks him out. Then, helping him to his feet, he sends him back to his wife, who waits with fear in her heart. But the big fellow having felt the force of someone else's blows, treats her kindly for the first time in many days. And Frank, from his perch high on a great rock, watches them walk off together, arm-in-arm. He draws a long breath as he contemplates the result of his day! . . . Not so bad after all!"

THE CLUE IN THE BUST (Dec. 15).—Old Thomas Morgan, enraged at his son's marriage to a poor girl, forbids him the house. But after staying away some few months the boy decides to visit his father. Just before he arrives a crook enters the house and hides in a secret closet. A large photograph forms the door of this hiding place and the crook cuts out the eyes of the picture so that he may see what is going on in the library, as he knows Morgan has just bought a valuable diamond necklace. Young Ralph arrives and his father quarrels with him to such an extent that he leaves the house. As soon as he is gone the crook comes out. Morgan sees him and a struggle ensues, during which the old man is killed. The crook gets away, and when the butler enters he sees his master's body stretched upon the floor. Evidence all points to Ralph, whose quarrel with his father had been overheard by the servants. The boy is arrested and Jim Craig, the most prominent detective in New York, placed in charge of the case. While examining the house he finds his way into the secret room and notes the eyes cut out of the picture. In the dust near this picture he sees the imprint of an old signet ring. This is his clue. On a rod of the iron fence there is a bit of cloth torn from the crook's coat. This is all Craig has to work on. Passing a tailoring shop he sees a bellhoy going in to have a suit mended. He sees that the material is the same as the piece he holds. He enters the hotel and disguises himself as a waiter. In the dining room that night he sees a certain crook whom he has been watching for some time. As he bends over him to hand him the menu he notes the ring upon his finger. It is the same as the imprint in the dust in the home of the murdered man! Positive that he has his man at last Craig handcuffs him and takes him away. In the station house the crook is forced to confess and Ralph is set free to return to his wife.

RELIANCE

TOPSY-TURVY LOVE AFFAIR (Dec. 7).—At the seashore Grace Winters and her pretty young aunt meet two charming gentlemen, Dick Van Allen and his guardian, Paul Deacon. The gentlemen teach the ladies to swim and one day Dick rescues Grace. This makes them all better friends than ever. However, Dick thinks his guardian too attentive to the pretty aunt, and a quarrel ensues. They decide to settle the matter by a duel. The clerk is requested to act as second, but he refuses the honor, and the French chef is suggested. The chef accepts, quite pleased. Dick and his guardian, as the time for the duel draws near, become suddenly terror-stricken at the sight of any object resembling a gun or pistol. The clerk and the chef get together and devise a scheme by which the pair can fight their duel but without result. They replace the lead bullets with bread crumbs. The chef directs the duel and at the command "fire" both discharge their guns and fall—believing themselves mortally wounded. But they discover the truth, and as Aunty and Grace rush up have occasion to thank the chef. A minister, who has been in attendance, is pressed into service and a double wedding takes place.

SOLAX

FIVE EVENINGS (Dec. 20).—Parents are often to blame for their boys and girls going wrong, because, through carelessness or ignorance, they do not make their home life meet the needs of growing children.

This was the case with the Crawley family. Mr. Crawley smoked and read his paper in the evening. His wife read or embroidered. They did not like to be disturbed. Tom Crawley, forbidden to go out evenings, went up to bed, ostensibly, and crawled out of the window. When Jessie's friends came to see her, no one had a good time.

Affairs were in this condition when Aunt Lucy arrived. Aunt Lucy was a woman of rare insight and sympathy with young people. She won Jessie's heart from the first, and between them they turned the house into a gay and lively place. Even father and mother were stirred out of their accustomed habits, and felt quite young again. But Tom was harder to win. He continued to sneak away nights until, through Aunt Lucy, father saw how near he had come to losing his boy, and Tom was saved from disgrace.

GREAT NORTHERN

HIS FIRST PATIENT (Dec. 14).—Dr. Buchan is a young physician, who finds it difficult to build up a practice although he had been graduated with the highest of honors. In the course of time he wins the good favor of Mrs. Claen, a society leader, and is invited to one of her receptions. There he meets Alice Prop, the daughter of a rich manufacturer. The two are mutually attracted to each other, and inasmuch as her father had left earlier in the evening to transact business out of town, Alice accepts the young doctor's invitation to partake of luncheon at his home. No sooner had they departed than the girl's father appears at the home of Mrs. Claen in quest of his daughter. He is informed that she has accompanied Dr. Buchan, and immediately starts for the home of the physician. Fearing a complication, Mrs. Claen telephones the doctor and warns him that the father of Alice is on his way to escort her home. The young physician puzzles his wits for a solution of the dilemma and finally hits upon the plan of having Alice feign illness. When her father arrives on the scene she apparently is suffering greatly, and her father, becoming alarmed, orders a private ambulance to convey her to the family home. Dr. Buchan is urged to accompany them, and for several days he is in constant attendance upon the young woman with whom he has fallen in love. There are many ardent love scenes, of which the father is in total ignorance, and finally the young physician resolves to make a bold front and ask the wealthy merchant for the hand of his daughter. It is with considerable fear and trembling that he faces the issue, but after a brief interview, the father gives his consent. At this juncture Alice tells her father of the deception that had been played and asks forgiveness. Pater is inclined to be rebellious at the outset, but relents in the end and wishes them long life and happiness.

ESSANAY

THE ERROR OF OMISSION (Dec. 13).—Tommy Lawton is born into the world and his father, one of the common type of careless parents, neglects to register his birth certificate in the flurry resulting from having a young bull pup sent to him by a friend. The dog is registered at once, however, and the contrast of the two registry offices is startling. Before the dog registry office a huge crowd clamor for attention from the overworked clerks, while at the birth registry counter the clerks yawn and nod over their neglected books. Tommy grows into a sturdy lad, and his father has the greatest difficulty in securing him a place in the public school because of his birth never having been registered. At the age of fourteen, Tommy is left alone in the world by the death of his father and is unable to look for employment. The years pass on and Tommy is now a young man in love with pretty Eva Cushman. Feeling himself of age, and desiring to cast his vote for a staunch friend of Eva's father, Tammy tries to register at the polls, but is challenged because of his youthful appearance, and, not being able to prove his age, is turned away. Later, he endeavors to secure a marriage license, but it is the old story—he cannot prove his age and is rejected. One morning he receives a letter advising that he has inherited a fortune if he can prove his identity. Again the neglect of registering his birth almost loses Tommy the fortune until be happens to discover his father's old dog registration paper, on the back of which is carelessly scribbled: "Also became the father of a fine, bouncing boy on this date." With this scrape of good luck, Tommy hurries to the lawyer, proves his identity by revealing an odd birthmark on his neck, and is rewarded with the money.

"ALKALI' IKE'S MOTORCYCLE (Dec. 14).—One night all the boys of the Seven Up ranch are invited to the house to meet Bud Simpson's niece from Lizardhead. After hours of brushing up his dusty best clothes, Alkali Ike finally rigs himself out and, with a freshly washed rubber collar roped about his neck, chases into the ranch house, where he finds the lovely Soffie seated at the organ, surrounded by the boys, who are industriously screeching their heads off in an endeavor to sing. Alkali Ike vainly attempts to elbow his way through and get a sight of the fair Soffie, but in vain, and is finally thrown out of the house by the boys. But his wooing is not in vain and, the next morning, a motorcyclist arrives at the ranch and stops a while. Alkali immediately sees possibilities in the machine, buys it outright, and invites Soffie to take a spin with him along the trail. She delightfully agrees—and then the fun begins. Of course Alkali loses control of the mechanism and the wildest of rides ensue. Finally the machine lands in the creek, and there we leave Alkali in the hands of the enraged Soffie, who does things good and plenty to him.

PUNCH

THE BABY AND THE COP (Dec. 19).—On the same reel as **ROUGH ON RATS.**—Mrs. Brown thinks that she has the prettiest baby in the world but everybody knows that it is a poor puny little girls with no claim to beauty. A doctor makes a great discovery in the form of a tonic to be placed in the baby's milk. Mrs. Brown gives the tonic to her baby and it starts to grow at a wonderful rate. The nurse takes baby out for an airing and while she is having a little flirtation it grows to be a plump three hundred pound wonder and gets lost in the park. A diminutive policeman finds it and has his own troubles getting it home to its surprised mother and relatives. Nettie Grant as the baby and little Herbert Rice as the cop supply the laughs over the ludicrous situations resulting.

WANTED A HUSBAND (Dec. 26).—On the same reel as **THE DEVIL OF A TIME.**—After her first husband dies Mrs. Murphy decides to find one that she can boss as she is tired of being told what to do. She advertises for a small frail man with matrimonial inclinations and is delighted when Herbert Rice applies for the job. Rice is made to walk the chalk line and Mrs. Murphy-Rice makes up for all the abuse she received from her first husband by abusing husband number two. But a diet ordered by her doctors to reduce her weight has a wonderful effect upon her size and she continues to shrink until her husband, who is taking a special course in physical culture, becomes the Bull Moose of his own pasture and the real fun begins.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 13.—The Siren's Call to Duty (Dr.).....
Nov. 20—Grandfather's Forgiveness (Dr.)..
Nov. 20—The Rapids of Inatra River, Finland .....
Nov. 27—Playing With Edged Tools (Dr.)..
Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....

AMERICAN

Nov. 23—The Idyll of Hawaii (Dr.).....1000
Nov. 25—Jack's Word (Dr.).....1000
Nov. 28—Her Own Country (Dr.).....1000
Nov. 30—The Hidden Treasure (Com.).....1000
Nov. 30—On Board the S. S. Dubuque (Ed).1000
Dec. 2—Pals (Dr.) 1000
Dec. 5—The Animal Within (Dr.) 1000
Dec. 7—Bludsoe's Dilemma (Dr.).....1000
Dec. 9—The Law of God (Dr.).....1000
Dec. 12—Nell of the Pampas (Dr.).....1000
Dec. 14—The Heart of a Soldier (Dr.).....
Dec. 16—Daughters of Senor Lopez (Dr.)..
Dec. 19—The Power of Love (Dr.).....
Dec. 21—Saving the Innocents (Edu.).....
Dec. 21—Mrs. Brown's Baby (Com.).....

AMMEX

Oct. 2—Asbes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Dr.)....
Oct. 30—Brand of Cain (Dr.).....

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 24—The Hidden Trail .....
Sept. 27—On the Firing Line .....
Oct. 4—Custer's Last Figbt (3 reels) (Hist.)
Oct. 11—The Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—The Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Nov. 19—Trapped hy Fire (W. Dr.).....
Nov. 26—An Indian Outcast (Dr.).....
Nov. 30—The Massacre of the Fourth Cavalry (2-reel Dr.).....
Dec. 3—Big Rock's Last Stand (2 reel Dr.).
Dec. 7—The Rights of a Savage (Dr.).....
Dec. 14—A Four-Footed Hero (two-reel Dr.)
Dec. 14—A Ride for Life (one-reel Dr.)....
Dec. 17—Before the White Man Came (three reel W. Dr.) .....

BRONCHO

Nov. 13—Mary of the Mines.....
Nov. 20—The Civilian (Dr.) .....
Nov. 27—The Ball Player and the Bandit (Dr.) .....
Dec. 4—His Squaw (2 reel Mil.).....
Dec. 11—A Double Reward (Dr.).....
Dec. 18—His Sense of Duty (Dr.).....

CHAMPION

Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway of America (Dr.)..
Dec. 2—Billy Jones of New York (Com. Dr.) .....
Dec. 9—The Honeymooners (Com.).....
Dec. 16—Right Shall Prevail.....

COMET

Nov. 18—A Four-Cornered Wedding (Com.).1000
Nov. 23—A Sleeping Burglar (Dr.).....1000
Nov. 25—A Seminary Complication (Com.).1000
Nov. 30—Moccasin Print (W. Dr.).....1000
Dec. 2—A Mother's Folly (Dr.).....1000
Dec. 7—The Rival Sisters (Dr.).....1000
Dec. 9—The Reporter's Courage (Dr.).....1000
Dec. 14—A Change for the Better (Dr.)....1000
Dec. 16—A Love that Never Fades (Dr.).....1000
Dec. 21—Bringing a Husband to Time (Dr.).1000

CRYSTAL

Nov. 24—The Valet and the Maid.....
Dec. 1—Locked Out .....
Dec. 1—A Picnic in Dakota .....
Dec. 8—A Tangled Marriage (Com.).....
Dec. 8—The Black Prince (Com.).....
Dec. 15—The Mind Cure (Com.).....
Dec. 15—Oh! That Lemonade (Com.).....
Dec. 22—His Wife's Stratagem.....
Dec. 22—Mixed Bottles .....

ECLAIR

Nov. 26—A Girl from the Country (Com. Dr.)
Nov. 28—The Darling of the Mounted (Dr.)..
Dec. 1—At the Flame the Butterfly Burnt Its Wings (Dr.) .....
Dec. 3—Bonnie, Bonnie Banks of Locb Lomon' (Dr.) .....

Feet

Dec. 5—Dick's Wife (Com.).....
Dec. 5—The Study of the Fly.....
Dec. 5—The Mender Pipe and Vase.....
Dec. 10—The Black Sheep (Dr.).....
Dec. 12—The Poisoned Pool (Dr.).....
Dec. 15—Busy Bee (Scientific).....
Dec. 15—Funnicus Hunting Exploit (Com.)..
Dec. 17—When An Old Maid Gets Busy (Com.) .....
Dec. 19—The Vengeance of the Faker (Dr.)
Dec. 22—Sea Anemones .....
Dec. 22—An Unforseen Event.....

FRONTIER

Dec. 11—The Goat Girl of Bear Canyon (W. Dr.) .....
Dec. 18—The Ranchman's Wooing (W. Dr.)

GREAT NORTHERN

Nov. 2—The Lottery Prize (Com.)..... 534
Nov. 2—An Unsuccessful Flirtation (Com.) 466
Nov. 9—The Lost Stud (Com.)..... 649
Nov. 9—The Disturhed Sentry (Com.)..... 351
Nov. 16—Funnicus and His Dog (Com.).... 598
Nov. 16—Elephant Training in India (Sc.)... 341
Nov. 30—The Queen of the Season (Com.).. 994
Dec. 7—Grandfather's Clock (Com.)..... 661
Dec. 7—Jack the Window Cleaner Com.).... 318

GAUMONT

Nov. 21—Olga, the Adventuress.....
Nov. 23—Giving the Blind Light of Knowledge .....
Nov. 26—The Destructive Duelists.....
Nov. 28—Four Hearts That Beat as Two.....
Nov. 30—How New York Travels.....
Dec. 3—The Matrimonial Express .....
Dec. 5—A Telephone Entanglement.....
Dec. 7—Educational and Topical.....
Dec. 10—The Mission of the Carols.....
Dec. 12—An Elephant Sleuth.....
Dec. 14—Educational and Topical.....
Dec. 17—Zigoto Has a Good Heart .....
Dec. 19—A Hazard for a Heart.....

GEM

Nov. 12—The Lighting of Love's Way (Dr.)
Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Dr.).....
Dec. 3—Apartment No. 13 (Com.).....
Dec. 10—The Awakening of John Bridd (Dr.)
Dec. 17—One Day (Dr.).....

IMP

Dec. 5—Through Shadowed Vales (Dr.).....
Dec. 7—A Trip Through the Cincinnati Zoo
Dec. 7—An Election Bet.....
Dec. 9—The World Weary Man (Dr.).....
Dec. 12—Lass O' the Light (Dr.).....
Dec. 14—Aunt Dinah's Plot .....
Dec. 14—A Day at West Point.....
Dec. 16—The Long Strike (two-reel Dr.)...
Dec. 19—The New Fire Chief (Com.).....
Dec. 21—The More Haste the Less Speed (Com.) .....
Dec. 21—The Fishing Industry.....

ITALA

Nov. 25—The Horror of Sin (Dr.).....1000
Dec. 2—Too Much Beauty (Com.)..... 600
Dec. 2—A Spider in the Brain (Com.)..... 370
Dec. 9—Peeping Tom (Com.)..... 700
Dec. 9—Keeping in Style (Com.)..... 300

KAY-BEE

Nov. 29—The Invaders (3 reels).....
Dec. 6—For the Cause (two-reel Dr.).....
Dec. 13—Blood Will Tell (two-reel Dr.)....

KEYSTONE

Dec. 2—Pat's Day Off.....
Dec. 2—Brown's Seance .....
Dec. 9—A Family Mixup (Com.).....
Dec. 9—A Midnight Elopement (Com.)....
Dec. 16—Mable's Adventures (Com.).....
Dec. 16—Useful Sheep .....

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific).....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX
By Prieur.

Nov. 22—Willie's Ticker (Com.)..... 442
Nov. 29—The Diary of a Bad Boy (Com.)..
Nov. 29—Grateful Henry (Com.).....
Dec. 6—Weary Gussie Finds a Job (Com.)... 439
Dec. 6—Arahella Railway (Com.)..... 449
Dec. 13—Ching Chang's Little Fan (Com.)... 488
Dec. 13—The Pig That Would Not Stay at Home (Com.) 445

MAJESTIC

Feet

Nov. 21—Poor Finney (Com.)..... 500
Nov. 21—Oh, You Baby (Com.)..... 500
Nov. 24—An Old Love Letter (Com. Dr.)...1000
Nov. 26—Shocking Her Future Mother-in-Law (Com.) 1000
Dec. 1—The Hypnotic Chair (Com.).....1000
Dec. 3—In Old Town (Com.).....1000
Dec. 8—All on Account of a Banana (Com.)1000
Dec. 10—The Winning of Helen.....

MILANO

Nov. 30—The Enchanted Umbrella .....
Nov. 30—Adda River Rapids .....
Nov. 30—Boniface Is Bashful .....
Dec. 7—Diamond Cut Diamond (2 reel Dr.).
Dec. 14—The Apache Vow (two-reel Dr.)...
Dec. 21—Love Sublime (two-reel Dr.).....

NESTOR FILM COMPANY

Dec. 2—Romance and Reality (W. Dr.)....
Dec. 4—The Silent Call (W. Dr.).....
Dec. 6—Brides and Bridles (Com.).....
Dec. 6—Almost a Suicide (Com.).....
Dec. 9—Beauty Takes a Tramp (Com.)...
Dec. 11—Home and Mother (W. Dr.).....
Dec. 13—The Mountain Girl's Self-Sacrifice (Dr.) .....
Dec. 16—Cops and Cowboys (W. Com.).....
Dec. 18—The Stigma (W. Dr.).....
Dec. 20—Power of the Cross (W. Dr.).....

POWERS' PICTURE PLAYS

Nov. 29—Hawkins Moves (Com.).....
Dec. 4—An Energetic Member of the S. P. C. A. (Com.).....
Dec. 6—When the Sphinx Spoke.....
Dec. 6—Waterfalls of California.....
Dec. 11—The Petticoat Detective (Com.)...
Dec. 11—The Last Guest (Dr.).....
Dec. 13—The Natural Son (two-reel Dr.)...
Dec. 20—A Man (Dr.).....

PUNCH

Dec. 5—Poor Finny (Com.)..... 500
Dec. 5—Oh! You Baby! (Com.)..... 500
Dec. 12—The Two Chefs (Com.).....
Dec. 12—His Dess Suit (Com.)..... 500
Dec. 12—Rough on Rats (Com.)..... 500
Dec. 19—The Baby and the Cop (Com.)..... 500
Dec. 19—The Devil of a Time (Com.)..... 500
Dec. 26—Wanted a Hushand (Com.)..... 500
Dec. 26—A Near Tragedy (Com.)..... 500
Jan. 2—Her Mischievous Brother (Com.)... 500

RELIANCE

Nov. 16—Virgin of the Fire (Dr.).....1000
Nov. 20—Don Caesar de Bazan (Dr.).....2000
Nov. 23—Father (Dr.) 1000
Nov. 27—Bedelia Has a Toothache (Com.)....1000
Nov. 30—Brother of the Bat (Com. Dr.)....1000
Dec. 4—Old Mamselle's Secret (2 reels)....
Dec. 7—Topsy-Turvy Love Affair (Com.)..1000
Dec. 11—Joe's Reward (Dr.).....1000
Dec. 14—A Fairyland Bride (Dr.).....1000
Dec. 18—Fires of Conscience (two-reel Dr.).2000

REX

Dec. 4—The Raffle .....
Dec. 6—The Shot That Told.....
Dec. 11—The Hater of Women .....
Dec. 5—Paul and Virginia (2 reel Dr.).....
Dec. 8—The Wheel of Destiny (Dr.).....
Dec. 12—To the City (Dr.).....
Dec. 15—Into the Darkness (Dr.).....
Dec. 19—Mother (Dr.) .....
Dec. 22—For His Sake (Dr.).....

SOLAX

Nov. 27—The Paralytic .....
Nov. 29—Jenkin-Perkins War .....
Dec. 4—The Raffle .....
Dec. 6—The Face at the Window.....
Dec. 6—The Hater of Women.....
Dec. 11—The Hater of Women.....
Dec. 13—The Girl in the Armchair.....

THANHOUSER COMPANY.

Dec. 1—Standing Room Only.....
Dec. 3—A Will and a Way.....
Dec. 6—A Romance of the U. S. N.....
Dec. 8—At Liberty—A Good Press Agent...
Dec. 8—A Commuter's Cat.....
Dec. 10—Aurora Floyd .....
Dec. 13—Two Reels .....
Dec. 15—Brains versus Braun.....
Dec. 17—The Other Half.....
Dec. 20—The Race .....
Dec. 22—The Repeater .....

VICTOR

Nov. 15—The Lady Leone (2-reel Dr.).....
Nov. 22—Was Mahel Cured (Com.).....
Nov. 29—It Happened Thus (Com.).....
Dec. 6—The Foolishness of Oliver (Com.).
Dec. 13—Owing More (Com.).....
Dec. 20—The Consequences (Dr.).....

OPERATORS' CHAT

By Ralph Knaster

The Moving Picture Machine Operators Union of New York, Local No. 1, held their last regular meeting Monday night, December 2, 1912, at Teutonia Hall, No. 66 Essex street, New York. The meeting was called to order by Bro. Pres. Roht. Goldblatt at 12:30 A. M. The worthy president was welcomed with cheers and applause as this was the first meeting since his return from the A. F. of L. convention at Rochester. After giving his report of that event, another tremendous applause greeted the chairman, and every member present, numbering 280, commented upon his (Goldblatt's) untiring efforts and trials for his fellow craftsmen to get what is due them and what they deserve. One of the main things which occurred during the meeting was the reading of a letter from an operator who is not a member of the organization, but was in very had circumstances and met with an accident causing him to lose his leg. A collection was made for this unfortunate operator and quite a sum was made up to send him so that it may help toward getting an artificial leg that it may enable him to get around again to find work. The name of this unfortunate operator is suppressed, but the hoys wish him best of prosperity and good health for the future. Five new memhers were obligated and twice that number of applications were placed before the body for approval.

A vote of thanks was given to the central body of White Plains, N. Y., for their impartial decision which was rendered in the favor of No. 1.

Also a vote of thanks to Brother Alfred H. Saunders, editor of the Moving Picture News, for the grand assistance he has rendered through the use of the columns of his paper. The reading of the finances of the organization proved there is great progress.

Six memhers were appointed to comprise the new examining board, with Brother A. Kessler chairman. It was decided to keep the same executive officers of the organization in power until after the hall, which takes place on February 10, 1913, at Palm Garden. The committee that investigated the charges against Brother Jack Garlick hrought in a report upon which the members or body voted to expel him.

Report of the ball committee was that great progress is being made, and as things are going on this affair will be a great success.

The meeting closed at 3:30 A. M.

* * * *

The business representative of the Moving Picture Machine Operators Union No. 1 gained a great point in the cause of bettering conditions for several men employed in various houses controlled hy Mr. N. Hirsch, particularly his theatres on Sixth avenue. The representative was informed that Mr. Hirsch was using very mean and unjust tactics toward the operators he employs for his own selfish desire. The union schedule in those particular theatres call for two operators, as the tbeatres open at 9 A. M. and close shortly before midnight. The men to work in shifts, each man working seven hours and the salary agreed was $21.00 each man per week. An agreement was signed to this effect last year hy the former auxiliary and the proprietor.

The union representative was notified tbat Mr. Hirsch was not paying some of tbe men the schedule and under tbreat of dismissal the men had to keep this a secret. The representative called on Mr. Hirsch at his office on Sixth avenue last Saturday and a new agreement was signed. This did not seem to suffice Mr. Hirsch, who wanted to make changes in order to get men to whom be explained that he would pay them $18.00 per week and said to them my hook will show $21.00; the union won't know what you really get. But such tactics will not be tolerated in the M. P. Operators Union No. 1, which represents four hundred of the highest class projection operators in this metropolis. The representative called again on Mr. Hirsch on Tuesday, December 3, 1912, and told him that these tactics must he stopped, as the men working for him are competent and fulfill all their duties, and if this was his only cause to make changes, simply to take a few dollars from the pockets or salaries of the working men and offer a starvation salary or take away bread and hutter from the mouths of those innocent ones that depend upon their elders for support or existence, that the M. P. Operators Union No. 1 of New York will take immediate action. Mr. Hirsch admitted that all operators employed upon his circuit are experts and was satisfied to keep them for the future and pay them the scale.

Now, hrother craftsmen, if, however, you take a smaller salary and sign a hook or receipt for more than you receive, you only fool your ownself and families that depend upon you for a livelihood and cause others much pain and trouble; also don't forget that you are hreaking the most holy and solemn oath that you have pledged in your organization, and thus you are nothing more than a contemptible perjurer having sworn falsely, and you deserve no sympathy from any organization. This proves to the operator the meaning of organizations, and the benefit of them. Now, to the operator who wishes to better his conditions, join the M. P. Operators Union of Greater New York, Local No. 1, for then your troubles will be theirs and their trouhles will he yours, and fight shoulder to shoulder like a man to get what you justly deserve, and beyond all shadows of any doubt you will surely get that.

Applications for memhership can be made at the office of the union, 133 Third avenue, New York City, between the hours of 9:30 A. M. and 2 P. M. daily. Our employment office is open from 9:30 A. M. to 5 P. M.

RALPH KNASTER, Business Representative.

SYRACUSE, N. Y.—A contract has been let for the erection of a new Minor theatre huilding near Irving avenue.

MISSOULA MONT.—Chas. A Harnois will build a new theatre building in this city.

WHEELING, W. VA.—A contract has been let for the erection of a new moving picture house on the car line at Edgington Lane.

CINCINNATI, O.—A contract has been let for the erection of a new five-cent theatre huilding hy C. P. Morton on Montgomery Pike, near Clarion avenue, Norwood. Cost $25,000.

CALDER JOHNSTONE IN THE MORNING TELEGRAPH SAYS:

"The Paralytic"

SOLAX—NOV. 27TH.

One of the strongest dramatic situations presented in pictures is here disclosed when a paralytic is made the victim of the villain's plotting and the rival lover is thrown down a well in sigbt of the helpless man, who is the father of the girl whom both the villain and the rival love. In other words, the paralytic is the father of the girl, the lover is seized by men in the hire of the villain and is cast into the well, while the father looks on helpless to act or tell of the dastardly act. It works out in the end in a surprisingly dramatic manner, and the whole story is one of melodramatic qualities that is certain to he enjoyed.

ALL SOLAX RELEASES ARE RECEIVING SIMILAR NOTICES.

"Hearts Unknown"

RELEASED WEDNESDAY, DECEMBER 18TH.

She is rich and proud. Her father loses his fortune, however, and the family is left penniless. She is kept in ignorance of the disaster When her fiance hears of their misfortune he breaks off the engagement. For spite she encourages the attentions of a man who really loves her and marries him, but she feels throughout that he is marrying her for her money. She learns the truth almost too late.

"Five Evenings"

RELEASED FRIDAY, DECEMBER 20TH.

The parents of two young spirited children are crabbed and old. They are impatient of noise and curh the high spirits of their children. Unable to enjoy themselves at home the children seek enjoyment and excitement outside. The boy joins a gang and plans to help them in a "job," but an old aunt interferes and straightens things out in the household.

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

LICENSEES OF PATENTS CO.

BIOGRAPH

Nov. 7—The Clubman and the Crook (Com.).. Feet
Nov. 11—Gold and Glitter (Dr.).....
Nov. 14—My Baby (Dr.).....
Nov. 18—The Idols (Com.).....
Nov. 18—Hoist on His Own Petard (Com.)..
Nov. 21—The Informer (Dr.).....
Nov. 25—A Sailor's Heart (Com.).....
Nov. 28—After the Honeymoon (Com.).....
Nov. 28—An Absent-Minded Burglar (Com.).
Dec. 2—Brutality .....
Dec. 5—The New York Hat.....
Dec. 9—Jinx's Birthday Party (Com.).....
Dec. 9—She Is a Pippin (Com.).....
Dec. 12—My Gero (Dr.).....

CINES

George Kleine

Nov. 19—The Magic Elixir (Com.)..... 650
Nov. 19—Caught With the Goods (Com.).... 350
Nov. 23—Mafredonia, So. Italy (Sc.).....
Nov. 23—Two Afflicted Hearts (Com.)..... 700
Nov. 26—The Beautiful Valley of the Tronto (Sc.) 250
Nov. 26—All on a Summer's Day (Com.).... 750
Nov. 30—Corneto Tarquinia, Central Italy (Sc.) 450
Nov. 30—A Comedy of Errors (Com.)..... 550
Dec. 3—The Ancient Town of Narni (Sc.).. 300 (Central Italy)
Dec. 3—Up Against It (Com.)..... 700
Dec. 7—Because of a Widow (Com.).....1000
Dec. 10—Picturesque Italian Scenes (Sc.)... 650
Dec. 10—The Lion Tonic (Com.)..... 350
Dec. 14—Trapping the Conspirators (Dr.)....1010
Dec. 17—As Fate Wills (Dr.).....1000
Dec. 21—The Tivoli Hills and the Falls of Anio (Central Italy) (Sc.)..... 430
Dec. 21—Nearly Lion Tamers (Com.)..... 570
Dec. 24—A Ladies' Man (Com.)..... 300
Dec. 24—Picturesque Sorrento, Italy (Sc.).. 325
Dec. 24—His "Siring" Overcoat (Com.).... 375
Dec. 28—Balkan War Scenes.....1000

EDISON

Nov. 5—A Romance of the Rails (Dr.).....1000
Nov. 6—A Queen for a Day (Com.).....1000
Nov. 8—Yellowstone National Park, Wyoming (Sc.) 1000
Nov. 9—A Doctor for an Hour (Com.)....1000
Nov. 11—The Non-Commissioned Officer (Dr.) 1000
Nov. 12—Salt Lake City, Utah and Its Surroundings (Sc.) 500
Nov. 12—Linked Together (Com.)..... 500
Nov. 13—A Thrilling Rescue by "Uncle Mun" (Com.) 1000
Nov. 15—The Old Reporter (Dr.).....1000
Nov. 16—Hope (Dr.).....1000
Nov. 18—Tim (Dr.)..... 960
Nov. 19—A Noble Profession (Edu.).....1000
Nov. 20—High Explosives as Used in the U. S. Army (Scientific)..... 325
Nov. 20—Sally Anny's Strategy (Com.)..... 675
Nov. 22—A Letter to the Princess (fifth story of "What Happened to Mary") (Dr.) 1000
Nov. 23—A Chase Across the Continent (Dr.).1000
Nov. 25—The Third Thanksgiving (Dr.)....1000
Nov. 26—Some rare Specimens and a Few Old Friends, New York Zoological Park 1000
Nov. 27—The Totville Eye (Com.).....1000
Nov. 29—The Island of Ceylon, India (Sc.)..1000
Nov. 30—On Donovan's Division (Dr.).....1000
Dec. 2—The New Squire (Dr.).....1000
Dec. 3—A Dollar Saved Is a Dollar Earned (Dr.) 1000
Dec. 4—The Latest Addition to the U. S. Navy (Topical) 600
Dec. 4—The Winking Parson (Com.)..... 400
Dec. 6—A Forest Fire (Edu.).....1000
Dec. 7—His Mother's Hope (Dr.).....1000
Dec. 9—Saving the Game (Dr.)..... 600
Dec. 9—Harnessing a Mountain Stream (Desc.) 400
Dec. 10—Annie Crawls Upstairs (Dr.).....1000
Dec. 11—A Sunday Afternoon in Rural England (Sc.) 300
Dec. 11—No Place for a Minister's Son(Com.) 700
Dec. 13—Fog (Dr.) 1000
Dec. 14—A Christmas Accident (Dr.).....1000

ESSANAY FILM CO.

Nov. 6—A Money? (Com.).....1000
Nov. 7—The Ranchman's Anniversary (Com. Dr.) 1000
Nov. 8—When Wealth Torments (Com.).....1000
Nov. 9—An Indian's Friendship (Dr.).....1000
Nov. 12—From the Submerged (Dr.).....1000
Nov. 13—The House of Pride (Dr.).....1000
Nov. 14—Cutting California Redwoods (Ed.).1000
Nov. 15—Mr. Up's Trip Tripped Up (Com.).1000
Nov. 16—"Alkali" Ike's Close Shave (Com.).1000
Nov. 19—The Dance at Silver Gulch (Dr.)..1000
Nov. 20—The Scheme (Com.).....1000
Nov. 21—Billy McGrath's Art Career (Com.).1000
Nov. 22—The Penitent (Dr.).....1000
Nov. 23—Broncho Billy's Heart (Dr.).....1000
Nov. 26—Mr. Hubby's Wife (Com.).....1000
Nov. 27—The Stain (Dr.).....1000
Nov. 28—The Boss of the Katy Mine (Dr.)..1000
Nov. 29—The Iron Heel (Dr.).....1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.) 1000
Dec. 3—Western Girls (Dr.).....1000
Dec. 4—Almost a Man (Com.).....1000
Dec. 5—Football Days at Cornell (Edu.)....1000
Dec. 6—The Supreme Test (Dr.).....1000
Dec. 7—Broncho Billy's Love Affair (Dr.)...1000
Dec. 10—The Shadows of the Cross (Dr.)...
Dec. 11—Time Flies (Com.).....
Dec. 12—The Prospector (Dr.).....
Dec. 13—The Error of Omission (Edu.)....
Dec. 14—"Alkali Ike's Motorcycle (Com.)...

LUBIN

Nov. 22—Taming Their Parents.....
Nov. 23—The Silent Signal.....
Nov. 25—The Stolen Symphony.....
Nov. 25—The Surgeon .....
Nov. 26—The Samaritan of Coogan's Tenement .....
Nov. 28—Satin and Gingham .....
Nov. 29—The Stroke Oar.....
Nov. 30—Ranch Mates .....
Dec. 2—By the Sea .....
Dec. 3—Struggle of Hearts.....
Dec. 5—Twixt Love and Ambition.....
Dec. 6—Locked Out .....
Dec. 6—His Father's Choice .....
Dec. 6—Weary Gussie Finds a Job (Com.) 439
Dec. 6—Arabella's Railway (Com.)..... 494
Dec. 7—A Soldier's Furlough.....
Dec. 9—A Lucky Fall.....
Dec. 10—The Wonderful One Horse Shay...
Dec. 12—Kitty and the Bandits.....
Dec. 13—The Crooked Path (Special two reels)
Dec. 13—Buster and the Cannibals.....
Dec. 13—His First Skate.....
Dec. 14—When Love Leads.....
Dec. 16—Bar-K Foreman .....
Dec. 17—Madeleine's Christmas .....
Dec. 19—His Western Way.....
Dec. 20—Hogan vs. Schmidt .....
Dec. 20—Nora the Cook.....
Dec. 21—Home Sweet Home .....

G. MELIES

Oct. 3—A Western Coquette (Dr.).....
Oct. 10—Forgive Us Our Trespasses (Dr.)..1000
Oct. 17—Judgment of the Sea (Dr.).....1000
Oct. 24—A Son's Example (Dr.).....1000
Oct. 31—Wrongly Accused (Dr.) 1000
Nov. 7—The Smuggler's Prisoner (Dr.)....1000
Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000
Dec. 12—The Castaway (Dr.).....1000
Dec. 19—A Woodland Christmas in California (Dr.) 1000

PATHE FRERES

Nov. 19—Whiffles' Nightmare (Com.).....
Nov. 19—The Beauties of Portugal (Travel).
Nov. 20—The Country Boy (Com. Dr.).....
Nov. 21—A Question of Age (Com.).....
Nov. 22—The Revolt of the Peasants (Dr.)..
Nov. 23—Red Eagle, the Lawyer (Dr.).....
Nov. 23—The Forest of Fontainhleu (Travel).
Nov. 25—Pathe's Weekly No. 48.....
Nov. 27—The Sheriff's Brother (Dr.).....
Nov. 28—The Three Bachelor's Turkey (Com.) .....
Nov. 29—The Great Steeplechase (2 reel)...
Nov. 30—The Winning of White Dove (Dr.).
Dec. 2—Pathe's Weekly No. 49.....
Dec. 3—The Electric Laundry.....
Dec. 3—Paris and Its Monuments (Travel).
Dec. 4—His Little Indian Model (W. Dr.)..
Dec. 5—A Tenacious Lover (Com.).....
Dec. 6—The Escape of Gas (Com.).....
Dec. 6—The Octopus .....
Dec. 7—The Spendthrift's Reform (Dr.)....
Dec. 9—Pathe's Weekly No. 50.....
Dec. 9—The Harem Captives (Dr.).....
Dec. 10—The Marked Man (Dr.).....
Dec. 11—Fate's Decree (Dr.).....
Dec. 12—The Compact (Dr.).....
Dec. 13—The Capture of Mr. Softly Beatit (Com.) .....
Dec. 13—Apple Industry in the State of Washington (Industry) .....
Dec. 13—Lishon and Oporto (Travel).....
Dec. 14—Rise and Fall of Mickey Mahone (Com.) .....
Dec. 14—Reindeer Hunting in Norway.....
Dec. 16—Pathe's Weekly No. 51.....
Dec. 17—A Rival of Corusa (Com.).....
Dec. 17—Metamorphoses (Trick) .....
Dec. 18—The Receiving Teller (Dr.).....
Dec. 19—Glimpses of Montana (Travel)....
Dec. 19—Sidi Hadji Moursouck (Acrobatic)..
Dec. 20—A Farm House Romance (Com.)....
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic) .....
Dec. 20—The Past Performance (Dr.).....
Dec. 21—A Simple Maid (Dr.).....

KALEM CO.

Nov. 25—A Battle of Wits (Dr.).....1000 Feet
Nov. 27—The Water Right War (Com.).....1000
Nov. 29—The Chaperon Gets a Ducking (Com.) .....
Nov. 29—Ruth Roland, the Kalem Girl.....
Nov. 30—The Mayor from Ireland (Dr.)....1000
Dec. 2—The Farm Bully (Dr.).....1000
Dec. 4—A Daughter's Sacrifice (Dr.).....1000
Dec. 6—A California Snipe Hunt (Com.)...
Dec. 6—Something Wrong with Bessie (Com.)
Dec. 7—Driver of the Deadwood Coach (Dr.)
Dec. 9—A Race with Time (Dr.).....
Dec. 9—Conway, the Kerry Dancer.....
Dec. 11—Toll Gate Raiders (Dr.).....1000
Dec. 13—The Mummy and the Cowpunchers (Com.) .....
Dec. 13—Strange Places and Quaint People in New York (Sc.) .....
Dec. 14—Ireland the Oppressed (Dr.).....1000

SELIG

Nov. 18—A Man Among Men.....1000
Nov. 19—The Saint and the Siwash.....1000
Nov. 20—Atala. Adapted from the French Classic of Chateaubriand.....1000
Nov. 21—The Fire-Fighter's Love.....1000
Nov. 22—Mike's Brainstorm.....1000
Nov. 25—Miss Auhry's Love Affair (Com. Dr.) 1000
Nov. 26—Roped in (W. Dr.).....1000
Nov. 27—The Hobo's Rest Cure (Com.).....1000
Nov. 28—The Triangle (Dr.).....1000
Nov. 29—Raising Barley in Japan (Edu.)...
Nov. 29—Friends in San Rosario, by O. Henry (Dr.) 1000
Dec. 2—The Fire Cop (Dr.).....1000
Dec. 3—The Mantle of Red Evans (W. Dr.).1000
Dec. 4—When Helen Was Elected (Com.).1000
Dec. 5—A Freight Train Drama (Dr.).....1000
Dec. 6—John Colter's Escape (Dr.) 1000
Dec. 6—You Never Can Tell (Com.).....1000
Dec. 6—John Colter's Escape (Dr.).....1000
Dec. 6—A Question of Hair (Com.).....
Dec. 9—The Vintage of Fate (Dr.).....1000
Dec. 10—The Ranger and His Horse (West.).1000
Dec. 11—The Girl of the Mountains (Dr.)..1000
Dec. 12—The God of Gold (Dr.).....1000
Dec. 13—In a Japanese Garden (Edu.).....
Dec. 13—A Near-sighted Cupid (Com.).....1000

URBAN ECLIPSE

George Kleine

Nov. 27—Trebizond and Surroundings, Asia Minor (Sc.) 500
Nov. 27—A Man for a Day (Com.)..... 500
Dec. 4—Wrongly Accused (Dr.).....1000
Dec. 11—The Manchester Ship Canal, England (Travel) 400
Dec. 11—Just Missed Him (Com.)..... 600
Dec. 16—The Red Man's Honor—Part One (Dr.) 1000
Dec. 16—The Red Man's Honor—Part Two (Dr.) 1000
Dec. 18—Picturesque Dalmatia (Balkan) (Sc.) 450
Dec. 18—Three Rogues Outwitted (Com.)... 550
Dec. 25—Beauty Spots in South Wales (Travel) 250
Dec. 25—Wood Industry in French Jura (Indus.) 300
Dec. 25—The "Angel" Child (Com.)..... 450

VITAGRAPH

Nov. 13—Lord Browning and Cinderella (Com. Dr.) 1000
Nov. 14—Billy's Pipe Dream (Com.).....1000
Nov. 15—Una of the Sierras (Dr.).....1000
Nov. 16—The Model for St. John (Dr.).....1000
Nov. 18—The Unexpected Honeymoon (Com.) 1000
Nov. 19—Romance of a Rickshaw (Dr.).....1000
Nov. 20—A Darktown Duel (Com.)..... 500
Nov. 20—Timid May (Com.)..... 500
Nov. 21—Six o'Clock (Dr.) 1000
Nov. 22—The Servant Problem (Com.).....1000
Nov. 22—Billy's Burglar (a reels) (Com. Dr.) 2000
Nov. 23—Wild Pat (Dr.).....1000
Nov. 25—Omen of the Mesa (Dr.).....1000
Nov. 26—In the Flat Above (Com.).....1000
Nov. 27—The Wood Violet (Dr.).....1000
Nov. 28—The Eavesdropper (Com.)..... 500
Nov. 28—Three Girls and a Man (Com.).... 500
Nov. 29—Susie to Susanne (Com. Dr.).....1000
Nov. 30—O'Hara, Squatter and Philosopher (Com.) 1000
Dec. 2—The Absent-minded Valet (Com.)..1000
Dec. 3—The Scoop (Com. Dr.).....1000
Dec. 4—The Curio Hunters (Com.).....1000
Dec. 5—Mrs. Lirriper's Legacy (Dr.).....1000
Dec. 6—Cork, Ireland, and Vicinity (Sc.)...1000
Too Many Caseys (Com.).....1000
Dec. 6—The Drawing, Part I and II (Dr.).2000
Dec. 7—The Awakening of Bianca (Dr.)...1000
Dec. 9—The Signal of Distress (Dr.).....1000
Dec. 10—Doctor Bridget (Com.).....1000
Dec. 11—Natoosa (Dr.) 1000
Dec. 12—Adam and Eve (Dr.).....1000
Dec. 13—.The Song of the Shell (Dr.)...1000
Dec. 14—All For a Girl (Com.).....
Dec. 14—The Dandy, or Mr. Dawson Turns the Tables (Com.).....

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

FOR SALE

FIFTY 1000 FEET REELS OF FILM, $100. FILM AT $2.40 TO $10. The following two-reel features: Enoch Arden, $25. Celebrated Case, $40. Damon and Pythias, $25. Parsifal, $40. Cell 13, $80. When Hearts Break, $75. Clio and Phyletes, $60. Blue Diamond, $80. Days of Nero, $80. Human Sacrifice, $80. Before Yorktown, $75. Athaliah, Queen of Judea, $120. War on the Plains, $60.

The following three-reel features: Uncle Tom's Cabin, $75. Grip of Alcobol, $25. Tale of Two Cities, $75. Price of Beauty, $75. Girl and the Harp, $60. Custer's Last Stand, $100. White Slave, $75. Passion Play, $120. Fools of Society, $75.

H. DAVIS, Watertown, Wis.

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

THE MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

CHAUFFEUR'S COMPLETE OUTFIT SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.

G. CHASE, 118 East 28th St., New York.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.,
New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St.,
Cincinnati, O

ITALA COMEDIES

-TWO ON EVERY REEL-

EVERY MONDAY

NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)

ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

IMPROVE YOUR PICTURES 50%

With the very best intermittent action that high grade mechanics can produce.
MACHINES REPAIRED. Parts that can't be had elsewhere.
The cam with a TWO YEAR GUARANTEE.
Hardened cam, webbed star, shaft and sprocket for Power's No. 5 machine..... $12.00
For Edison one-pin machine..... 9.75
Above parts interchange with standard bushings.
3 wing inside shutters for above machines..... $4.00
Operator's repair kit..... 11.50

LAVEZZI MACHINE WORKS, 2940 Herndon Street, CHICAGO

Great Northern

Path Finders in the Making of Features

AS USUAL

There is Nothing that Savors of Imitation in Our Latest Thrilling Production

The Great Ocean Disaster

OR

PERIL OF FIRE

Fifty Big Scenes

That carry the groundwork of a drama enacted on board a blazing liner in mid-ocean.

GRIPPING, SENSATIONAL, UNUSUAL

Attractive 1, 3 and 6 sheet lithographs, artistic photos and other high grade advertising matter.

Territorial Rights now Selling

GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 East 14th St., New York

CARNEGIE HALL

FRIDAY, DEC. 13th and
WEDNESDAY, DEC. 18th

SYMPHONY—DRAMA

Life of John Bunyan

AND

Bunyan's Pilgrim's Progress

Illustrating the HOCHSTETTER (Expm.) PHOTO PLASTIC PROCESS of Moving Effects.

Interpreted by
THE RUSSIAN SYMPHONY ORCHESTRA

A Christmas Gift For Your Patrons

What more acceptable Christmas Gift could you make to your best patrons than a year's subscription to the MOTION PICTURE STORY MAGAZINE?

Each succeeding number for twelve months will furnish them with new enjoyment and pleasure, and they will thank you not once, but twelve times for your gift.

Special Price to Exhibitors for subscriptions in lots of fifteen or more.

Write today for full particulars.

The Motion Picture Story Magazine
26 COURT ST., BROOKLYN, N.Y.

RELIANCE

RELIANCE

WEDNESDAY, DEC. 11th

"JOE'S REWARD"

An extraordinary drama founded upon the tragic life of a reformed convict forced to break his parole for the sake of his invalid wife.

SATURDAY, DEC. 14th

"A FAIRYLAND BRIDE"

A delightful Comedy-Drama in which a beautiful society girl plays the role of a woodland fairy and wins a husband in a manner that is new, brisk and different.

IN TWO REELS

MARION BROOK'S

REMARKABLE HEART-INTEREST DRAMA

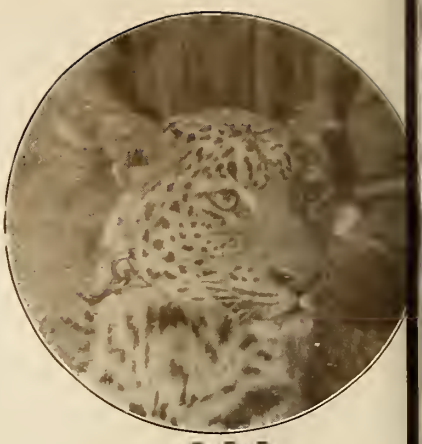
"The FIRES of CONSCIENCE"

IN **2** REELS

AND **51** SCENES

WEDNESDAY (BREAKING THE BANK) **DEC. 18th**

ANOTHER SUCCESSFUL RELIANCE FEATURE
EVEN BETTER THAN THE LAST



TUESDAY, DECEMBER 17th

"When an Old Maid Gets Busy"

Should have been titled "1,000 Feet of Mirthful Mimicry or Twenty Minutes in Hilarity Land"

THURSDAY, DECEMBER 19th

"The Vengeance of the Fakir"

IN TWO PARTS

A Feature which is filled with thrill after thrill of a perfectly legitimate sort. It is the sensation of the month.

SPECIAL LITHOS—SPECIAL SLIDES—SPECIAL MUSIC

Introducing for the first time in a photo play a Royal Bengal Tigress and a beautiful though treacherous Leopard.

A drama of British Army life among the natives and Fakirs of far away East India. So it is just as instructive as it is intensely interesting.

BOOK IT **DEMAND IT**

SUNDAY, DECEMBER 22nd

SEA ANEMONES

An "ECLAIR SCIENTIA" of even greater interest than a play. A fascinating presentment of knowledge.

SPLIT REEL

"AN UNFORESEEN EVENT"

An extremely novel little drama interspersed with bits of delicious humor. A pleasure certainty.

ECLAIR

FILM COMPANY

225 West 42d St., New York City

DEC 18 1912

MOVING PICTURE NEWS

VOLUME VI
No. 24

DECEMBER 14
1912

LIBRARY OF CONGRESS
DEC 13

SCENE FROM "PARSIFAL"
Ambrosio feature Film
Released December 21st.

PRICE
TEN
CENTS

"The Wonders of Surgery"

A MODERN MIRACLE PLAY

"One of the Interesting Hospital Scenes During the Operation"

TUESDAY **DEC. 17th**

A TREMENDOUSLY SENSATIONAL DRAMA IN WHICH A LITTLE GIRL SUFFERS THE MIRACULOUS OPERATION OF SKIN-GRAFTING TO SAVE HER BABY BROTHER

NOW IS THE TIME TO BOOK THE GREAT "MAJESTIC"

CHRISTMAS EXTRAVAGANZA

"Jack in the Box"

FEATURING THE FAMOUS DANCING "ESMERALDA SISTERS"

The Majestic Motion Picture Co.

540 West 21st Street NEW YORK

Ambrosio

State Right Features

BOOKING TERRITORIAL RIGHTS NOW
WIRE FOR TERMS
ONE GOOD THING FOLLOWS ANOTHER

A Sicilian Heroine

(Copyrighted)
A THRILLING STORY OF GARIBALDI
THREE EXCITING REELS
READY FOR SHIPMENT DEC. 28th

Parsifal

(Copyrighted)
THREE REELS
READY FOR SHIPMENT DEC. 21st
STATES GOING FAST
DON'T WRITE—WIRE!!!

Siegfried

(Copyrighted)
A FEW STATES OPEN
WIRE QUICKLY!!!

Regular Releases

JANUARY 4th

THE BLACK VEILS

(In two reels)
A thrilling mysterious Drama that will hold your audience spellbound

JANUARY 11th

WHAT THE UNKNOWN CONCEALS

(In two reels)
A Drama of great interest

JANUARY 18th

BETWEEN LIFE AND DEATH

(In two reels)
An up-to-date moral story full of incident

JANUARY 25th

A ROMANCE OF A HEART

(In two reels)
The interest never slackens from the first foot of film till the very last

EXCHANGEMEN and EXHIBITORS

Send your name for our mailing list.
We have good news for you all!!!

DON'T FORGET *ALL* AMBROSIO FILMS ARE COPYRIGHTED

In Preparation: The Biggest Feature Yet

THOSE WHO HAVE BOUGHT OUR OTHER FEATURES, WRITE FOR PARTICULARS, AS THIS WILL BE THE BIGGEST MONEY GETTER EVER MADE!

Ambrosio American Co.

15 EAST 26th STREET **NEW YORK, N. Y.**

PRECISION—Quality or state of being precise; exact limitation; exactness; accuracy; definiteness.—Webster's Dictionary.

All that Webster says—and more—you will find in the

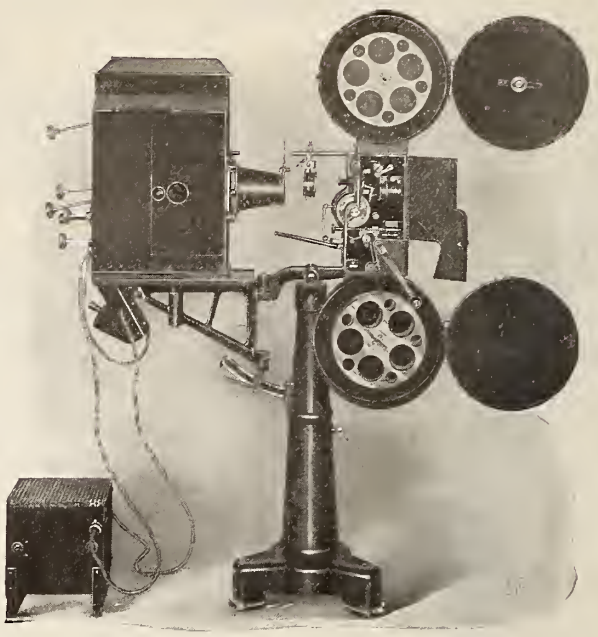
Simplex

We have the **DESIGN** and also the **MATERIAL** in the Simplex, without which the **PRECISION** would be of no use.

Considered from every point of view, it is truly a remarkable motion picture machine. In justice to yourself, Mr. Exhibitor, you should investigate its merits. Read what one of our many satisfied users has to say about it.

"I want to say that a part of my success in this town, which was a hard proposition to get in on, has been due to the perfect projected picture which is possible with the Simplex. I have used a Simplex for fourteen months, and it has been that many months of satisfaction and perfect curtain results, and I think I am in a position to know what a good projected picture is. I wish to say this as a closing remark for the Simplex: It will do anything any other machine will do and it will do it easier and better."

(Dated) Champaign, Ill. LYRIC AMUSEMENT CO.,
November 23, 1912. (Signed) H. H. Johnson, Pres.



Write today for catalogue B and the name and address of the nearest dealer handling the Simplex Projector.

MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

THE BALKAN WAR

500 FEET OF FIGHTING

ON SATURDAY GREAT EVENT RELEASES

RED REALISM

DID YOU EVER SEE MEN DIE?

Gaumont

GAUMONT CO.

Flushing, N. Y.

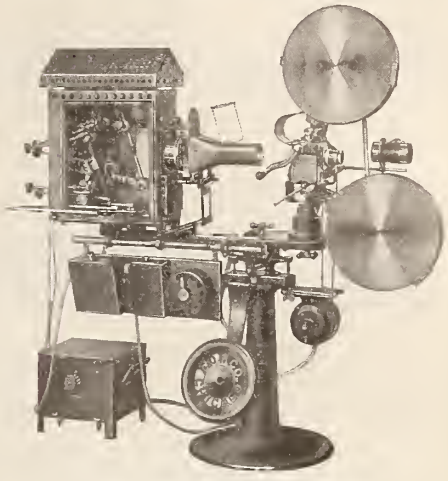
FILM SUPPLY CO. OF AMERICA, Sole Distributors

Gaumont

THE PROOF

OF { QUALITY PICTURE VALUE

THREE DISTINCT EQUIPMENTS
THREE DISTINCT PRICES
ONLY ONE QUALITY



The 1913 Model Motiograph

FAR AND WIDE INSTALLATIONS OF THE 1913 MOTIOGRAPH BY DISCRIMINATING BUYERS

GRACE CHURCH (DR. REISNER, PASTOR)....NEW YORK CITY.
SANTA CLARA UNIVERSITY.....CALIFORNIA.
U. S. NAVY YARD.....WASHINGTON, D. C.
JOLIET STATE PRISON.....JOLIET, ILL.
STATE HOSPITAL.....WATERTOWN, ILL.
ESSANAY FILM MFG. COMPANY.....CHICAGO, ILL.
VICTOR SAFE AND LOCK COMPANY.....CINCINNATI, OHIO.
DEPARTMENT OF AGRICULTURE.....WASHINGTON, D. C.
UNIVERSAL PORTLAND CEMENT COMPANY.....CHICAGO, ILL.
LUBIN MFG. COMPANY.....PHILADELPHIA, PA.
FOLLANSBEE BROS. COMPANY.....PITTSBURGH, PA.
YOUNG'S MILLION DOLLAR PIER.....ATLANTIC CITY.
AMERICAN FILM MFG. COMPANY.....CHICAGO, ILL.
U. S. NAVY RECRUITING STATION.....NO. CHICAGO.
GAS MORTEN FABRIK DEUTZ.....AMSTERDAM, HOLLAND.
ST. NICHOLAS RECTORY.....NEW YORK CITY.
BOARD OF EDUCATION.....CHICAGO—FIVE MACHINES.
BOARD OF EDUCATION.....LOS ANGELES.
BOARD OF EDUCATION.....SAN FRANCISCO.

AND OVER THREE HUNDRED THEATRES IN ALL PARTS OF THE COUNTRY.

FOR SALE BY

THE ENTERPRISE OPTICAL MANUFACTURING CO.

MAIN OFFICE AND FACTORY

568 WEST RANDOLPH STREET, CHICAGO, ILL.

Eastern Office—30 East 23rd Street, New York City. Western Office—833 Market Street, San Francisco.

AND THE FOLLOWING JOBBERS

Williams, Brown & Earle, Philadelphia
Mutual Film Corporation, Dallas
Calehuff Supply Company, Philadelphia
Mr. J. H. Hallberg, New York
Feature Film & Cal. Light Co., Pittsburgh
Mr. E. E. Fulton, & Kleine Optical Co., Chicago

AND ALL BRANCHES OF THE GENERAL FILM COMPANY.

GAUMONT STATE RIGHT FEATURES

The BRIDGE of SORROW

(TWO REELS)

The greed of a railroad executive which to their death sent the many when the train dropped through the weakly constructed bridge into the stony depths of the abyss. A juggling with lives which brought disaster and desolation and sent the juggler to a felon's cell. The overhearing of a wife's fatal denunciation that put convict stripes upon the doer of the crime terrible.

THE INTERNATIONAL CONSPIRACY

(THREE REELS)

PERILS OF THE ATLANTIC

(TWO REELS)

Did You Investigate THESE Films?

THE VENGEANCE OF EGYPT
(THREE REELS)

IN THE LAND OF THE LIONS
(TWO REELS, HAND COLORED)

Gaumont

GAUMONT CO.
FLUSHING, N. Y.

Gaumont

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **December 14, 1912** **Number 24**

A QUESTION OF PATENTS

INSTEAD of my usual editorial, I have used the following from Messrs. Kenyon & Kenyon as giving, in their own phraseology, the facts of the situation:

On Monday, December 2, 1912, the Court of Appeals for the District of Columbia handed down a decision declaring the Edison Film Reissue patent No. 12192 invalid and void for want of patentability. This was in a suit by the Motion Picture Patents Company against the Chicago Film Exchange, which had been brought in the Supreme Court of the District of Columbia in June, 1909, for infringement of claim 2 of Edison Reissue patent, which called for:

> "2. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon uniform sharply defined equidistant photographs of successive positions of an object in motion as observed from a single point of view at rapidly recurring intervals of time, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described,"

that being the film now universally used in all moving picture cameras. The case was argued before the Hon. Wendell P. Stafford, of that court, in May, 1911. Judge Stafford took the case under advisement for six months, and then he entered a decree for the complainant, holding the patent valid and infringed, and ordering an accounting and costs in the usual way. Thereupon the defendant appealed the case and the decision just rendered is the outcome of that appeal.

This decision is the outcome of a long and bitter fight between the Motion Picture Patents Company and the so-called Independents, and the Independents have won the day, there being no appeal from this decision. The suit was begun in June, 1909, against the Chicago Film Exchange, an Illinois corporation having its principal place of business in Chicago, but also having a selling agency in Washington. A similar suit was started in Chicago at about the same time against the Independent Moving Pictures Company of America, of which company Mr. Carl Laemmle was and is the president, he being also the president of the Imp Films Company of New York and vice-president of the Universal Film Manufacturing Company of New York, and president of the Laemmle Film Service, carrying on an extensive business in connection with the rental of films in Chicago and many other cities. Mr. Laemmle at first conducted the defense of these suits himself through Mr. John W. Munday, a well-known patent lawyer of Chicago, but about two years ago, when the Independent manufacturers, including Mr. Laemmle, assumed control of the defense, Messrs. Kenyon & Kenyon, of 49 Wall street, New York, the general counsel for the Independents, took up the defense, in conjunction with Mr. Munday, and carried it through to the finish. The case was argued before Judge Stafford by Mr. Melville Church, of Washington, for the complainant, and by Mr. William Houston Kenyon and the Hon. William J. Wallace, of New York, for the defendant. The case came up for argument on appeal on October 10th and 11th of this year, and was argued for the appellant by Mr. Wm. Houston Kenyon and Hon. William J. Wallace, and for the appellee by Mr. Melville Church and Mr. Frederick P. Fish.

The decision is of a sweeping character, and finally decides against the claims of Mr. Edison to be the inventor of the film used in moving picture machines of the present day. The Court, in its decision, says in part as follows:

"The claims of the reissue are the result of an attempt to overcome the effect of the decision of the Circuit Court of Appeals, 114 Fed., 926. Edison is not the inventor of film described in claim 2, and his patent, therefore, is invalid. The film was neither discovered nor produced by Edison. It was brought to its present state of perfection by Eastman. Edison seized upon it and provided it with perforations along the edges at regular intervals. Perforations had been previously made in photographic films for feeding purposes. So far our

conclusion is the same substantially as that of the C. C. A., in which claim 5 of the original patent, and incidentally claim 6, were under consideration. The problems Edison solved were in the camera apparatus, wherein his true claim to invention lies. His film was the invention of others. It is the particular arrangement of the pictures for which Edison is entitled to credit. For these pictures and their arrangement are nothing more than the result of the operation of his improved camera apparatus.

"The invention of Edison was exhausted in the construction of the camera which enables photographs of moving objects to be taken upon the Eastman film in the uniform and satisfactory manner justly claimed for them. The pictures are the direct result of the mechanism of the camera with the Eastman film mechanically adapted to and applied therein.

"In our opinion, claim 2 of the reissue patent 12192 is unpatentable and void; and the decree must be reversed with costs, and the cause remanded with directions to dismiss the bill. Reversed. Signed.

"THE CHIEF JUSTICE."

Chicago Film Exchange, Appellant,)
vs.) No. 2400.
Motion Picture Patents Company.)

This is an appeal from a decree on a bill by the Motion Picture Patents Company, a corporation of the State of New Jersey, against Chicago Film Exchange, a corporation of the State of Illinois, doing business in the city of Washington, for the infringement of a patent to Thomas A. Edison for a photographic film, declaring claim 2 of said patent valid, its infringement by the defendant, and granting an injunction against its further infringement, together with an order of reference to take an account of damages. The pleadings are in the usual form and were not excepted to.

It appears that Thomas A. Edison, on August 24, 1891, applied for a patent for a photographic camera and film and received the same, No. 589,168, on August 31, 1897. Claims 1, 2, 3 and 4 of this were for the camera apparatus, and claims 5 and 6 covered the films used therein. Claims 5 and 6 read as follows:

"5. An unbroken transparent or translucent tape-like photographic film, having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, substantially as described.

"6. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, substantially as described."

A suit was brought by the patentee in the United States Circuit Court for the Southern District of New York against the American Mutoscope Company for the infringement of the said patent. From a decree sustaining the bill (110 Fed., 660) an appeal was taken to the Circuit Court of Appeals for the second circuit, where the decree was reversed and the bill dismissed. 114 Fed., 926.

The Court found that Edison was not the first to devise a camera for taking negatives of objects in motion and at a rate sufficiently rapid to result in persistence of vision, but that the specific type of his apparatus was not disclosed in the prior art; that while Edison's predecessors were at work during the transition period from plates to flexible paper, and from the paper to celluloid films, they nevertheless left no new principle to be discovered, and no essentially new form of machine to be invented in order to make the latest improved photographic material available for the purpose; that Edison, by perfecting the first apparatus for using this film, immediately met all the conditions necessary to commercial success; but that this did not entitle him to a monopoly of all camera apparatus for using the film. The conclusion was that while he had made an invention, it was not the broad one of his apparatus claims. The fifth claim, for the film, it was said, "is obviously an attempt by the patentee to obtain a monopoly of the product of the apparatus described in the patent, so that in the event it should turn out that his apparatus was not patentable, or the product could be made by apparatus not infringing his, he could nevertheless enjoy the exclusive right of making it."

Claim 6, which differed from claim 5 only by the insertion of the words "provided with perforated edges," in describing the film, was not discussed.

Compelled to accept this decree as final by the denial of a writ of certiorari, Edison applied for a reissue, dividing his application. The reissue patent for the apparatus, having four claims, was subsequently declared valid save as to claim 4. 151 Fed., 767. He also received a reissue, No. 12,038, after some objections and amendments, with the two following claims:

"1. An unbroken transparent or translucent tape-like photographic film having thereon uniform sharply defined photographs of successive positions of an object in motion, as observed from a single point of view, at rapidly recurring intervals of time, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the objects throughout an extended period of time, substantially as described.

"2. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon uniform sharply defined photographs of successive positions of an object in motion, as observed from a single point of view, at rapidly recurring intervals of time, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described."

This patent was surrendered and a reissue applied for on December 17, 1903, the applicant stating that the word "equidistant" had been inadvertently omitted as defining and explaining the word "uniform" used in the description of the photographic film in the claims of the first reissue. Reissued patent No. 12,192 was then obtained, with the claims 1 and 2 as follows:

"1. An unbroken transparent or translucent tape-like photographic film having thereon uniform sharply defined equidistant photographs of successive position of an object in motion, as observed from a single point of view, at rapidly recurring intervals of time, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described.

"2. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon uniform sharply defined equidistant photographs of successive positions of an object in motion, as observed from a single point of view, at rapidly recurring intervals of time, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described."

The only difference in these claims is that No. 2 contains the words "provided with perforated edges," inserted after the word film in the second line.

Infringement of both claims was charged in this suit, but the decree was founded on claim 2, which is the preferred one of the patent. Following the language heretofore quoted relating to the attempt made through claim 5 of the original patent (hereinabove set out), it was said by the Circuit Court of Appeals (114 Fed., 926):

"A claim for an article of manufacture is not invalid merely because the article is the product of a machine, whether the machine is patented or unpatented; but it is invalid unless the article is new in a patentable sense, that is, unless its original production involved invention as distinguished from ordinary mechanical skill. If it is new only in the sense that it embodies and represents superior workmanship, or is an improvement upon an old article in degree and excellence, within all authorities the claim is invalid. Hatch vs. Moffett, 15 Fed. Rep.,

252; Worcester vs. Calhoun, 11 Blatch, 215; Excelsior Needle Co. vs. Union Needle Co., 32 Fed. Rep., 221; Smith vs. Nichols, 21 Wall., 112; Risdon Locomotive Works vs. Medart, 150 U. S., 79. * * * The film was not new, and if the other characteristics of the product are not new, or are new only in the sense that they add to the article merely a superiority of finish or a greater accuracy of detail, the claim is destitute of patentable novelty."

The claims of the reissue are the result of an attempt to overcome the effect of that decision. Answering an objection in the office that there was no necessity for the complete description of the camera apparatus, the applicant said: "We also think it desirable that the complete apparatus should be described, because the differences which distinguish applicant's film from prior films are largely due to the features of novelty in the apparatus." The following is extracted from the deposition of Thomas A. Edison, taken in the case against the American Mutoscope Company and used in evidence in this case:

175 X Q. Why do you suppose you did not refer in any of your caveats to the character or composition of material of the film which you used in any of the forms of apparatus for taking or reproducing photographs of an object in motion?

A. I don't know why I did not. I was not interested in the manufacturing or making of the photographic material.

176 X Q. Did you not regard the film, then, as a thing of your invention?

A. No, I did not regard the film as a part of my invention, no, sir; I looked to the people who made it for that.

177 X Q. You consider your invention to be in the apparatus which you had designed for producing the illusion of motion?

A. I was trying to do for the eye what the phonograph was doing for the ear, and to make it commercial.

178 X Q. After you had conceived of that idea, the selection of material was not a matter of invention, although it might have been difficult?

A. Well, I don't know about that. Our experiments showed that we had to have peculiar material, especially when we were on the microphotographs, as we could not get any definition with paper and things like that; we had to get some glassy surface. The microphotographs shown with microscopes are very nicely defined, and even a hundred figures are shown under a microscope, and all the details come out sharp, but these are taken by some means that I don't know of, but taken at very low speed, and the surface seems to be perfect, whereas the only surface we could get was very warty and irregular, and we could not bring out any details whatever when the picture was extremely small. * * *

183 Re-D. Q. On cross-examination you referred to the requisites of the film for your 1889 apparatus as being toughness and transparency. Did you include the requisite for the surface, the sensitive surface, of such a film?

A. No, I did not, but that was one of the things that we got the photograph people to work on to give us the maximum sensibility, because we were very short of light, and, as we were taking photographs at a very rapid rate, we had to have something extremely sensitive, and they made us a special film, different from the film that we printed on; that is to say, different from the positives, and this special film was made extremely sensitive, so that the smallest amount of light would produce great results, and we at first did not get them very sensitive, but they, by working on them, made them extremely sensitive, so that with the small amount of light we had, they were quite satisfactory after they had experimented on them.

W. K. L. Dickson, who was the principal assistant of Edison in perfecting his apparatus, as a witness for the plaintiff, said that after constructing the apparatus, using the heavy, thick celluloid material of Carbutt, with the toothed edge for feeding, he interviewed George Eastman, of Rochester, who was working to produce long sheets of films for his spool camera, and told him of the great importance of producing such a film. After receiving a sample of this new film, the witness showed it to Edison, who jumped out of his seat and said: "We have got it. Now work like ——." Later, longer strips of this film were procured from Eastman. Owing to some imperfections in the emulsion, the film did not give complete satisfaction, and Eastman labored to overcome the defects, finally succeeding.

Passing by the discussion relating to the reissue and the limitations claimed to have been placed upon the claim by the proceedings in the Patent Office, we come to the question whether Edison was the inventor in the sense of the patent law of the article of manufacture described in claim 2 of reissue patent No. 12,192. "A manufacture is an entity distinct from the substances of which it is composed and from the instruments or art by which it is produced." 1 Robinson Pat. Sec., 184. "Articles of manufacture may be new in the commercial sense, when they are not new in the sense of the patent law. New articles of commerce are not patentable as new manufactures unless it appears in a given case that the production of the new article involved the exercise of invention or discovery beyond what was necessary to construct the apparatus for its manufacture or production. Nothing short of invention or discovery will support a patent for a manufacture any more than for an art, machine or composition of matter." Collar Co. vs. Van Dusen, 23 Wall, 530,563. "A patentable invention is a mental result. It must be new and shown to be of patentable utility. Everything within the dominion of the conception belongs to him who conceived it. The machine, process or product is but its material reflex and embodiment. A new idea may be engrafted upon an old invention, be distinct from the conception which preceded it, and be an improvement. In such case, it is patentable. * * * But a carrying forward, or new or more extended application of the original thought, a change only in form, proportions or degree, the substitution of equivalents, doing substantially the same thing in the same way by substantially the same means, with better results, is not such invention as will sustain a patent." Smith vs. Nichols, 21 Wall., 112-118.

Sometimes improvements in a product, owing to skill of workmanship or the perfection of machinery, consists of superiority of finish, greater accuracy of detail, and result in increased commercial value, but they do not thereby become patentable. Smith vs. Nichols, 21 Wall., 112-119; Risdon Locomotive Works vs. Medart, 158 U. S., 68-81; Glue Co. vs. Upton, 97 U. S., 36. Applying those rules to the condition of this case, we are of the opinion that plaintiff's assignor, Thomas A. Edison, is not the inventor of the film described in claim 2 and that his patent therefor is invalid. The flexible, transparent or translucent tape-like film prepared for taking photographs was neither discovered nor produced by Edison. It was improved and brought into its present state of perfection by Eastman. When exhibited to Edison, he seized upon it as the thing needed to make his camera apparatus a complete commercial success. He provided it with perforations along the edges at regular intervals, into which the teeth of ratchet wheels of the camera entered to give it the required motion; a mechanical contrivance to adapt it to the performance of the functions of the machine. This co-operation of the rows of holes with the teeth of moving wheels he had described in a caveat of 1889 as similar to that in the Wheatstone telegraph instrument, for insuring a positive motion of the band. Moreover, perforations had been previously made in photographic films for feeding purposes. See Reynaud's French Patent. So far, our conclusion is the same substantially as that of the Circuit Court of Appeals in the decision before referred to, in which claim 5 of the original patent and, incidentally, claim 6, were under consideration.

It is further contended that the film of the present patent claim has been invested with new and substantial qualities, by reason of the distinct, uniform, equidistant photographs taken of moving objects, which, when the negative strip is converted into a positive, can be passed in the same manner through the exhibiting machine and give a lifelike representation of the moving objects, never before obtained. In the course of their argument, counsel for plaintiff (appellee) say: "In a word, the film produced by Mr. Edison and described minutely and with accuracy in his patent represents a practical embodiment of all the elements necessary to complete and perfect

practice of the motion picture art as we know it to-day. No detail seems to have escaped him; no problem growing out of the largest conception of the taking and exhibiting of photographs of moving objects in a lifelike and natural manner seems to have baffled his solution. In saying this we do not mean to say that Mr. Edison, in the patent in suit, foreclosed all further improvements in his camera and in his exhibiting machine, but we do say that this record fully proves that he did supply all of the fundamentals of the film that is used in the art as practiced to-day."

We do not dissent from the proposition that Mr. Edison solved the problems of the motion picture art with great ingenuity and skill, but the problems that he solved were in the camera apparatus, wherein his true claim to invention lies. He did not supply the "fundamentals of the film" that is used in the art as practiced to-day. The long, pliant, translucent, celluloid film, with the sensitized surface, was the invention and improvement of others. The pictures taken on such a film are photographs. It is the particular character and arrangement of those pictures for which Mr. Edison is entitled to credit. But those pictures and their arrangement are nothing more than the result of the operation of his improved camera apparatus. The problem that was solved by their production and arrangement was a problem of the camera machinery. Appreciating this, he insisted, as we have seen, that the complete apparatus should be described, "because the differences which distinguished applicant's film from the prior films are largely due to the features of novelty in the apparatus." Also, in explaining why he had not referred in any of his numerous caveats to the character of the film, he said that he was not interested in manufacturing photographic material, and did not regard the film as part of his invention; he looked to the people who made it for that. It seems also that while his original application was filed August 24, 1891, the claims for the film were not made until December 28, 1896, in an amendment filed that day. The conversion of this negative film strip into a positive for use in an exhibiting apparatus was affected by one of the familiar processes of the photographic art.

The invention of Edison was exhausted in the construction of the camera which enabled the photographs of moving objects to be taken upon the Eastman film in the distinct, uniform and satisfactory manner justly claimed for them. The pictures are the direct result of the mechanism of the camera, with the Eastman film mechanically adapted to and applied therein

In our opinion, claim 2 of reissue patent No. 12,192 is unpatentable and void; and the decree must be reversed, with costs, and the cause remanded with direction to dismiss the bill.

Reversed.

SETH SHEPARD,
Chief Justice.

(Endorsed): No. 2400. Chicago Film Exchange, Appellant, vs. Motion Picture Patents Company. Opinion of the Court, per Mr Chief Justice Shepard. Court of Appeals District of Columbia. Filed December 2, 1912. Henry W. Hodges, Clerk.

A true copy.

Test:

(Seal) HENRY W. HODGES
Clerk of the Court of Appeals of the District of Columbia.

By far the most attractive and distinguished group of Indians who have ever visited Chicago are the band of Blackfeet chiefs who were brought there for the occasion by Louis Hill, chairman of the board of directors of the Great Northern railroad. This was the first time that they had ever been off their reservation, which is located in the Glacier National Park.

With them is the famous cowboy band from Montana, and "Bill" Pruitt, the "Cowboy Caruso." Their visit to Chicago was the outcome of a desire on the part of the Indians to thank Mr. W. N. Selig, president of the Selig Polyscope Company, for the work that he is doing in preserving the red men and their traditions and customs for the generations to come.

EXPOSITION EXECUTIVE OFFICES ARE OPENED

On Friday, November 29th, the committee who have charge of the First International Exposition of the motion picture art held their first meeting in their new quarters on the second floor of the German Bank building, Fourth avenue and Fourteenth street, New York City. It was then decided, upon President Neff's suggestion, to add more members of the committee, therefore B. E. Cornell, of Syracuse, was appointed to the general committee and Messrs. R. M. Davidson, of Binghamton; G. F. Wright, of Albany; William Douque, of Utica; A. N. Wolff, of Rochester; E. M. Day, of Auburn, and R. C. Whitten, of New York City, to the advisory committee, it being President Neff's idea to have the up-state branches of the League represented on the committee.

Several of the gentlemen from up-state have already written to Secretary Samuels that they would do all in their power to further the interests of the exposition and the convention, and that they would attend all the meetings possible. Several meetings were held during the past week and committees were appointed to call on the largest film manufacturers in the East. It is thought by all the committee and by all those who have been interviewed, that it is time the public were shown more about the mechanism of Cinematography. No business in the history of the world has grown with the rapidity of the motion picture industry, and it is fully expected that this exposition will eclipse any trade exposition ever held.

Many manufacturers of articles pertaining to the moving picture art have already inquired regarding the price of space. The main floor space of the New Grand Central Palace will be sold at $2 per square foot for the preferred positions, and $1.50 per square foot for the remainder. The mezzanine floor at $1.50 per square foot. These rental prices include counters, backs, coverings and sign; or platform, back, rails and sign. This property is owned by the International Exposition Co., and will be furnished free to the exhibitors, the idea being to keep the exhibits uniform and thus add to the dignity of the Exposition.

PRESIDENT NEFF KEEPS BUSY

Who is the most energetic man in the exhibitors' end of the film business to-day? We do not know of one who can put it over on M. A. Neff when it comes to expounding on the advantages of co-operation; therefore it is that tremendous success attends the organization meetings all over the country at which Mr. Neff presides.

The following is a brief report of the organization meetings at Des Moines, Ia., and Omaha, Neb.:

President Neff arrived in Des Moines, Ia., early the morning of December 3, and was met by Mr. Fred Young, of Cedar Rapids. The convention was called to order at 2 o'clock in the afternoon, with a hearty welcome to all. The speaking lasted until after 5 o'clock, and membership was taken for the new organization.

At night a splendid entertainment was held in the big hall at the Savoy Hotel. After this splendid entertainment, the exhibitors and their friends adjourned until 10 o'clock Tuesday morning, when an executive session of the members who had joined the organization was held. President Neff again addressed the exhibitors. In the afternoon a permanent organization was perfected and the following officers were elected: J. L. Obrien, Oelwein, president; F. Young, Cedar Rapids, secretary; J. E. Tierney, Sioux City, treasurer; J. S. Bassett, Independence, first vice-president; M. Dewey, Chariton, second vice-president; Thomas A. Brown, Iowa, national vice-president.

At night, when the business of the day had been completed, a large banquet was held in the spacious dining room of the Savoy Hotel, where one hundred persons partook of the good things. Great credit is due Mr. Fred Young, of Cedar Rapids, Ia. He seems to be possessed of wonderful ability in conducting conventions and arranging for entertainments. Everything went off just as smoothly as though they had had many years to prepare for it, instead of a very short notice. The next state convention will be held in Des Moines, Ia., on the last Tuesday in May.

Following the organization of Iowa exhibitors, Mr.

Neff boarded a Rock Island train for Omaha, Neb., accompanied by Mr. Frost, of Atlanta; Mr. Fred Young, of Cedar Rapids, Ia.; Mr. Julius Singer, of Des Moines; Mr. C. E. Wirick, of Sioux City, and several other Iowa exhibitors, arriving in Omaha on Wednesday, December 4.

When they alighted from the train, a wild western blizzard was blowing. They were met by Mr. J. S. Schlank, of Omaha, and W. H. Rubert, who was waiting with Mr. Schlank's automobile to take them to the Rome Hotel, where a large number of Nebraska motion picture exhibitors were waiting. The Omaha meeting was opened soon after their arrival, and President Neff spoke for about two hours, explaining in an open meeting the benefits to be derived. The spirit of fair play and western progressiveness was displayed both at Des Moines and Omaha. All of the film exchanges were represented, friendly and ready to assist in making the convention a grand success.

On the night of December 6 a grand banquet was given at the Rome Hotel. The banquet hall was beautifully decorated; flowers and beautiful ladies in plenty graced the occasion. Everybody seemed to be imbued with the spirit of the occasion, and it was one grand affair. Vaudeville and pictures, a banquet and a general good time wound up the Omaha convention.

The following are the names of the officers elected to preside over the Nebraska state organization: President, W. F. Stoecker, Omaha, Neb.; first vice-president, P. L. McCarthy, Grand Island, Neb.; second vice-president, J. W. Ballinger, York, Neb.; secretary, E. C. Preston, Superior, Neb.; treasurer, W. A. Walden, Hastings, Neb.; national vice-president, J. E. Schlank, Omaha, Neb.

In company with the newly elected president, Mr. Stoecker, and the national vice-president, Mr. Schlank, Mr. Neff visited many places of interest in Omaha, and left for Kansas City December 7, via the Burlington, at 10:45 p. m.

BAR JOHNSON WEDDING FILMS

At a special meeting, Wednesday, December 4, of the St. Louis branch of the Motion Picture Exhibitors' League of America, which comprises the owners of all the motion-picture theatres in St. Louis, the members showed their disapproval by passing a resolution condemning any reel that will show the marriage of the negro pugilist, Jack Johnson, and his white wife. Consequently, no theatre in St. Louis will exhibit this reel.

Another matter taken up was the refusal of the league to accept a coupon admission scheme that a large tobacco company of New York is trying to promote.

With each package of cigarettes sold, a coupon with a small cash value is enclosed, and a given number of these coupons entitles the holder to admission to any picture show. These coupons in turn are redeemable by the tobacco company on a cash basis.

The league looked upon this sort of a proposition as having a tendency to create a bad habit of smoking cigarettes by the younger generation.

The object of this league is to protect the public against such matters and to encourage along educational lines by producing the very best motion pictures of subjects that will make a moving-picture theatre a place of restful pleasure.

NEW YORK EXHIBITORS' LEAGUE

A meeting of the Motion Picture Exhibitors' Association of Greater New York was held in their rooms, No. 136 Third avenue, at which a number of prominent speakers of civic and political bodies were present.

Mr. Trigger, in calling the meeting to order, stated that the object of this meeting was familiar to all present, and he endeavored to rehearse briefly existing conditions and the great error we are making for lack of energy. The following is a brief extract from Mr. Trigger's address:

"You have great possibilities before you for the upbuilding and uplifting of a commercial and educational business. You are all aware of this fact and know that Cinematography will go on developing and improving and growing; attaining such perfection that all intelligent audiences will approve and not condemn the motion picture theatres as heretofore. We need laws—and you are the ones to help attain these laws, but you are bad boosters. How many of you have asked your Senator or Assemblymen to visit your theatres and told him your needs? How many have asked your respective Aldermen to give you better ordinances? How many of you can say that the World has not stated facts? And still we all condemn the writer of these articles as a person trying to hurt our business and yet we must, sorry to state, admit that he has told some truths.

"As far as the children and their admission to theatres are concerned, you will find, as we all know, little boys selling newspapers, going from saloon to saloon, and no word of protest from the press. Yet the atmosphere of these saloons is naturally much worse than that of the motion picture theatres. Another cry out of which they have made capital was that quite a number of the saloons surround moving picture theatres. Where are we to go? We are not allowed to build near a church or school, and now a cry goes up that we must not build near a saloon. Should this come into effect all moving picture theatres must be built in line with the subway or overhead.

"But aside from all this nonsense, something must be done, and every man in the motion picture business must co-operate, whether a member or not; he must help individually, or join this body and attain what we desire as an organization."

At the conclusion of his speech, Mr. Trigger called upon Mrs. H. Chester Arthur, President of the Mothers' Protective League, who spoke at some length on the benefits accruing from motion pictures to all and especially to children. She stated that no person was more competent to judge the wants of children than their own mother, and as she was the mother of twelve children she considered herself a competent judge. She also mentioned the censoring of pictures and thought it unfair for any newspaper to blame the exhibitor in a matter where he was entirely guiltless, as the pictures that are run or shown on the screen in small places are shown in all the large theatres, only at an earlier date. In speaking of the environment of which so much had been said, she remarked that as these theatres could not be built near churches, hospitals or schools, it naturally befell that some of them must be near saloons; but why blame the exhibitor for that, when in ninety per cent of the cases where saloons do exist families with children reside above said saloons. She stated that she was willing to go to Albany and endeavor to do her utmost to help amend the children law.

Many representatives from numerous papers and publicity men were present and made various remarks on the growth and achievements of the motion picture industry.

Mr. Jacobs, of the Society for the Prevention of Tuberculosis, spoke on the amount of good accomplished by the motion picture theatres through the medium of the screen, etc.

Mr. Sidney Ascher, as chairman of the Ways and Means Committee, reported that at a meeting of that committee they had appealed to manufacturers of films to protect the exhibitor from further attacks and that he thought that the manufacturer should help the exhibitor financially to create a fund for the purpose of combating all scurrilous attacks made by newspapers on the motion picture industry and exhibitors. He also stated that the majority of the manufacturers willingly acquiesced to this request and funds for that purpose were being raised. A number of the exhibitors then spoke on the Folk ordinance and committees were then appointed to visit each aldermanic district in which the alderman was not in accord with the above ordinance.

The meeting, which was the most successful ever held by the above organization, adjourned at 3 p. m. to meet on Tuesday, the 17th inst.

MEETING OF THE MOTION PICTURE EXHIBITORS OF ROCHESTER LOCAL No. 5

Held in the Cox Building, November 22, 1912

Meeting called to order by President Wolff at 2:30 p. m., there being twenty-five exhibitors present.

There were present at this meeting our National President, Mr. M. A. Neff, and our State President, Mr. Samuel H. Trigger, both of whom were accorded an enthusiastic reception.

President Wolff introduced Mr. Trigger, who spoke to the meeting regarding the possibilities of the local organization when thoroughly organized. He pointed to Syracuse, our neighboring town, as a splendid example of what organization will do. There, out of a total of forty-nine exhibitors, forty-

eight are members of the local. From expensive vaudeville and seven or eight reels they have reduced to a maximum of four reels and no vaudeville, with an increase in business. There, as in nearly every other city in the country, they are open on Sundays and do a very large business. Simply the result of organization. Mr. Trigger urged the local here to get under way and perfect the organization as soon as possible. "For then, and not until then, will you realize your power," he said.

National President Neff briefly reviewed the history of the motion picture profession, and said he would not attempt to predict the possibilities of the business. The business is in its infancy. It will soon be the greatest educational medium in existence. History, geography, science, etc., will before long be taught through the means of the motion picture. Through the moving picture the country boy can see the city and the city boy the country, without going a half a mile from home.

Mr. Neff also called attention to the great danger of overdoing the business—that the novice, before entering the field, should take advice from the veteran, because a fortune does not await all who take it up.

Mr. Neff notified the members of a World's Exhibit to be held in Grand Central Palace this coming summer from June 7th to 13th. The enthusiasm which has already been shown by promoters and exhibitors assures a splendid success.

Following Mr. Neff's talk both he and Mr. Trigger were asked several questions regarding items of interest to all. Mr. Trigger explained that the State League Law requires that each member be an owner or stockholder in a theatre and that the only way present owners could have their managers become members would be by having them hold one or more shares of stock. He also explained that if one person represented two or more theatres he would have to pay but one membership fee, but would have to pay dues for each theatre represented. Regarding theatres outside of Rochester in smaller towns where conditions are much different, the city rules and regulations adopted by the local would not be binding there.

Mr. Trigger stated that a singer must perform from a platform or floor, that as soon as the singer goes on the stage to sing that he or she is classed as a vaudeville performer.

A motion made by Mr. Esterheld and seconded by Mr. Hubbard that the local extend a vote of thanks and appreciation to Mr. Neff and Mr. Trigger for their kindness in favoring the local with their presence was unanimously carried.

A motion for adjournment was carried.

WILLIAM J. McGREAL,
Recording Secretary.

NEW YORK FILM CO.'S PRODUCTION OF "THE MIRACLE" OPENS IN NEW HAVEN, CONN.

On December 16th, at the Hyperion Theatre, New Haven, Conn., a grand opening presentation of "The Miracle," as produced by the Kunst Film Company, of Berlin, Germany, and which splendid production is being handled in America by the New York Film Company, will be given, accompanied by a lecture and specially prepared music, which will be interpreted by a full orchestra.

Later the production will also be presented in Cleveland, at the Alhambra Theatre, in the same dignified manner, and on December 30th at Baltimore.

No greater compliment could be paid the theme of "The Miracle" than that a similar production of the same thing has been the first moving picture production to invade the famous centre of music and art in London, namely, Covent Garden. A clipping from a recent issue of the New York American mentions the remarkable occurrence in the following manner:

"The 'movies' have invaded that sedate institution and stronghold of classic music, the Covent Garden Theatre.

"This famous house has been leased for the production of the Cinematograph version of Reinhardt's wordless spectacle, 'The Miracle.'

"It is true that the fashionable opera season does not begin until May, but the idea obtains among the conservative patrons of the house that the new departure comes shiveringly near being a desecration."

To those who have been fortunate enough to witness a presentation of the N. Y. Film Company's production of this famous play it is not alone a revelation of finished photography and dramatic action, but is as well a wonderful spectacle of architectural beauty, the majority of its scenes having a background chosen from the splendid ancient architecture of Europe.

MEETING OF THE MOTION PICTURE EXHIBITORS OF UTICA LOCAL No. 3

Held at the Martin Hotel, Utica, N. Y., Wednesday, November 20, 1912

President Douque, of Local No. 3, presided and introduced the State President of New York, Mr. Sam H. Trigger, who gave a lengthy address full of advice, outlining the great benefits derived from being organized, and urged the speedy process of organizing with all members without exception.

President Trigger then introduced President Neff, the National President, who left nothing to be desired from an explanatory standpoint and made many friends by his straightforward talk and advice.

A motion was made, seconded and carried, that a committee of three be appointed to look after the by-laws. Committee: Messrs. Linton, Cavallo and Carl.

A motion was also made, seconded and carried, transferring Mr. Chapman from the Ohio Local to the Utica League.

Motion made that a vote of thanks be extended to Presidents Neff and Trigger for their kind visit to Local No. 3, and that same was thoroughly appreciated. Carried.

Motion made that next meeting be held in Utica, Sunday, December 8th. Carried.

Meeting adjourned.

J. E. REARDON, Secretary.

TRIANGLE THEATRE, 207TH STREET AND 10TH SOON TO OPEN

Mr. Louis Gross will be manager of the New Triangle Theatre at the above address in New York City, which will open in a week or ten days. They have purchased through Mr. J. H. Hallberg "The Economizer Man," a Powers No. 6A, with Hallberg A. C. Economizer. Gray & McDonald, of Portsmouth, N. H., and Lewiston, Me., have purchased for their theatres at these places 1913 Model Motiographs with Motor Drive, through Mr. Hallberg.

FIRES OF CONSCIENCE
Reliance Release December 18th.

PARSIFAL

The Ambrosio Company of Turin, the world-famed features producers, have excelled themselves in this grand production of "Parsifal," which has been immortalized by the music of Richard Wagner and is known throughout the world as an operatic masterpiece.

The opening of the film shows us the passing of the procession of the Knights of Monsalvaat, who go to venerate the Grail, the Cup in which is kept the Holy Blood of Christ. They arrive at the temple, where the bishop appoints Amfortas as Guardian of the Grail, saying to him: "This Cup will make you invincible if you will keep pure."

The magicians Klingsor and Kundry suddenly appear and together conspire to make Amfortas sin. The next scene shows the trick of the two magicians and how successful they were in causing Amfortas to sin, which makes him unworthy of the office as Guardian of the Grail. Amfortas is punished by God by a mysterious illness and his suffering causes him to confess to the Bishop his fault. They both

kneel, praying God to pardon him and appoint a worthy successor. They are rewarded by seeing a vision of Parsifal.

At that moment Parsifal is awakened by an Angel and feels that he has been appointed to a great mission, and making way to his home he tells his old mother of his vision. The next scenes show us Parsifal learning the laws of knighthood and the use of arms. Then he obtains his father's sword and arms, handed to him by his mother.

We again see the two magicians plotting to find the chosen Knight, and they, using the magic looking-glass, see a reflection of him in it and then conspire to ruin him as they had Amfortas. After disguising themselves as a knight and his lady they ride out and meet Parsifal and accompany him to King Arthur's court, where Parsifal meets the notorious Knights of the Round Table. He refuses to join in their orgies.

The Bishop of the Grail, who is in attendance at the court, is mocked by the Knights and safely rescued by Parsifal, whom the Bishop sees for the first time and recognizes him as the Knight elected by his vision. Together they leave the court and the Bishop relates to Parsifal the mystery of the Holy Grail.

Parsifal is then left alone and the magician Klingsor tries to kill him, but he is disarmed by Parsifal, who makes his way to the Temple. Again the magicians try to cause his ruin, and, taking the short path, they intercept him and direct him wrongly. They then ambush him and entice him to their castle, where they make fruitless attempts to cause him to sin, but he escapes again and makes his way to the Temple.

It is the solemn day of prayers and Amfortas, who is stricken by God, tries to re-enact the miracle, but his prayers are not answered. Parsifal's timely arrival at Monsalvaat is welcomed by the Bishop and by the Knights, who thought him lost. He takes his place as Guardian of the Holy Grail and performs the miracle, conferring the Heavenly Blessing.

WASHINGTON, D. C.

The recent appearance of the Panama Canal in Kinemacolor afforded an excellent treat to those in the National Capital who are interested in this enterprise and development of the United States. A goodly number of official as well as social Washington were in attendance at the Belasco Theatre on this occasion. To see things just as they are through the eye of the camera told a far more impressive story than all the verbal newspaper accounts that have been put before the public. The enormity of the project, the gigantic operations necessary, the care and minuteness of workmanship were all vividly portrayed. Added to this the colors as produced by this wonderful camera process and the theatre chairs might well have been a conveyance taking one through Panama and the Canal Zone itself.

By a curious coincidence, the world-famous lecturer, Burton Holmes, was giving a lecture on the same subject at another theatre the same afternoon, though at an earlier hour. Before the Kinemacolor views were completed, Mr. Holmes came into the Belasco, declaring that he had hurried from his lecture to see this most wonderful process on so interesting a subject. He was indeed the most enthusiastic one among the spectators, giving applause at exceptional animated scenes and highly commending Kinemacolor. It appears that this popularized the Panama Canal subject so much that Burton Holmes was obliged to repeat his lecture by urgent request.

* * * *

A multi-reel production has become a daily offering at the Maryland, Virginia, Empress, Colonial and Garden. At least once a week a two or three-reel picture play comes to the Arcade, and many of the theatres in resident sections of the city. Features have become very popular among the exhibitors and their patrons.

* * * *

"I have discovered a moving picture house that has the finest music, really classic, and so appropriate, too," said a young student of the piano to me the other day.

"And where is that?" I inquired, though not at all surprised at her discovery.

"At the Empress," came the information with enthusiasm.

When I informed her who the musicians were and that they had appeared often in concert she was amazed. The most progressive managers of motion picture theatres realize the financial value of excellent music and Manager Notes, of the Empress, is one of them.

When I informed my student of music that she would find an organ at the Colonial, an orchestra at the Garden, piano and violin at the Virginia, excellent pianists at the Pickwick, Arcade, Royal and several other houses, she was quite surprised.

"I haven't been to many shows recently," she admitted finally, "but I thought they all played that tiresome ragtime; but now that I know where to find real music, I'm going often. I like the pictures, but the music was so often a discord to the story."

This little incident carries its own conclusion.

THE CLUE IN THE DUST
Majestic Release December 15th.

WILLIAM LORD WRIGHT'S PAGE

OHIO exhibitors of moving pictures are beginning a thorough test of the law governing the opening of moving picture theatres on Sunday. The exhibitors of Cincinnati, Columbus, Cleveland and Dayton are permitted to show films on Sunday. However, exhibitors of smaller cities are not so fortunate. In many of the smaller cities saloons are permitted to be open, but the greatest enemy of the saloon, the moving picture theatre, is compelled to close doors. The situation should be reversed, for beneficial effects. In an effort to test the legality of the law, the Princess Theatre, of Springfield, O., was opened the other Sunday afternoon. It had hardly been opened half an hour before policemen swooped down upon it and the proprietor was arrested, charged with common labor on Sunday. He was released on $50 bail. The audience was given checks good for another performance. In the audience were all the managers or owners of other moving picture theatres, and they decided to make this a test case.

* * * *

At the Princess two religious films were being shown, the "Prince of Israel" and "Rock of Ages." Despite the character of the performance and the high-class audience that visited the theatre, the Springfield Ministerial Association called a meeting for the following Monday and passed resolutions opposing Sunday picture shows. In part the resolutions read:

> We believe that to do so will have a tendency to break down what many of the greatest statesmen and lawgivers in our land have always held to be one of the greatest safeguards of our free institutions—the Bible Sabbath. According to the only authoritative record we possess, the Sabbath was given to man for two purposes—as a day of rest and a day for worship. The opening of picture shows, theatres and all like institutions where exhibitions are given for gain would, in our estimation, have a tendency to destroy both the great purposes for which the Sabbath exists. It would be robbing the multitudes of their God-given privilege of a weekly day of rest and worship according to the dictates of their own conscience, for the enrichment of the few. They do not believe that the American people are ready to make of their national Sabbath a day for common labor and mere pleasure.

* * * *

According to the above resolutions, the American people, 50,000 of them in Springfield, in the estimation of a few clergymen, are not endowed with sufficient discretionary power to follow the distates of their own consciences, but must have the clergymen furnish that conscience. The ministerial argument does not hold good. The clergymen of Springfield have six days of at least partial rest and recreation; the "American people" have but one. If the "American people" wish to visit a picture theatre before or after church on the Sabbath day and view educational, scenic and religious films, presented in a dignified way, we, for one, think they are obtaining that rest so urgently desired for them by the ministerial brethren. The "American people" are enlightened enough to follow the dictates of their own consciences. The days of the Puritan Sabbath and the Blue Laws are, happily, over. Those who see harm in Sunday picture theatres, even properly conducted, are not obliged to visit them. We think the others are wise enough to choose for themselves. We are all human, and no one, be he clergyman or layman, can dictate what is right and wrong to a fellow being.

* * * *

The contention between the exhibitors and people on one side and the police and clergymen on the other is not over in Springfield, O. Whether or not selling tickets at a motion picture show is common labor was a question that was argued in the police court there for an hour last week. The police prosecutor said it is and the attorney for the moving picture exhibitors was equally positive that selling tickets on Sunday is not common labor. The judge is expected to decide the case within a few days. Probably he will decide against the theatre owner. In our opinion, had the exhibitor sold no tickets, but collected a silver offering at the door, the prosecution would have had nothing to stand upon. It has been proven elsewhere that this method is satisfactory and that visitors are more than liberal. This action, together with the dignified character of the entertainments, would possibly have solved the problem in favor of the Springfield exhibitors. In any event, we wish them success in their campaign, which is being watched with interest throughout the Middle West.

* * * *

An Indiana woman's congress has adopted resolutions urging a united effort for improving the character of moving picture shows, as some were said to have a harmful influence on the children. Commenting editorially on the congressional action, the Ohio State Journal prints the following:

> The picture shows have shown great improvement since they first started, but they are not entirely what they should be. Some pictures, as the congress says, are harmful. They impress the child with false views of life, and this is a serious matter. A child's education is in his environment more than in his books, and a picture show is as much an environment as the real thing. It has a great deal to do in making his life upward or downward—in making an empty-pated fellow or a bold, bad adventurer of him. A parent must be certain of the influence his child gets under. There is hardly a picture show but what has something good in it; but it is apt to have something bad, too. Anyhow, it is best to have a care.

As the Ohio State Journal says, it is best to have a care. This great newspaper is the staunch friend of Cinematography; its editor is a picture enthusiast, and for years he has been promoting the cause of the picture. There is no doubt but that he refers to a certain kind of "feature" film that has been released too frequently within the past few months. We are happy to state that this does not apply to the majority of the features released by feature film companies, nor does it apply to the three groups of manufacturers who are honestly striving for better pictures. However, the blood-curdling, murderous film, often containing suggestive action, is too often released in two and three reels. The pictures are accompanied by sensational banners, with startling sentences in letters a foot high. Such films and such advertising matter lowers the tone of any moving picture theatre. For the continued uplift of the entire industry, these releases must be stopped, and stopped promptly. We are hearing the mutterings of a coming storm!

* * * *

Moving pictures will be used by boards of health throughout the country in a campaign to emphasize the complete registration of all births. A film entitled "The Error of Omission" is being produced under the direction of the Chicago Health Department. The display of the picture depicting the troubles and misfortunes which may befall an individual whose birth has not been recorded by the authorities is advocated by municipal authorities in nearly all Middle and Western states to moving picture exhibitors.

* * * *

When we knew Herbert Corey, he was city editor of the Cincinnati Times-Star, "Brother Charlie" Taft's evening newspaper. Now Herbert is turning out some good magazine fiction in Gotham, and recently he had

some nice things to say about Carl Laemmle, "The Little Corporal" of filmland. Corey writes:

Carl Laemmle must have been a mighty good clothing salesman in Oshkosh. Even now, when he is the most important figure in the moving picture business, you can see traces of that apprenticeship. He comes to meet you with hand outstretched from the waist, just as though he were walking down the center aisle of his store, and you know just where you rank on schedule K before you feel that lingering—almost pulling—pressure with which he conducts you to a seat. There is a distinct hint of nobby shirtings and pantings in the smile with which he regards you, until some matter of business is placed upon his desk. Tnen Laemmle's smile flickers off. He becomes precise and authoritative, and possessed of a passion for accuracy.

His personal fortune is loosely estimated at several million dollars. A few years ago he had three thousand dollars and his health.

Laemmle doubles the value of good judgment because he adds speed—and is not afraid to take a chance. As a raw immigrant of seventeen he was not afraid to leave New York in 1884 and go to Chicago. Then he tried farming in the Dakotas, and returned to Chicago after six weeks. He worked up to a salary of eighteen dollars a week as entry clerk in a wholesale jewelry house, and gave it up to go to Oshkosh for fifteen dollars, because he thought there was money ahead in the clothing business. Eleven years later found him manager of a clothing store at a salary of $4,000 and with $3,000 in the bank. But he was not satisfied. He was willing to work hard for his money—in Chicago he had risen at three o'clock each Sunday morning and traveled twenty miles to sell papers—but he wanted to get the money when he worked.

With a vague idea of establishing a chain of five and ten-cent stores, he visited Chicago, and one night put in a rainy hour at a moving picture theatre. Before he left he knew all the proprietor did about the business. He left for Oshkosh so early the next day that he could not get breakfast at his hotel, and resigned his position and gathered up his little capital. In two weeks he had a nickel theatre in Chicago, in six weeks he had three, in six months he was operating a film exchange, and in two years he had become a manufacturer. So far as possible, he does business by wire, and it is largely due to him that the moving picture business is a spot cash one. He has no time to fool with discounts and thirty-day cash. His clerks work in their shirt sleeves, and the visitor who wishes to see Mr. Laemmle will ultimately find him by asking questions. No office boy will impede his progress, because the boys are running themselves red-faced on errands, and the telephone girl is giving a life-like imitation of an octopus doing a juggling turn with plugs.

Laemmle is undersized, kindly in manner, direct in gaze, hurried and unflurried. His years as bookkeeper and salesman taught him the value of orderly arrangement, precise knowledge and high speed. "Above all else," said Mr. Laemmle, "I insist upon being told the exact truth. I have no time to waste in running down exaggerations and inaccuracies. Also"—and there was a hint of his German birth in his low voice—"I find that when people flatter me I am in danger of losing money."

CRYSTAL HAS NEW POSTER OF MISS WHITE

Miss Pearl White, the popular star of Crystal Films, is being featured in one of the most beautiful posters ever made. It is the first five-colored poster of an individual performer that has been made and is a credit both to Miss White and to Crystal Films. This poster can be used by exhibitors showing Crystal Films.

Miss White is without a doubt one of the most popular actresses now appearing in picture plays, and this poster of her makes a fine display in the lobby of a theatre.

CHICAGO, ILL.

The many patrons of the Standard Film Exchange Company will be delighted to learn that that bustling, up-to-the-minute film dispenser has made arrangements to hereafter get all of the feature films manufactured by the Great Northern Film Company for its clientele in the states of Illinois and Wisconsin. This will indeed be good news to the exhibitors in those states who use the Standard's output, as it gives them a chance to serve their customers with pictures fresh from the fixing bath of a first-class film factory. We all congratulate the two states named and also Mr. Joseph Hopp, the genial manager of the Standard Film Exchange.

* * * *

In our gyrations around among the playhouses, last night I stepped into the famous little Senate Theatre, on Madison near Halsted, and, as usual, found it full of delighted patrons. The room has been considerably altered since my family and I used to be regular callers at the show, and instead of the "little" five-cent theatre we knew, I gazed wonderingly down a hall 192 feet long, high ceiling, and (I could scarcely believe my eyes) with the operator's booth up in the centre, looking for all the world like a huge supporting beam.

* * * *

The urbane manager, Mr. Morris Shay, who is a son-in-law of the owner, escorted me down the long hall to the stage, to show me, he said, how absolutely flickerless were his picture displays; and they were fine and steady as a die. This house shows regularly from two to three first-run reels a night from the Laemmle Film Service, has been running for about five years, and has never had a losing week. I will describe this unusual show house more fully later, that others similarly situated, with a hall too long for the ordinary projecting machine, may be very much benefited by reading the Moving Picture News.

* * * *

On South State street, within a distance of three or four blocks, there is a chain of five first-class ten-cent theatres, the pride of the entire street, all owned by one company consisting of three gentlemen, and they spare neither time nor money to make their patrons satisfied with external and internal decorations, comfortable seats and the class of vaudeville performance given, the programs of which are changed regularly twice a week, with film changes daily. The theatres are the Gem, Premier, Lyric, Bijou Dream and Orpheum. The manager of the Lyric facetiously remarked that some time ago the key to the front door of his theatre was lost, and since that time performances have never stopped, day and night.

* * * *

The Montrose Theatre, 4453 Evanston avenue, is playing to splendid business, caused, as the manager informs me, principally through strict attention to details—front lights, cleanliness throughout, a good operator and class of films chosen for display, and, above all, uniform courtesy to patrons, young and old—all conducive to success.

* * * *

The Wilson Avenue Theatre, about a stone's throw north of that busy thoroughfare, Evanston avenue, is the classy playhouse of the Northwest Side, and judging from the long line of vehicles lining the street in the neighborhood of evenings, it is getting its share of patronage of the good citizens in that fashionable residence district. They run both first-class vaudeville and the choicest moving pictures.

* * * *

The Gelder Brothers, owners and managers of the Forum Theatre, 367-69 Garfield Boulevard, are installing a new hot-water heating plant beneath their showhouse, having thrown out their former gas-heating apparatus. This is one of the South Side's popular places of amusement which is ever on the alert for the best for its classy patrons, and nightly this notice is flashed on the screen: "The films shown in this house will not be displayed anywhere in this neighborhood." This shows that the Gelders have the proper kind of contract with the film exchanges, and are determined to deliver the freshest goods for the amusement and education of their customers.

* * * *

The beautiful new picture play structure, The Panorama going up at Fifty-first street and Prairie avenue,

which was originally advertised to open for business during the present week, through some hitch between contractors and workmen, cannot now be completed before the first of the year—two months yet. The owners, Messrs. Escher Bros., are very much disappointed at the trend of affairs, and entertain no very exalted opinion of contractors and workmen as a while, but realize that "kicking" in this particular instance will bring nothing, and hence are taking their crushing ill luck with philosophic fortitude worthy of the theatrical profession. The Moving Picture News, gentlemen, wishes you the best of luck when your magnificent new house finally throws open its inviting doors.

* * * *

The apologies of this department of the Moving Picture News is due and hereby given to the lady manager of the Sheridan Theatre, 4523 Evanston avenue, for not getting her name upon the editor's last visit, but it being in the midst of her very busiest hour, when to butt in would have been, to say the least, indecorous, I refrained from remaining longer. But as I promised to call again, I will do so soon, and will discuss with her both the beauties of the Moving Picture News and the picture play business in general. She has a fine patronage.

* * * *

Here is what I call a fine display of consistent work and creditable executive ability. Every member of Operators' Union No. 2 is employed in Chicago and suburbs; the books have been closed, and no more applications for membership can be considered until next August 1, 1913. This is the result of indefatigable work and assiduous attention on the part of the men in office in this hustling business organization, and each individual member shares proudly in the grand achievement thus accomplished in the closing months of the eventful year, 1912. This young organization has had many internal dissensions and misunderstandings since it first organized, but the better minds got together, surrendered the old charter and number and organized the present young giant, and things are going well indeed with it just now. The minimum wage scale is $21, with one matinee, and $2 for each extra matinee. This note is written to warn the traveling operators that work will not be easy to get in Chicago, just at present, and that they had better hold to their present jobs, if they had intended to come here looking for employment.

Turning westward off one of the world's brightest business thoroughfares (State street) into Adams street, where one would expect to get a surcease from the seeming continuous glare of the millions of electric lights, I was most agreeably surprised at seeing, about midway the block, another brilliant, beautiful electric sign across the sidewalk, which flashed out the words, "Pastime Theatre." I stepped inside and, asking for the manager, was shown a young man busily employed directing a number of employees in their duties. He stopped long enough to accept my card, and, reading it, immediately extended his hand. In answer to my question he said:

"Yes, sir, I am the manager, and permit me to say I am an admirer of the Moving Picture News, and will be pleased to see you any afternoon after 1:30 o'clock. Please come around." I thankfully declined his invitation to go in and see the show, and shaking hands, promised to call again soon.

Mr. J. J. Lodge, vice-president and general manager of the George Melies Film Manufacturing Company, leaves in a day or two for New York, on a business trip. He expects to be gone about two weeks. Having read that the U. S. District Court at Philadelphia had confirmed the decision of the lower court in its findings in favor of the General Film Company and against the Melies Company, I offered my sympathy, when he at once showed his chagrin and disgust.

"Now, I will leave it to you. Doesn't it occur to you as very strange that a body of men, such as those who testified against us, who were so scrupulously careful as to have me sign every other agreement should fail to exact the same thing in the particular and pivotal instance?" he asked, bitterly. "They insisted upon every step in the agreement between them and our company being put down in black on white and signed by me as representative. Then doesn't it look at least peculiar that they would accept the most important clause in the whole transaction to be consummated verbally only? I didn't agree nor think of agreeing to what they swore that I did, and I think I am justifiably sore over the decision. Besides, in my judgment, it is clearly against the law for one party to demand the right to have power to designate to whom another party to an agreement shall or shall not sell or transfer his personal shares or stock. Well, that's exactly the point, and the only point, upon which the court's decision was based."

Mr. Lodge did not say what would be his next move in the premises, but I know him well enough to believe his fighting spirit is not entirely crushed, and I would not be surprised to learn later that the case would be re-opened.

* * * *

The following is part of an advertisement which I clipped from the front page of the current monthly Bulletin of Typographical Union No. 16, of Chicago, and I present it to the readers of the Moving Picture News as one of the very best I have ever seen for loyalty, good fellowship and love among men. It explains itself. The entertainment takes place to-night in Chicago:

"Thousands of us have heard of the Tuberculosis Department at the Home. We have seen brother members return from it seemingly cured, after having bid them what we thought was the final, tearful good-bye; we have read in our monthly Journal of the deaths of others from the dreaded white plague, and have pictured, in a dreamy way, the treatment they received and the snow-white tents in which they slept, together with their social and other environments while there; but here, for the first time, and maybe the last, the membership and their friends can witness, in actual motion, a member of No. 6, of New York, in almost the last stages of the fearful destroyer of men, being taken from Brooklyn to the Home; can watch with intense interest, through every minute detail, the different treatments administered and the tender, loving solicitude evidenced in the every act of those in charge.

"It is not only the duty, but will prove a great pleasure to each one, to go and see this great moving picture film, made by the Thomas Edison Company, which sent a company of performers to and from the Home with our afflicted brother, to act, each his special part, to faithfully depict and impress upon all beholders the beauty and grandeur of everything surrounding a tubercular patient at (as Mr. Edison so aptly puts it) 'the one gleam of hope, the Union Printers' Home, Colorado Springs.'

"The officers of No. 16 have done more than their full duty in securing this exceptionally brilliant treat for us, and we would indeed be ingrates not to nobly respond, not only with our individual presences, but by taking friends with us, thus testifying our appreciation of our officers, of our famous Home, and silent thankfulness to the genius of our Edison.

"An elaborate vaudeville program has been arranged and the Social Features Committee has made extra efforts to make this the greatest get-together entertainment ever offered to the members of Chicago Typographical Union No. 16."

LITTLE HERBERT RICE (LATE STAR OF "BUSTER BROWN"), VIRGINIA WEST BROOK AND ARTHUR FINN IN "HIS DRESS SUIT"
Punch Release of Dec. 12th.

BRAINS VERSUS BRAWN

By VIRGINIA WEST

(Adapted from Thanhouser Release.)

IN a certain small city there is a college of some prominence. In this college, a few years ago, in the department of physics, was a professor who had passed middle life—some time back.

In the little city, not so very far from the college, dwelt a widow—college and otherwise. She had been born and raised in that same town and had had many suitors from the time she was sixteen until she reached her present thirty-six years. The suitors had ranged all the way from the freshmen, with ten dollars a month spending money, to the most important single professor in the college. She had married into the faculty, but had found herself a widow at the end of a year.

Now, the widow was passionately fond of athletics. On the football team of this particular year was a young man who at once attracted her attention. He seemed to be somewhat of a mystery, but that only added to the interest in him. No one knew from whence he came, but that was not so very unusual during the football season.

Anyway this Apollo held the attention of the widow. Her greatest happiness was to see him in his native element.

Just at this time the professor of physics was a frequent and regular caller at the house of this attractive woman. She liked him, she admired him, she even felt a real friendship for him, but when he finally asked her, in well-measured sentences, to be his wife she felt that she couldn't say yes.

The students were all fond of Professor Hogue, but they couldn't help making jokes about him and repeating the queer things he did. One day he came to meet his classes with no necktie on. Another day he forgot to change his shoes and came to the college with carpet slippers. These things, of course, the boys told and made them as bad as they could.

The widow had heard of the professor's eccentricities for many years, and she felt that as a husband he might be a little uncertain.

However, she permitted the professor's attentions, having told him her exact standing in the matter.

To be near the lady of his affections, Professor Hogue was willing to do anything or go anywhere. So when Mrs. Sinclair asked him to go with her to an athletic meet he consented. He knew that he would suffer, but the extent of his suffering, both mental and physical, was far beyond any flight of the gentleman's imagination.

He was cold, his legs were cramped, the seats were hard and the backs of them were too straight. It seemed to the poor man as though everything that could make him miserable was doing it.

Then the mental torture! He clapped because the widow did, and almost wore himself out watching her for fear he might clap in the wrong place. Then he had to try to look intelligent when he hadn't any idea what they were doing nor why they were doing it.

At last the agony was over—or at least that particular brand. But alas! as they were leaving the athletic grounds something new happened. There was a pushing in the crowd, a scream from the lady at his side, a sudden springing forward of the new member of the football team, and the widow's silver meshbag was snatched from the hand of a thief while the athlete held him by the nape of the neck.

Oh, sorry day! The professor went home dejected and miserable. All the way the widow talked of the bravery of the young man and he was compelled to acknowledge it.

For several days the professor shut himself up in his study excepting the times when he was compelled to meet his students.

Thinking deeply one evening, he came to the final conclusion that Science and not Love was his field. Well, after all, the widow had refused him, so he supposed there was nothing to do but put the whole matter out of his mind.

As he sat thus brooding before his study fire, his eyes closed and his head dropped to the back of his chair.

Then something seemed to happen in the professor's mind. The first thing he knew he was being led, a captive, into Rome—the Rome of the Cæsars. And yet, strange to say, he possessed all of his present-day knowledge.

The scene changed. He, with many other slaves, was put into quarters like those he had read about in his Latin and his Roman history. After staying there a while it was announced to him that on the morrow he was to fight in the arena.

Now, the professor knew perfectly well that he couldn't fight in the arena nor any place else, but he didn't intend to say so. He just kept quiet and worked his brains. An idea came to him and he said to the man, "Go say to Cæsar that I would speak with him. That which I would say may please him much."

The man went and soon returned to lead Professor Hogue to the presence of Cæsar.

"Most worthy Cæsar," he began, for he thought that was the way to do it. "Most worthy Cæsar, to-morrow I fight in the arena. If thou wilt I can make great sport for thee."

"Speak slave!"

"I seem spare and lacking strength. I tell thee, if Cæsar wish, to-morrow, single-handed, I will fight gladiators to the greatest number he can name."

The professor was pleased to see Cæsar give a start of astonishment. "But," he continued, "I ask one favor of great Caesar—that I may choose my weapons even as I do desire."

"'Tis granted, slave. If thou canst win I give thee back thy freedom."

The little professor, once more back in the slave's quarters, set to work. He didn't know where his materials came from, but that was of no consequence as long as they were there.

He worked constantly until the appointed time and then made his way, with his mysterious weapons, to the arena.

When he saw his opponents he stood staring, almost forgetting for the moment his means of defense. There stood before him six men who were almost giants.

Quickly the little man gathered himself together and stood ready. The giants were grinning at him, but at the same time they looked a little wonderingly at the little round balls in his hands.

They began to advance, very slowly at first, then faster and faster. The professor watched his best moment and then, with a succession of quick movements, he threw his little balls.

"Bang! Boom! Boom! Bang! Bang! Bang!"

The professor alone stood upon the floor of the arena.

"Before I grant thy freedom," said Cæsar, when he had recovered his breath and had sent for the professor, "tell to me the name of the weapons thou didst use."

"Dynamite," answered the professor.

"Dynamite," repeated Cæsar. "We must have more of it at the games. Go, slave, thou hast won thy freedom."

The professor lost no time in getting away. In fact, he went so fast that with a start he found himself back in his own twentieth century study.

"Dear me, dear me, I must have fallen asleep," said the little man. "Well, well, that was a funny dream for a man of my years and intelligence to have."

He sat rubbing his eyes for a while.

Suddenly he sat up very straight. "I have a thought!" he said aloud. "I believe it is a very good thought, too. Let me see. It must be stated exactly and comprehensively. Let me see now—'One may need Science in love as well as in other things.' scientific management of the heart, as it were. Well, well."

So the professor sat before his study-fire late into the night, wondering what particular method he had better use in his own affair. At last he sighed and arose to retire. He had not found it but he hoped to at another time. He would give his mind time enough to work it out scientifically.

The next day, as the professor was walking slowly past the widow's house, with his chin low, he suddenly heard a voice calling him. He stopped and turned toward the house of the widow, for he knew it was her voice.

"Oh, my friend, do come in and tell me what to do. I am in terrible trouble," she cried.

"Indeed I shall," and the professor was at her side, ready to do any heroic act that needed brains.

"Just look at this," said the widow excitedly. "It is a black hand letter demanding $10,000 from me. What shall I do?"

Before the professor had time to answer, another voice said, "What is it, my dear Mrs. Sinclair? I am at your service."

They both turned to find the young athlete coming up the walk.

When he had seen the letter he laughed. "Why, I'll capture the criminal easily," he said.

The professor looked at him out of the corner of his scientific eye. "I think I may be of some service to you, Mrs. Sinclair," he said quietly.

"I thank you both so much," said the widow tearfully.

When the night arrived upon which the money was to be delivered, the professor was sitting quietly in his study. If you could have looked closely at him, however, you would have found that the first finger of his right hand rested upon a button and that his eyes were upon the clock before him.

Tick, tick, tick, tick. The long hand moved slowly to ten minutes past twelve, midnight.

"That will do," said the professor, and pushed long and steadily on the white button. Then, quickly taking his hat, he left the room.

"Well, well! I've caught the whole lot of them," chuckled the little man when he arrived upon the scene.

There, in an ingeniously contrived trap, were two policeman and the athlete.

"Let me out of here," cried the latter in a rage.

The professor looked at the policemen with much meaning. "Since there is no one else to search it might not be a bad plan to search your fellow-prisoner, officer."

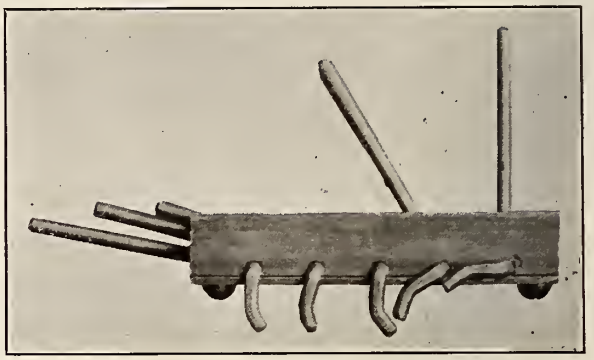
The search was made. A copy of the black hand letter and several other incriminating documents were found upon him.

"Well," said the professor the next day after reading a note from the widow, "if I am a scientist, I must acknowledge there is something in dreams."

A NEW DEVELOPING RACK

In the past twenty years, that is to say, since the art began, there has been but one patent taken out on apparatus to be used in developing motion picture films, and that was taken out last week. Just why this important branch of the business has been neglected is not easily explained. But from the very beginning there has been the same old drums, the same rectangular frames and the same pin-racks, each having its advocates and each having some advantage over the other in minor features. Perhaps the most popular in this country is the rectangular frame, though some operators prefer the pin-rack, in spite of the fact that putting the film on the pins is a slow and tedious operation. The rectangular frame, on the other hand, requires a large tank and therefore a very large quantity of developing solution. In the haste to get out the work on time, perhaps this solution is not made up fresh as often as would bring out the best photographic quality of negative. For this reason, some operators insist on the pin-rack, though it is slower than the rectangular frame to put the film on, especially in the dark-room.

This led to the invention of the loose-pin-rack illustrated in the accompanying cuts. The pins normally lie down along the length of the crossarms, with the exception of the inner pin of each arm, which stands up about half way. Upon one of these pins the looped end of the film is slipped. Then, with the roll of film held in one hand, the rack is rapidly rotated by the other hand. This



causes the film to lie against the semi-reclining pins, each of which thereupon instantly comes up into a vertical position. The short extension at the bottom of the pin sets up the next pin half way, each in succession throughout the entire series, the film catching thereon in turn, until the whole of the film is wound on.

It will be observed, therefore, that it is impossible for the film to miss a single pin, or for more than one convolution of film to go on the same pin. The result is that the rack can be turned just as fast as may be desired. One hundred feet of film can be laid on these pins in ten or twelve seconds, and two hundred feet in somewhat less than twice as long.

In taking off the wet film, after development, the end of the film is attached to the drying reel and the motor started. By hand the film is guided onto the rotating drying reel, and no attention is required by the developing rack, for the pins released from the film lie down instantly, by reason of their shape and by centrifugal force of the rapidly rotating rack, and the film comes off without being marred in the least.

The use of the new pin-racks permits fresh solution with every negative developed, which, obviously, insures the very best photographic quality in the resultant negative.

The racks are also particularly desirable in the tinting of films, for but a small quantity of each solution is required, and therefore a great many colors can be assembled in a limited space.

THE FAIRYLAND BRIDE
Reliance Release December 14th.

NEW SPECIAL FEATURE FILM EXCHANGE OPENS IN NEW YORK

A new exchange, doing business under the name of Star Special Feature Film Exchange, has recently opened at 20 East Fourteenth street, New York, with Joseph F. Coufal as general manager.

This concern has already secured the exclusive rights for Greater New York, and New York State, for the unnamed Itala feature in three reels which was received in our last issue, and which is one of the finest features that has yet appeared on the market. They have also secured State rights for all New York and New Jersey for the Eclair two-reel feature "In the Land of Darkness" and for the three-reel Eclair "The Queen of the Camarague."

GREAT NORTHERN SPECIAL FEATURE

The Great Northern Special Feature Film Company is priding itself upon the demand which is being made for its latest sensational feature, entitled "The Great Ocean Disaster, or Fire at Sea." State rights are being disposed of so rapidly that but few territories still remain, and in the meantime the popularity of "Dr Gar El Hama" has caused it to be sold in almost every state in the union. The company urges prompt action in making application for the territory still remaining.

SCENE FROM "THE GREAT OCEAN DISASTER"
Great Northern Special Feature.

The American Film Company have added to their stock company several well-known moving picture stars, namely, W. Wallace Reid, son of Hal Reid, the illustrious novelist, and formerly connected with the Vitagraph, Reliance and Imp studios; Lillian Christy, also a lead from the Vitagraph ranks, and Chet Whitey, a character man, who counts his greatest success the playing of the character heavy of Runnion in Rex Beach's "The Barrier."

THE MIND CURE
Crystal Release Dec. 15th.

"THE BRIDGE OF SORROW"

(Gaumont States Rights)

The Gaumont two-reel production, for release about January 1, is indeed very interesting. The theme in the first place is tremendously sensational, and in the second place it has been produced with the top-notch perfection which attends the production of the majority of Gaumont releases. The story is one of stock manipulation—another question of money vs. human life. The president of the Pyrenees Railroad Company, as the St. Lawrence bridge nears completion, forms a new corporation for the purpose of disposing more advantageously of the railroad stocks. The bridge is completed, the stocks are boosted up, and things look generally rosy, when a telegram arrives telling of flaws that have been found in the great bridge structure. Mrs. Bardon, wife of the railroad president, keeps a close eye on the affairs of her husband, and is horrified when he persists in completing the sale of stock before ordering the traffic across the bridge stopped, and denounces him bitterly.

When the last 60,000 shares are disposed of at $5 a share. he finally consents to allow the order to be sent forth stopping all traffic at the bridge. The train dispatcher, however, receives the message just one minute too late and the train is seen disappearing around the curve, departing from the station just as the dispatch

reaches the operator. The next scene is a terrible thrill, when the train crashes through the imperfect structure into the awful abyss below.

Splendid dramatic action accompanies the interpretation of this story. The scene in the head office of the railroad company, where the friends and relatives of victims await the sad news, is most effective. The responsible man is taken to prison. In a year's time, when he is pardoned, he finds his wife, with her little child, in humble surroundings, after she has spent their fortune in trying to help the needy that the accident has created. The eternal bond of love, however, again brings husband and wife together, and the sad lesson makes one better man in the world.

POWER'S INSTALLATIONS

Power's Cameragraph No. 6 has been installed at Post Exchange, Fort Howard, Md., for the use of the soldiers and residents at Fort Howard.

Power's No. 6A has been installed at the Palace Theatre, Annapolis, Md.

TOLEDO, O.—A contract has been let for the erection of a new moving picture theatre building at 3376 Monroe street. J. E. W. Keli is the owner.

CINCINNATI, O.—The Boston Amusement Co., Cincinnati, moving picture theatre by S. B. Oppenheimer, A. W. Hackermann, Walter K. Siffeld, H. D. Kroh.

TOLEDO, O.—Plans are being prepared for the erection of a new theatre building to cost $90,000. Wm. C. Bittis. Location on Summit street near Madison street. Interstate Amusement Co.

THE WOMAN BEHIND THE MAN

(Solax)

Mr. Spendthrift.....Darwin Karr
Mrs. Spendthrift.....Sallie Crute
Mr. Frugal.....Fraunie Fraunholz
Mrs. Frugal.....Blanche Cornwall
Society ladies and others.

Women have changed the map of Europe, women have wrecked careers, and women have been man's incentive, his motive to success. The success or failure of man depends on the woman who is behind him. The moral of this story shows what misery a woman can cause a man if she does not live within his income; on the other hand, there is a parallel case, showing the antithesis, how happy and successful a man will be if his wife understands him, encourages him and makes his home warm and comfortable, so that when he goes to business he works energetically and effectively, because he has no bad home influence to distract his attention from his work.

The story covers a period of ten years. In this time, while Mr. and Mrs. Spendthrift have been going down, Mr. and Mrs. Frugal have been going up on the "ladder of success." The end finds the Spendthrifts separated. Mr. Spendthrift is thrown out of a saloon, a wreck and a bum. Mrs. Spendthrift is seen in a hall bedroom, seeing a vision of her former self. She is determined to get fine clothes, and leaves her hall bedroom and takes the road open to a poor woman who has extravagant ideas. Mr. and Mrs. Frugal have pushed forward, have a happy home, and prosper.

A POLICY OF EXPANSION

The Motiograph Opens Eastern Offices for Repair Facilities

We are advised by the makers of the Motiograph motion picture machine of the recent opening of an Eastern as well as Western office for the purpose of extending better repair facilities to the far away users of their well-known machine.

The Enterprise Optical Mfg. Co., whose main office and factory has for the past five years been located at 564-572 West Randolph street, Chicago, is a pioneer in the motion picture machine industry, having been a full going concern more than fourteen years ago. It has been apparent during all of that time that the advanced ideas in machine construction of their machine would not only place them in the lead but keep them there.

When, five years ago, this company made a five-year lease on their present factory consisting of almost thirty thousand square feet of floor space, it was very freely predicted that the only thing to be expected was failure.

A reference to the advertisement of this company in this issue will inform you as to the location of their Eastern and Western offices and will convince the most skeptical of the wonderful growth, in a few years, of an industry which, as recently as five years ago, was looked upon as a joke.

The Enterprise Optical Mfg. Co. carries a pay-roll averaging more than one hundred employees throughout the year. They have a force of six demonstrators now on the road and two special inspectors in Chicago alone. Their office is commodious and handsomely furnished throughout in quartered oak, and their building is of steel and concrete construction equipped only with the most modern electrically driven machinery.

CARL HOLLIDAY, DIRECTOR OF EDUCATIONAL DEPARTMENT OF THE GAUMONT CO.

That men of higher education are finding a field for their culture in the motion-picture industry is evidenced by the engagement by the Gaumont Company of Carl Holliday, B.S., M.A. He now fills the newly created office of director of its educational department. This department will do business with schools, elementary and advanced, churches, etc. The subjects included will be applied science, botany, geography (both physical and industrial), zoölogy, history, the industrial world, travel, architecture, agriculture, horticulture and Biblical and other religious subjects.

Mr. Holliday, who is a brother of Frank E. Holliday, managing editor of the Gaumont Weekly, is well equipped intellectually for his duties. "Who's Who" for 1912 tells of his having studied at the universities of Tennessee, Virginia and Chicago, of his professorship of the English language and English literature in the University of Virginia, Southwestern University and Vanderbilt University. He is the author of ten books on literary, historical and sociological subjects. McClure's, Leslie's, Smart Set, Uncle Remus, American Educational Review, the Book News Monthly and numerous other magazines and newspapers have published his many writings.

SPECIAL EVENT ON THE JOB AGAIN

Mr. Beck, manager of the Special Event Film Company, leaves on Wednesday, December 4th, for an extended trip through the West to take local pictures of several towns in the States of Texas and Arizona. His main object in going West is to complete the educational pictures he had been working on for the past three or four years.

Mr. Beck will be gone for several weeks, and after his return from the West he will make a trip across "the pond" to get a general idea of what is doing in the European market.

Mr. Beck has several new pictures, and, in a few months, when ready for release, he will most likely open up with a "spurt."

JOE'S REWARD
Reliance Release December 11th.

STATEMENT FROM PRESIDENT GOLDBLATT

Local No. 35 of the I. A. T. S. E. has conceded to its branch known as the M. P. O. Branch No. 2 the right to elect their own officers. The reason for so kind a deed Local 35 claims is that the members of the so-called Branch No. 2 have at last learned to conduct their meetings in an orderly manner. But a good many of the readers of this valuable magazine who are acquainted with the present situation of the New York operators no doubt know the true reason for such a kind act.

For the benefit of those that do not know the true cause of the generosity on the part of Local No. 35, I shall try to make it very explicit.

Several of the members of the Branch No. 2 claim the credit for this wonderful victory. Also Local No. 35, in

PRES. ROBERT GOLDBLATT

The above cut is the latest photo of Robert Goldblatt, who must be given credit for organizing the operators, and holding his own as he has done. He brought order out of chaos, and on my visits to the Union I was very pleased with the manner in which Brother Goldblatt presided over the boys, and the admirable manner in which they conducted their business. It certainly was a treat to be present, and the operators ought to be proud of such a president, who is ably assisted by Ralph Knaster in keeping together 500 good men and true, and in a little while I will be glad to learn that every operator in New York City is a member of Union No. 1.

other words, Branch No. 1, comes along with much assurance and says that we, No. 35, are responsible for this noble act by giving the Branch No. 2 the privilege of electing their own officers; and, no doubt, many more will come forward to claim the glory for bringing about the emancipation of the moving picture operators of Greater New York. But there's no doubt, to my mind, that the intelligent operator, be he a member of Branch No. 1 or of No. 2, or of the Independent Local of Operators will tell you, as I have been told by the many different ones whom I come in contact with daily, that the credit wholly and only is due to the Independent organization, and no one knows it better than Local No. 35, and others who are equally responsible for the horrible conditions surrounding the operators of New York.

A good many, no doubt, read a copy of my letter which I sent to President Gompers, of the American Federation of Labor, which was printed in the Moving Picture News in the issue of September 7th. I would advise you to get a copy and make yourself familiar with something that involves your bread and butter; in fact, you'll find it very interesting to read our column in the weekly Moving Picture News that will make you acquainted with the entire situation.

I am somewhat off the point. If you'll read the above mentioned letter, it will soon convince you where the credit is due, and I'm certain that you will all agree with me. I suppose it will rather surprise you to read that the credit which my organization so persistently claims is satisfied to give it to anyone who is particularly desirous of it. The Branch members claim that, by having their own officers, that everything will be peaceful between Branch No. 1 and Branch No. 2 thereafter, and I predict that thereafter the real trouble will commence between those two branches. That doesn't seem possible to a good many, but time will tell, unless Local No. 35 has waived the jurisdiction of the moving picture machine from their charter; that I hardly believe they did. So you can see that makes two locals of moving picture operators in one city, not counting the Independent Union.

And the same thing will happen with the present Branch of Local No. 35 as did with its former auxiliary. The excuse Local No. 35 gives for giving their Branch No. 2 the right to elect their own officers is a very poor one, and should not be believed by any sensible man. It's only one of the many ways that they have tried to suppress the Independent M. P. O. Union of Greater New York, and this last move will prove as great a failure as did the former.

The operator in New York has got to be given that which wholly belongs to him, and unless he gets that, things will be far worse in the future for Local No. 35. If Local No. 35 really means to have harmony established between all the moving picture operators of New York and in order to make the branch with its own officers a success, Local No. 35 must waive the right of the moving picture machines which they're withholding from the operators, or else the operators shall merge with Local No. 35, since Local No. 35 has the jurisdiction of the moving picture machine. If neither of the above mentioned propositions can be secured by the operator from Local No. 35, then let me again repeat my old cry, and that is one other thing left—a direct charter from the I. A. T. S. E. I don't care how many officers Branch No. 2 will get, it will not and cannot make matters better. Just as soon as Branch No. 2 will start to legislate for themselves they are going to infringe upon the charter rights of Local No. 35. And I need not tell you what will follow.

That reminds me of two years ago. At that time the Auxiliary to Local No. 35 was in existence. I remember a committee was appointed by the Auxilliary to appear before Local No. 35, to ask them if they would be so kind as to give the Auxiliary the privilege of electing their own officers, I happened to be the chairman of that committee, and when we made that request of Local No. 35, I thought that a cyclone had struck them. They said we must be crazy to ask for such impossibilities. They claimed that if they allowed us to govern our own affairs that we would naturally step on their corns (meaning the moving picture machine) which we claimed belongs to us, and they told us they are the mother local, and that we would have to do as they saw fit, and they mean to do likewise with this new branch.

And what made them change their attitude so suddenly toward the operators? If you don't know I shall be glad to tell you. It's because they are trying to wipe out the Independent Union.

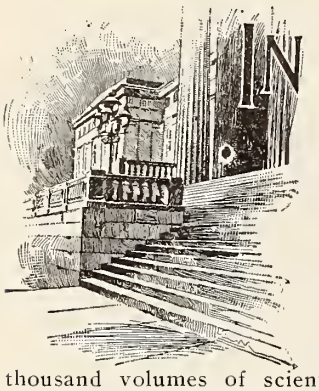
Local No. 35 blames me and the other officers as well as the individual members, for creating, as they term it, a dual organization in New York. I say differently. Local No. 35 are the ones to get the credit for it, and they are also responsible for the wonderful progress that it is making, and unless Local No. 35 gives to us that which they know belongs to us, so long will they keep this so-called dual organization in existence.

ROBERT GOLDBLATT,
President.

BALTIMORE, MD.—A moving picture parlor and skating rink to cost $15,000 will shortly be erected for the Pitt Amusement Company. Plans by architect J. M. Spedden, on Pennsylvania Avenue.

INNOVATIVE

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City



In the Patent Office, the division of classification has been rehabilitated and reorganized, and as a consequence, great and substantial results are being attained. The work progresses slowly, due to the fact that there must be digested not only the great volume of American patents already issued, amounting now to over a million, but also between two and three millions of foreign patents, and about fifty thousand volumes of scientific and technical works in the Patent Office library. When this work is completed, an enormous benefit will accrue to the inventors and manufacturers of this country and the public generally, since the work of examination of applications for patent will be much simplified, and such patents as are granted will have a much greater degree of validity attached to them.

Furthermore, applications of trade-marks are now on the same footing as applications for patent, in that responsive answer to any official action must be made within the year limit. Formerly it was necessary for the examiners of trade-marks to search through 20,000 pending applications, in various stages of prosecution. The new rule will expedite registration.

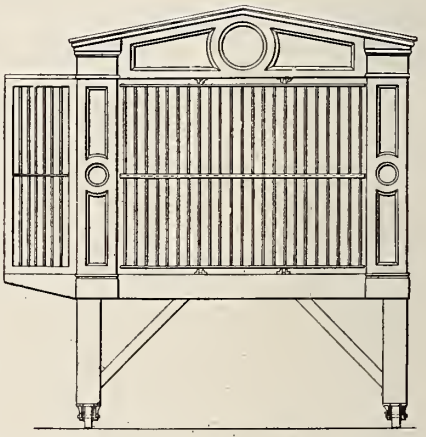
The Eastman Kodak Company of Rochester, N. Y., has applied for the registration of "ZELTA" as a trade-mark for photographic paper, claiming use since September 20, 1912.

New Jersey has from time immemorial been considered "foreign" in many respects, and now it develops (that is, the film does) that its natural scenery is cosmoramic, particularly portions of the Hudson Palisades and parts adjacent to Coytesville. Africa, Transvaal, Ireland, Germany, Mexico, and various other climes and countries have scenic representatives accredited thereto; and the ground is also historic as well as histrionic, many battles, both native and foreign, ancient and modern, having been fought there recently, not to mention other startling phantasmal stunts.

We read that approximately two hundred and fifty million feet of film was marketed in America last year, good, bad and indifferent. A little less attention to quantity and more to quality would be appreciated by the average movie fan.

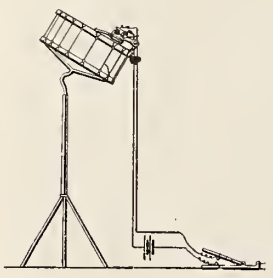
Recently we noted the appointment of Redford as English censor of films and prognosticated trouble, which is verified. His propensity to "cut it out" is viewed with some apprehension, not only in America, but by continental and colonial film makers also. The first on the list of banned films are those dealing with Biblical subjects, while the second are those relating to crimes, which latter restriction is sensible enough. Prize fights, dog fights and "mixed bathing" are lumped together in the list, and since the "fights" are no longer popular, the main sufferers will be the Australian government emigration authorities, who are fond of illustrating the salubrity of the antipodean climate by exhibiting films of Australian beaches. This edict against "mixed bathing" scenes is inconsistent in a country which permits its bathers to appear in beach costumes which would cause the immediate arrest of the wearers in any of these United States.

Patent No. 1,045,138, to Frederick W. Goller, agent, and John S. Patterson, theatrical carpenter, of London, England, and assigned to Lalla Mary Pantzer, professionally known as Lalla Selbini, of Streatham Hall, England, relates to theatrical devices of the kind originated by the late "The Great Lafayette," wherein a cage intended to contain a living lion, tiger, or other man-eating animal is used, said cage being so constructed and operated as to produce the effect of apparently feeding a person to said wild animal. The object of the present invention is to so construct the apparatus as to render it impossible for the animal to have access to the actors at any time during the working of the illusion. The wild animal is confined in a safe inner cage, movable within the



outer cage, so as to be brought up to the front bars of the latter for exhibition purposes. Before the "feeding" illusion is enacted, this inner safe cage is retracted and hidden by shutters, and the human food is precipitated into the outer cage as is also an actor made up to represent the wild animal. The illusion (?) terminates with the front of the outer cage opening apparently automatically and the actor and actress (of course the food must be tender) walking out down stage, after which the front of the outer cage closes, and the inner safe cage is again moved to the front.

The claims are for an outer cage or shell, a rail track on the floor of said shell, a closed animal's cage located within said shell and provided with wheels to engage said rail track, means for moving said animal's cage over said track, and for various minor details in the construction and arrangement of parts.

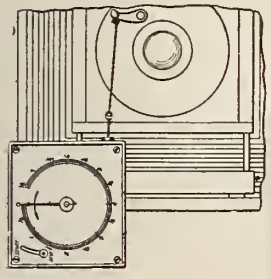


Patent No. 1,045,357, issued to Fred O. Anderson, of Hamlin, Ia., is for certain improvements in means for operating snare drums, which ought to be appreciated by the general utility member in the ordinary condensed orchestra allotted to moving picture shows. The object of the invention is to produce a snare drum "player" that may be manually (pedal) controlled to produce any desired number of staccato taps. A further object is to provide an electrically actuated device having an adjustable clamp whereby the device may be attached

to various types of drums. Besides the aforesaid adjustable clamp, the patent claims a drum player comprising an electrically controlled vibratory drum-tapping device and a circuit-closer for said tapping device, including a base-plate having an upstanding heel stop, a treadle hinged to said base-plate in advance of said stop, a spring interposed between said treadle and said base-plate serving to hold said treadle in raised position, and contact points in circuit with said tapping device and disposed on said base-plate and said treadle, and adapted to contact upon depression of said treadle against the tension of said spring.

QUITE appropriate. Boots versus Canine (94 Ind., 418).

It is to laugh. In re "The Ha Ha" case. (195 Fed. Rep., 1013.)



Patent No. 1,045,149, to Boleslaw Januszewski, of Revere, Mass, relates to certain improvements in devices for opening the shutters of cameras automatically after a predetermined time, so that the operator may, for example, be given time to place himself within the range of the camera, after the camera is set and before the shutter is opened. The invention is designed to provide a simple device which is adapted to be readily attached to an ordinary camera, and which, with certain modifications may be made to operate any one of the common devices for controlling camera shutters. The accompanying view shows the device as especially adapted to operate the usual shutter-operating thumb lever, although it may be readily adapted for use to operate other forms of shutter-controlling devices. The mechanism of the device comprises a time-operating mechanism which is similar to an ordinary clock movement, and an actuating mechanism which is adapted to actuate the shutter-operating mechanism when released by the time-operating mechanism, together with certain details of construction set forth specifically in a long description and eight claims

THE lack of sensitiveness in autochrome plates has long been a serious obstacle to the instantaneous work desirable in outdoor as well as portrait color-photography. Important improvements in this respect have recently been attained in Lyons, France, the home of the art, the problem having been solved first by substituting for natural light an artificial light strong enough to reduce the time of exposure to a fraction of a second, and again, by hypersensitizing the plate through the use of certain coloring agents of the cyanide group. Flash-lights have been employed, derived from a so-called perchlora powder, which is a mixture of two parts magnesium and one part of perchlorate of potash. The method of overcoming the lack of sensitiveness consists in hypersensitizing the plates by impregnation with cyanide coloring agents known as pinachrome, pinacynaol and pinaverdol. This treatment reduces to about one-fourth the time requisite for exposure.

Registration has been granted the Societe Francaise des Films et Cinematographs Eclair, of New York City, for the trade-mark "Universal" as applied to moving picture films. Used since July 1, 1912.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Hiatt

MUSICAL SUGGESTION FOR "THE VENGEANCE OF THE FAKIR"

Eclair Release

By WALTER C. SIMON

Play "Vision of Salome" (Remick) until title appears—(Title) "Captain Sneade of the British Army and the Fakir." Then play "The British Grenadiers" until soldier hits "Fakir"; then play "Vision of Salome" until title appears—(Title) "The Hour of Prayer." Then play "Egyptian March" (by Strauss, leaving out the E major strain) until the following title appears—(Title) "Captain Sneade's Baby," then play "Lullaby" (from "Erminie") until next title appears—(Title) "The Happy Hour of the Day." Then play "Love's Old Sweet Song" until change of scene (Bedroom), then play "A Misterioso" until change of scene (Parlor). Then play a "hurry" until title appears — (Title) "The Instrument of Vengeance." Play a "hurry" and about every two measures play a chromatic run starting from G on the second line down to A, sustaining the loud pedal and play as fast as possible. This will, if correctly played, imitate the tiger's roar. Play the "hurry" and chromatic run this way only whenever tiger is seen, otherwise just play the "hurry." Continue playing this way until after the next title appears—(Title) "The Trace Is Lost," and scene appears of Hindu Temple—then play "Egyptian March" again till end of reel.

REEL II.

Play "Vision of Salome" for opening until title appears—(Title) "The Child Grew Up in the Service of the Priest," etc., then play same or anything in the Oriental style until title appears—(Title) "Miss Aline and Her Father." Then play "Gee, I Wish that I Had a Girl" until title appears—(Title) "The Child Adopted by the Priest Has Become a Gallant Hindu." Then play "My Hero" (from "The Chocolate Soldier") until next title appears—(Title) "They Meet Again." Then play "I Remember You" until change of scene—getting in skiff—then play "Row, Row, Row" until change of scene—men on horseback. Then play "I Wonder Who's Kissing Her Now" until change of scene (rowing downstream), then play "Down by the Old Mill Stream" until change of scene—getting out of boat. Play "It's Somebody Else" until title appears—(Title) "Father and Son," then play a major "hurry" until title appears—(Title) "But the Blow Did Not Fall as It Did Twenty Years Before"; continue playing "hurry" until change of scene—home—then play a few measures of "Who Were You With To-night" and "I Don't Care" until girl exits, then play a "pathetic" until change of scene—girl and maid. Then play "Sweet Adiline" until title appears—(Title) "Twelve Years After." Then play "Beneath Thy Window" until title appears — (Title) "Aline, Astray at the Hunt, Is Chased by a Leopard." Then play "hurry" and chromatic run (as described in Reel I) until title appears—(Title) "Aline's Revolver." Continue playing "hurry" until title appears—(Title) "The Death." Continue playing "hurry" and hit lower bass notes to imitate "shot" until girl appears, then play a "pathos" (something sad) until title appears—(Title) "By Jove, He Is a White Man." Continue playing a "pathos" until title appears—(Title) "You Claim This Man. Tell Me Who He Is, or——" Then play a "hurry" until title appears—(Title) "Yes, He Is Your Son." Then play a "pathos" until title appears—(Title) "The Day After." Then play "My Hero" until end of reel.

KING BAGGOTT, IMP'S LEADING MAN, JOINS BENEDICTS

"Over the river and far away" for King Baggott—from Bachelors' Row to Benedict Land. On Tuesday afternoon, December 3d, the popular leading man of the Imp Film Company was married to Miss Ruth Constantine, of New York, formerly of Boston.

The marriage took place at Calla's Hotel, Fort Lee. The ceremony was performed in one of the private parlors of the hotel by Judge George Kinsler, at 5:45 P. M., Mr. William Robert Daly acting as best man.

The happy couple left for Philadelphia and Atlantic City, returning to New York on Friday, and sailing for Burmuda an Saturday last, where they will spend a two weeks' honeymoon.

Manufacturers' Synopses of Films

VITAGRAPH

THE NIGHT BEFORE CHRISTMAS (Dec. 17).—The Christmas season is approaching and Mrs. Corbin, who has been a sufferer from the past Christmas and wonders what the outcome of the coming Christmas will be if the operation which she is contemplating should be fatal to her. John Corbin dearly loves his family and works hard to give them every comfort within his means. He is very anxious about his wife's operation. He has promised that it shall be done. He is surprised to learn that it will cost $500.00. One day, when a client leaves $500.00 in his charge to be invested in stocks, he is interrupted by the telephone bell and instead of placing the money in the safe, he unconsciously places it in his pocket. Answering the telephone, he receives a message from his little daughter Helen, saying her mother is very sick. John hurries home and decides that the operation must be performed at once. At that moment he thinks of the money in his pocket, decides to use it and replace it later.

Mrs. Corbin undergoes the operation and dies. Her husband's theft is discovered and he is sent to jail. His motherless child is left with Mrs. Corbin's sister, Ruth, and Christmas is destined to be a sad and lonely one for her. Corbin works in the prison shoeshop. He cuts from the spare pieces of leather little dolls, which he hopes to send his daughter at Christmas time.

The night before Christmas he manages to escape. He is swift of foot and leaves the guards far behind. He makes haste for his home, where he tells his sister-in-law that he has come to play Santa Claus for his little Helen. Hastily taking the Santa Claus suit from the cupboard, he dresses himself in the disguise, goes into his child's bedroom and tells her that Santa Claus has come to wish her a Merry Christmas and present her with some leather dolls. The little one is happy to meet old Santa. Leaving the bedroom and entering the living room, he finds the prison guards awaiting him. Removing his costume, he goes with them back to prison. The next day, Christmas, is made brighter for Corbin by the thoughts of having made his child happier.

POWERS

A MAN (Dec. 20).—Glen Hardin is convicted of murder, of which he is innocent. Smarting over the injustice of it he contrives to escape from prison, where he is serving sentence, eludes the officers, and takes to the mountains, where he discovers a deserted cabin and takes undisputed possession. His retreat is an isolated portion of the country and he is secure in his hiding. Sue, the daughter of a mountaineer, rides far afield one day and meets Hardin at a spring where he has come for water. She instinctively loves the taciturn man, for he is not like her kind, a revelation to the girl. As his movements are mysterious her interest is excited. He shows the direction of her home and she goes. Once at home her father urges her to marry Luke, a typical ne'er-do-well of the mountain section, and she rebels. She rides again to escape the taunts of her father and is found by Luke, who pulls her from her horse and attempts to kiss her. He is observed by Hardin, who administers a deserved thrashing to Luke. The girl rides away and Luke stalks Hardin and shoots him. The girl hears the shot, finds Hardin, and assists him to his cabin, where she ministers to his wound. Returning home she finds that her father has returned from the settlement, bringing some newspapers. She reads in one that the man who committed the crime of which Hardin was convicted has confessed and Hardin is innocent. She does not know the name of the recluse on the mountain, but intuitively divines that it is Hardin, the man mentioned. Taking the paper she rides to his cabin and, finding him gone, leaves the newspaper in a conspicuous place. He returns, finds the newspaper account and is overjoyed. He is vindicated, a free man, and his thoughts turn to the wild rose of the mountains. He goes to her and she does not repulse him. He takes her from her home in the wilds, back to civilization, his world, and they are married.

IMP

THE LONG STRIKE (Dec. 16).—Jim Starkey is betrothed to Jane Learoyd, the daughter of old Noah Learoyd. Both men work in the factory of Richard Readley, who makes advances to Jane. To free herself of his attentions she arranges to meet the employer of her father and sweetheart near her house at night.

Her father learns of the appointment and, loading an old-fashioned pistol, for which he uses as a wad a portion of a letter written to his daughter by her sweetheart, Jim. He then starts out for the place of the appointment and, seeing his daughter in the arms of his employer, believes that she is dishonored, and shoots him. At that instant he loses his mind.

His daughter Jane knows that he has done this, but her sweetheart Jim is accused. The wad is found near the body and the fact that it is in his handwriting is used as evidence against him.

At the moment of the murder, however, he was in another city saying farewell to his pal, Johnny Reilly, who is leaving for Europe on an Atlantic liner.

When Jim returns to his home he is arraigned and accused. Jane comes to his cell and he tells her of the meeting with Johnny, the sailor on the steamship Columbia, and she, to save his life, calls on a prominent attorney, asking him to help her. It is her race for her sweetheart's life which gives a tremendous thrill to the story. We see her pleading with the cranky lawyer, who eventually decides to help her. We see her arrive at the steamship dock, but too late. The old lawyer hires a tug and they race after the huge liner. Eventually they catch up with it and, stopping it, Jane and the lawyer climb aboard. The captain, however, refuses to allow Johnny to return to New York, claiming that he needs him for his crew, which is short-handed.

Johnny pleads with him, but in vain, and Jane and the lawyer sorrowfully return to the tug, which pulls away from the vessel. Johnny realizes that his friend's life is in his hands. He makes one more appeal to the captain, is refused, ordered to be put in irons for insolence, and this is about to be done when he runs to the side of the vessel and makes a magnificent dive into the sea, one hundred feet below. He is picked up by the tug, which races back to New York. They arrive there too late to catch the train, but bargain with an engine driver to take them back to where Jim is being tried. This is done and they arrive in the court room just as the jury returns and is about to pronounce the verdict of guilty. Johnny rushes up to the stand, gives his evidence and, by order of the Judge, Jim is released.

NESTOR

COPS AND COWBOYS (Dec. 16).—Jack and Bob are a couple of young rips. Jack goes West to visit Uncle John, the mayor of Maverick. He looks for diversion and trouble. Jack discovers that the sheriff is kept busy with ordinary unsober gentlemen and extraordinary collisions and things. Jack persuades his uncle to create two policemen and wires Bob to hurry along and bring two nice, nobby policemen uniforms with him. Bob hurries along, scenting novelty, and the two are quickly on the job and create a tremendous impression, not altogether unmixed with sneers and derision from the inhabitants.

They meet with various adventures and eventually get their chance when Peevish Pete horrows a roll of bills at gun point and rides off to his lonely shack, to figure out how he will spend it. The sheriff and posse go after him, but Pete insists upon arguing with his gun and they return to devise a new plan to show him how extremely wrong is his behavior. Jack and Bob ride out accompanied by a sack of sulphur. Jack ascends to the roof and empties the sulphur down the chimney. It connects with the fire and Peevish Pete is literally smoked out. The boys are outside the door waiting for him and they secure him and lead him back in triumph. They are acclaimed as heroes and are amply rewarded by two lovely girls, who present the boys with their hands and futures in return for two little loops of gold.

CHAMPION

RIGHT SHALL PREVAIL (Dec. 16).—Bob and George Morton go to the theatre where the famous dancer, Irene, is performing. Both men become infatuated with the dancer and when the manager of the theatre offers to introduce them to her they gladly welcome the opportunity and the manager and the brothers visit Irene in her dressing room and an introduction is affected, and after the theatre a supper is suggested and agreed upon. While at the restaurant George, who has little respect for women of the stage, offers an insult to the girl, which she resents. Bob acts as the girl's champion and upbraids his brother for his action. Bob escorts Irene home after leaving his brother and the manager in the restaurant. On his return home Bob is provoked into a quarrel by his brother, which is stopped by their father. In the course of a few weeks Bob and Irene learn of their love for each other, and decide to get married. Bob informs his father of his intention to marry the dancer. His father objects to the marriage, being influenced by George and Bob's eldest sister. George maliciously casts reflections on Irene's character, which causes Bob to flare up in Irene's defense, the result being that Bob leaves his father's house, declaring that he shall never return until they welcome Irene as his wife. After several years George, who is the victim of a drug habit, is cautioned by the doctor to abstain from it. George ignores the doctor's advice and allows himself to let the drug get the best of him. The father learns that George is leading a disreputable life, but does not realize that he is a victim of a drug habit. He begins to realize that he has allowed the best boy to go away and regrets he had listened to his daughter's and son's advice. Bob, after his marriage, had experienced great misfortune, one being that Irene was taken sick and compelled to leave the stage. Bob does the best he can to support her, and one day, while returning home from work, chances to meet his father, who explains to the boy that he has altered his opinion and, after learning that Bob's wife is sick, requests Bob to take him to see her. This visit proves to be the means of uniting father and son. The old gentleman is taken with his daughter-in-law, whom he has never seen before. He returns home and when he explains that he intends to bring Bob and his wife into the family, he receives opposition from his daughter and George, but he promptly tells them that nothing they can say will alter his opinion. Mr. Morton gives a reception in honor of his son and daughter-in-law. The sister changes her attitude toward Irene and welcomes her into the household, but George still retains his same opinion and, on the evening of the reception, while under the influence of the drug, becomes obnoxious and offers a great insult to Irene. Bob for the second time defends his wife against his brother, who, being aroused to hatred toward his brother and wife, concocts a scheme to bring disgrace on them both. He enters his sister's room, takes her jewels and places them in Irene's cloak. Later the jewels are found in Irene's possession, who, being accused of theft, breaks down. The girl, unable to bear the accusation, loses all control of herself and runs wildly from the house. Her absence is discovered and Bob goes in search of her and finds her exhausted, after she has traveled several miles into the country, her evening gown torn to shreds. George realizes how dastardly he has been and seeks to drown his conscience in the drug, which proves too much for his weakened heart and he collapses. He is found more dead than alive. After Bob has carried Irene home in his arms he receives the welcome news that George has confessed to having placed the jewels in the cloak to cast the blame on Irene. Irene finally recovers from the effects of the cold.

GEM

ONE DAY (Dec. 17).—Laure, a French Canadian trapper, and his wife live in the Northwest woods. He is a typical ignorant man of the brute type, and his treatment of his wife is such as one would accord to a dog. The wife never resents this but expects it

as part of her lot until one day a New York artist on a hunting expedition meets her. He sees the treatment of the woman and his soul rises in anger against the treatment. He shows her the courtesies one would accord a great lady and it awakens in her a vista of a new life. Laure sees the treatment of the artist and mistakes it for love and watches the two. An accident occurs whereby the artist rescues Laure from accident and a friendship springs up between the two, but it is not strong enough to allay the suspicions of the jealous trapper. One day he catches the two together and covers the artist with his gun and takes him off to kill him. A fight ensues between the two men. The wife watches in fear and anguish and the artist triumphs. Then at the end the artist explains that what Laure mistook for love was just the ordinary courtesy a man should show a woman and opens the eyes of the trapper to a new view of life. The artist leaves them happy in their new life.

REX

MOTHER (Dec. 19).—Robert Norton, a young business man, loses his wife, who leaves him a young baby! He grieves so much about his wife's death that he makes up his mind to seek forgetfulness in traveling. He leaves his little baby in the charge of his Aunt Margaret. Katherine Morre, a nurse, is in great difficulties and is left penniless with a little baby. She makes up her mind to abandon it to the charge of some one who will take care of it. She leaves it on the doorstep of Margaret's house and she gives it shelter. Soon after, Norton's baby is taken ill and dies. Margaret is afraid of Norton's anger and determines to substitute the abandoned baby of the nurse for the dead child.

The child grows up and Norton returns from his wanderings to claim his child. He takes the substituted child to his own home. In the meantime the real mother calls upon Margaret and is told that her baby died, and she leaves heartbroken. The Norton child is taken away and is seriously injured in an automobile accident and a doctor and nurse is called in. The nurse is Katherine. By some curious intuition the child and the nurse become deeply attached to each other, and Norton becomes extremely jealous of the child's preference for her nurse. Norton discharges her and she is about to leave the house when a letter comes from Aunt Margaret, who is now dying. In the letter she confesses that she substituted the children, and the child he now believes his own is the child of Katherine, the nurse. By the aid of the little one Norton sees his error and the nurse becomes a permanent institution in the family household.

BEFORE THE WHITE MAN CAME (Dec. 17).—This story is founded on the old Apache legend of the Willow and the Sunbeam. These two, so the story goes, were playmates and companions until one day the parents of Willow, the boy, seized with the wanderlust, took him away with them to find a new home, far away in the wilderness. He bade his little friend good-bye and promised some day to return to her. Of the fifteen odd years that intervene the legend has nothing to tell. But at the end of that time Fang, the war chief of a neighboring tribe, comes to Brown Bear, father of the Sunbeam and chieftain of his tribe, with rich offerings of fur, the trophies of his prowess on the hunt. In exchange for these gifts he wishes to take the Sunbeam with him to brighten and warm the cold gray stone of his home cave.

Brown Bear, pleased with his regard, and the fur, consents to the trade. Sunbeam, however, dislikes the man and, refusing, runs away in tears. It is thus that Willow, the wanderer, returning at last, finds the object of his desires. He reassures her, and as he is telling her of his wanderings, Fang, looking for his acquisition, appears, demanding her. Willow, too, lays claim to her, and they go forthwith to lay their respective cases before the Bear.

He, although greatly pleased at the return of the Willow, holds to his agreement, and Fang drags her, protesting, away. Not long after this the old Bear died, leaving the chieftainship in the hands of Willow. He immediately uses his power, and starts out on a lone quest to bring the Sunbeam back to her people. This he accomplishes by strength and daring. Fang, discovering his loss, sends the old tribal challenge to battle, an arrow-pierced skull, and Willow, receiving it, according to custom withdraws the arrow and, breaking it, sends it back.

Events follow rapidly. Fang leaves his tribe to wait for him while he, taking advantage of the unprotected state of the village, steals back Sunbeam. In the meantime Willow and his tribe have discovered the waiting warriors of Fang. By a clever ruse these are led into an ambush and annihilated. Fang, returning with the girl to find his men, finds only their remains, and the victorious tribe of Willow. Willow sees him and gives chase. Fang seeing he must face the Willow, kills the girl rather than chance her going to the other. Then it is man to man. Fang flees, and in fleeing stumbles while crossing a stream. The Willow catches him there and, by main strength, forces his head under water and holds it there until he drowns.

"And afterwards," says the legend, "the Willow would visit her resting place and mourn, till at length madness seized him and, crying out aloud, "Sunbeam, I come to thee!" he took his life, and from then it was that their souls wandered, and will wander throughout all time—through the Valley of Shadows—together."

MILANO

LOVE SUBLIME (2 reels) (Dec. 21).—Love is blind to the faults of the object of its devotion; it adores, it idolizes, it is self-sacrificing, it is fond, it is foolish.

Ida's love was more than this; it was sublime, grand, noble, majestic. Happiness reigned supreme in the home of the Baron Dupre; his two motherless daughters, grown to womanhood, were a source of comfort and pride.

Ida, the elder daughter, recently betrothed to the young Count Alfred, and Rosa, the younger daughter, expected to arrive home from the convent where she had recently completed her studies.

Alfred was spending several weeks at the home of his fiancee, for preparation had been made to give a grand ball in honor of Rosa's return home, and at which she was to meet her father's friends and neighbors. Arriving some time before the date set for the reception she was delegated to entertain her sister's intended husband, as Ida was occupied with the preparations incidental to the ball. The pity of it all; Count Alfred, fascinated by the fresh young beauty of Rosa, transfers his affection, and by every art of the worldly-wise man, plays upon her innocence and inexperience.

The big-hearted Ida, confiding and unsuspecting, feels thankful that the young folks are amusing themselves so thoroughly, leaving her free to attend her duties. But her eyes are opened, for like a bolt from a clear sky she learns that her confidence has been abused.

Upon the night of the reception, as hostess her guests command her every attention and, seeking the seclusion of the conservatory for a brief rest, she overhears her affianced husband addressing her sister in terms of endearment. Wounded to the quick, she hides her anguish from her guests and at the first opportunity seeks the solace of the gardens, there to give vent to her grief, but is prevented from doing so by the approach of Baron Holden, an aged millionaire banker.

The Baron has long been an admirer of Ida and takes this opportunity to declare his love. With the directness of the practical business man he comes to the point at once, declaring that while he does not expect her to love him as she would a younger man, nevertheless he is convinced he can at least win her respect.

Ida naturally declines, but with the persistence that made him successful in business, the Baron reminds her that she may change her views, and if ever she does he will be waiting for her.

After the guests have deserted and the members of the household have retired Ida discovers her sister secretly leaving the house. Silently she follows, only to witness a clandestine meeting in the garden with her intended and overhear their confession of love for each other.

After a sleepless night, Ida concludes there is only one course left for her to follow. This noble woman has been almost a mother to her younger sister, loving her devotedly, and resolves that notwithstanding the heartache it will cause, her duty is to make Rosa happy. Next morning she returns to Count Alfred his ring, with a note, releasing him from his promise to her.

Ida realizes she is too late, her last sacrifice is of no avail, the object of her devotion has carried out his cowardly threat.

CINES—GEORGE KLEINE

AS FATE WILLS (Dec. 17).—The beautiful Margaret Wharton is the leader of a fashionable set, whose whole existence has become one round of extravagance and gaiety. She has a host of admirers, the most favored of whom being Frank Deering, who is her devoted attendant.

One day she is pleased to receive a visit from one of her former school friends, Helen Morley. Helen is a timid slip of a girl, with quiet ways, and much abashed at the attention she receives from Margaret's guests. Her charming manner at once attracts all of them, especially Frank, who falls madly in love with her.

Much of the time he formerly spent with Margaret he now devotes to her guest. Margaret, at first, wonders at this change in him and rebukes his seeming absent-mindedness, but after putting him to the test several times she is ultimately forced to acknowledge the bitter truth.

In a sudden burst of anger she hastens to Helen's room and denounces her disloyalty and ingratitude. Tears and explanations follow, and a pathetic scene ends in Margaret's insisting upon sacrificing her own interests and devoting her entire attention to the happiness of her friend.

VICTOR

THE CONSEQUENCES (Dec. 20).—Robert Insley, a rising young lawyer, is engaged to marry Edna Markham, the daughter of a well-to-do widow, who owns a good-sized farm. Insley rides out to visit his fiancee quite often and the future of the young couple seems a bright one.

One day, Harry Blount, a wealthy middle-aged speculator drives out to the Markham farm in his automobile in order to offer the widow a price for it. While there he meets Edna and immediately falls in love with her fresh young beauty and decides to win her for his wife. He buys the farm at a good price, Insley acting for the widow in closing the deal. Then Blount flatters the widow, takes Edna automobiling and otherwise makes himself generally agreeable. He finally obtains the widow's consent to his marrying Edna, and between them they force her to dismiss Insley and send him out of her life forever. The parting between the lovers is a most touching one, Insley giving her up only because he loves her too dearly to stand in the way of her making a wealthy match.

Two years elapse, during which time Insley has risen in his profession and Edna has had every luxury showered upon her, for Blount proves to be a good husband. One day in a cafe Insley and Edna meet, she being accompanied by her husband and mother. At Insley's invitation they join him at luncheon. While they are seated at the table a French count, a friend of Blount's comes over to them and he also becomes a member of the party. As they are about to leave, Blount invites the Count and Insley to become members of a house party he is going to give the following week. The Count accepts instantly, but Insley hesitates and the sight of Edna fans into flame all of the smouldering embers of his former love and he dreads to be near her, for fear he will betray his feelings toward her. Edna also realizes that she still loves Insley better than any man on earth and that wealth and luxury cannot appease heart anger, but she wants him near her again and so urges him to accept, which he hesitatingly does. The house party proves a big success and all are happy with the exception of Insley, who cannot bear to see Edna the wife of another man. The Count has admired Edna for a long time and now seeks to pay his low advances to her. Edna at last convinced of his baseness, spurns him indignantly and forbids his ever speaking to her again. That night at midnight as she is going to her room she meets Insley coming in from the

ITALA COMEDIES
—TWO ON EVERY REEL—
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

outside, bareheaded. She sees traces of suffering on his face and asks the cause. He requests an interview with her and they go outside to a rustic summer house. Here he tells her he must go away at once and never see her again. As he stoops to kiss her hands in farewell, the Count, who has been following them, comes upon them. Noticing the action he hurries away to inform Blount. He finds him alone in his library and asks him to return with him, as he wishes to do him a great favor. Blount insists upon knowing the trouble and upon the Count informing him that his wife is faithless to him, Blount calls him a liar and slaps him. The Count draws a revolver and attempts to shoot Blount, but the latter succeeds in wrenching it from him, and, being closely pressed, he shoots the Count. In the meantime Insley and Edna have entered the hallway and have heard the quarrel and the shot fired. Insley urges her to retire and, taking her almost up in his arms, he carries her across the hall just as Blount enters and sees them. Believing now the truth of the Count's accusation, Blount goes out. Insley then rushes into the room, picks up the revolver and tells the Count, who is still alive, that he deserves what he received for trying to ruin a woman's name. At this point the guests all rush in as do Blount and Edna. The Count is asked who shot him and he points at Insley and dies. Insley starts to defend himself and stops, for only by accusing Edna's husband and proving that he himself was outside alone with her at midnight can he do it. Edna starts to exonerate him when she catches Blount's eye, who by the force of his glance compels her to keep silent, he deciding that it will be the easiest manner of ridding himself of his wife's lover to have him convicted of murder. Through bribery Edna finally obtains Insley's release, he going away because she begs him to. Years later, Blount, accompanied by Edna and her mother, lies dying in a hotel in a distant land and, being a Roman Catholic, sends for a priest, and when he comes it is no other than Robert Insley. Blount, at sight of the man whose whole life he has ruined, is seized with mad terror and dies. Insley performs what office he can for the dead man, and leading Edna to the bedside, he kneels with her praying for the soul of the departed. They rising and blessing her he returns to his own room, and kneeling before the crucifix, while the light of the setting sun streams over his face, he prays, "Thy will, not mine, be done."

URBAN ECLIPSE

THREE ROGUES OUTWITTED (Dec. 18).—Percy is spending a pleasant evening with friends in the neighborhood when suddenly, he remembers that he must "call up" his house. The servant answers, but the conversation is violently cut off with the cry of "thieves" and the sound of a struggle.

Percy, accompanied by two of his friends, hastens homeward and enters the house just as the thieves are leaving. A merry chase then ensues over fences, ditches and buildings. The three rogues are extremely nimble and seem to be gradually distancing their pursuers until Percy has a clever scheme to ensnare them, as the film will best describe.

On the same reel:

PICTURESQUE DALMATIC.—Owing to the hostilities in the Balkan States, Dalmatia has lately been drawn more into the public eye. We are taken upon a trip along the coast visiting the military posts, Grovosa, Pola and Ragusa, which are well equipped with garrisons and harbor defenses.

GAUMONT

A HAZARD FOR A HEART (Dec. 19).—Nordiska, an operatic prima donna, has a throng of idolaters, among whom are three Parisian men about town, all of whom vie for her favor. After the performance one evening the three adorers take the diva on the round of the lobster palaces and spend their good money like Pittsburgh millionaires. It is suggested that the four go slumming. Getting down into the apache belt, they enter one den and are much interested in the social doings of the underworld. In the course of their stay, a particularly elemental apache comes in to find his pet sweetheart. In the course of a wild catch-as-catch-can dance with a rival the cave man hurls his rival to the none too soft floor and trouble in the most threatening form is imminent. The new arrival overawes the weaker man and his is the girl to have and to hold. Nordiska and her companions had momentarily expected to find themselves picking portions of glassware and furniture out of their anatomies, but are pleased that no such violence occurs. Nordiska is peculiarly fascinated by the brute strength and ferocity of the King Apache, and as she and her three companions leave the place she darts ardent glances at this sovereign of the low lives.

The three gentlemen have been importuning Nordiska to become the wife of one of them. It is difficult for her to make a choice, so she finally writes a letter to each, saying that courage being the quality she most admires in man, she will become the wife of him who performs an act audacious and brave. One of the trio, who had noticed the singer's attraction for the apache has a daring thought. He gains admission secretly to the singer's house while dressed in his evening clothes and changes this attire for one of a burglar. He puts on a false mustache and, armed with a revolver, enters the songbird's room. He frightens her into giving him her jewels. As he sits in a chair the diva is perforce compelled to sing and dance before him. So seductive, so soothing is her mellifluous voice and her witching movements in the mazes of the dance that it exerts as hypnotic influence over the amateur burglar. While he is in this state of trance the singer hastens to the street and quickly returns with two policemen. In her absence, however, the spell having been removed, her lover escapes into the room where he has left his open-face clothes. As the singer and the policemen are searching for him he enters the room where they are, in his proper state of attire, carrying the burglar outfit and the jewels he had taken. He acknowledges himself as the intruder. The policemen are about to hustle him off to jail when he hands Nordiska the letter he had received and which had given him the suggestion. The singer recognizes that this is the man capable of creating and executing an act of audacity and bravery, and immediately tells the policemen that they will not be needed and that they had better send round a minister and a best man.

A PEACH FOR A PRISONER (Dec. 24).—The Marchioness de Rochfort has determined upon having her nephew and heir apparent, the Marquis Roger de Beauford, marry her god-child Dera. She acquaints him of this fact by letter and he answers, that it is awfully good of you, Old Top, so sweet that it's sticky, but I do not fancy the idea of exiling myself from the gay court and all its pleasures. While at his country seat, Roger, in the midst of hospitalities, is mystified by a mysterious masked stranger who hands him a note, "Someone is dying of love for you. If you wish to meet her, follow the bearer of this note." Interested, Roger follows and finds himself in the house of his aunt. The marchioness tells him that she will have her way regarding his marriage to Dera, and that he shall be confined on a diet of bread and water until he shall have agreed. The Marquis is not ready to thrust his shoulders into double harness, but admits that the enforced diet is worse than living on ten cents a day and relatives. He finds that the water is very fresh, too fresh indeed. From the window he sees a blithesome miss with the charm and bloom of the rural maid. He is interested. The maid sympathizes with him in his penal removal from the good things of the table, and she plunders the peach orchard, some of whose fruit she brings to the prisoner. Her passion climbs to such a point that she takes a ladder and puts it up to the window, affording means of escape. His heart is affected by these good samaritan actions and he takes her out walking in the garden. She admits that if he kisses her, he won't have to beg her pardon. Stern auntie happens along and the Marquis learns that the girl who had assisted him was she whom his aunt wanted him to marry. He remarks that he always did like peaches and that the episode is just like a motion picture play. And they were married, soon divorced, and then live happily ever after.

CRYSTAL

HIS WIFE'S STRATAGEM (Dec. 22).—Jabez Hardy, a hard-hearted old bachelor, discharges his nephew Chester from his employ because he married without the old gentleman's consent. Pearl, Chester's wife, whom uncle had never seen, decides to get a position in uncle's office with a view of getting Chester his job back. She is engaged as typist and uncle is very much smitten with her. He pays her attentions and one evening insists upon seeing her home. She invites him in and Chester seeing them coming, hides. The old gent is making love to Pearl, when Chester enters the room with a gun and pretends to be very angry. He recognizes his uncle, and after expressing his surprise, introduces him to his wife. Uncle congratulates the pair and leaves the couple serene in the belief that Chester will be re-employed. However, uncle despatches a letter to Chester telling him that as his wife is such a treasure he has no need of any other, so he has made a will leaving his entire fortune to a Chinese Missionary Fund. The young couple are very much chagrined, but have to make the best of the plot that failed.

A refined comedy with Miss Pearl White as the wife. Very creditably portrayed.

On the same reel:

MIXED BOTTLES.—Claude Belmont, the poet, is very fond of Jessamine. Also is he very fond of liquor. So is his housemaid. He keeps a bottle of whiskey in the drawer of his desk, where, it being discovered by Bridget, she helps herself. Claude discovers a shrinkage in his stock and decides upon a novel scheme to stop the purloining of his precious stock. He pours the whiskey into a bottle labelled "Carbolic Acid," and pours some crude oil into the whiskey bottle. He then goes out and proposes marriage to Jessamine and is rejected. He vows that he will kill himself. Meanwhile Bridget is entertaining her friend, the policeman, and goes up for some of the whiskey. She brings down two glasses full and she and the policeman drink it. They both become very sick, the crude oil doing its work well. Claude comes home, and being absent-minded, takes a drink of what he thinks is the whiskey. He, too, is taken very sick, and Jessamine, who has followed him to the house, finds him in a lamentable condition. She determines to join him in death, and drinks from the bottle marked "Carbolic Acid," only to find that it contains whiskey. She runs out of the house and is done with Claude forever, while the three unlucky whiskey lovers await the passing of their seemingly unending agony.

An original farce very capably acted, with a laugh in every move.

AMERICAN

THE DAUGHTERS OF SENOR LOPAZ (Dec. 16).—The simple act of discharging a worthless laborer has marked influence on the destinies of the two daughters of the Spanish merchant, Senor Lopaz. The laborer, Jose Carillo, is one of that worthless type of Spaniard who, through their own worthlessness, brings misfortune upon themselves, and when Senor Lopaz discharges him, he takes it as a personal grievance, and in the intensity of his hot Spanish nature, swears revenge. According to the custom of their people, the eldest daughter, Madeline, is afforded lenient privileges over the younger sister, Inez, and it is the desire of the father that she be the first of the sisters to marry. Madeline is a frequent visitor at her father's store, and it is during one of these visits that she first comes in contact with the Senor Trevino, who is the son of a very wealthy grandee of the neighborhood. On the same day, Inez, desiring something of her father, visits the store and is called to account for her appearing in public, which is against the custom of their people. She also met the Senor Trevino, who immediately becomes infatuated with her beauty and escorts her to her home. They are in pleasant converse when Inez espies her father and sister returning home, and, realizing that she will be punished for her pertinency, she runs away from the young senor, who turns to greet the father and older daughter. They are very courteous to the young man as they regard his great wealth and possessions particularly attractive in view of the marriageable daughter. Immediately following his departure they go to their home and censure Inez for her boldness. They remind her that the older daughter has the preference always and that until after the marriage of Madeline she must remain in the background. The senor Trevino, finding it impossible to court the younger daughter decides to write her a letter in hope of seeing her again. Accordingly, he sends a messenger with the following letter:

"Senorita Lopaz:

"May I call for you at 8 to stroll in the moonlight?

"Humbly,

"Gustave Trevino."

Filled with delight that the grand senor should desire to meet her, she conceals the letter, and when evening arrives, she goes to meet him. She is stopped by her father and elder sister, who noted her departure from the house and they ask her where she is going. Always truthful, Inez shows them the letter,

and the elder sister suggests to her father that she herself pretend to be the recipient of the note and go to meet the Senor Trevino. The father readily accedes and, rebuking Inez, he sends her back to the house. Madeline goes to keep the tryst and carries the deception so well that the young man is forced to show her every courtesy, believing that she actually received his note. At the Lopaz home Inez awakens to her love for the senor and becomes rebellious of the restrictions placed upon her and plans to run away. She leaves a note for her father, telling him that it is useless for him to seek her, and hurries from the house. She is observed by Jose Carillo leaving the house. He seeks an opportunity for revenge and follows her. Out in the open country he accosts her and seizing her, drags her down the steps of an old ruin, planning to hold her for ransom.

In the meantime the father has found the note and, almost distracted, he hurries to find Madeline and shows the note to her, and the young Senor Trevino cannot conceal his concern and tells the father that he will find her at any cost. Senor Lopaz notifies his laborers of the disappearance of his daughter Inez, and they all join in the search. Trevino, out in the open country, rushes about calling her name, and as he approaches the ruins, hears a faint answer to his call. With a rush he is down the steps and attacks her captor. The laborer is strong and wiry and it is not until assistance comes that they are able to overcome the miscreant.

Trevino leads Inez back to her father, who is so delighted at seeing her again that he readily gives his consent to her marriage to the young Senor Trevino.

THE POWER OF LOVE (Dec. 19).—Old Captain Blount, having retired from the sea, has taken his abode among the fishermen on the coast in order to be near the ocean. As a captain, he had been tyrannical, and now, no longer having a crew to dominate, he tries to direct the lives of his two daughters in much the same manner as he would handle mutiny. Among the young fishermen, Bob Newcomer has found favor with the old "salt," and when he expresses a desire to marry the Captain's oldest daughter, Martha, the father told her to prepare to wed the fisherman without consulting her as to whether her suitor found favor in her eyes or not. Upon a Cliff ranch two young cowboys, Jack Woomer and Pete Neville, are employed. They had met Martha and Mabel Blount and had learned to love them. Bob Newcomer discovers this and notifies the old Captain. Together they interrupt one of the meetings and the father upbraids his daughters. But the cowboys are not without resource. They go to the village, where they secure licenses, and then await the arrival of the circuit-riding minister, who makes periodical trips in the vicinity. On the day of his arrival they secure his service, and, calling the girls, are married in the open air. Again the suspicious Newcomer has been watching, and hurrying to the Captain, tells him of the marriage of his two daughters.

Pete Neville and his bride start down to interview the irate father and procure his forgiveness when Newcomer raises his gun and kills the young bridegroom. Startled at the sound of firing, Jack Woomer and his newly made wife hurry down and come upon the tragedy. Newcomer and the Captain have called a number of fishermen and they take Martha from the young husband by force and promise him the same fate that Neville received if he ever comes that way again. Woomer returns to the ranch and calls on the cattlemen to return with him and avenge the death of their pal. They start for the beach and are soon engaged in conflict. Mabel, crazed with grief over the death of her husband, wanders away to the treacherous rocks in the ocean. While the conflict is on, Martha sees her husband on the cliffs and hurries to join him, followed by the ever watchful Newcomer. Woomer and Newcomer fight and Woomer succeeds in throwing his adversary over the cliffs. Reunited, the husband and wife return to her father's home and put an end to the useless warfare, but they are too late. The old Captain had fought his last fight and they find him lying in the doorway. Sick at heart they wander toward the beach seeking Mabel, and at ebb tide they find her where the treacherous ocean has throw her, for she has gone to join her husband in the land beyond.

EDISON

FOG (Dec. 13).—This is another of the English productions and is one of Bannister Merwin's strongest stories.

We are introduced to Liz, an East Side vendor of vegetables, and we see her driving her moke through the east end of London. The next scene shows Lady Cecily, of Park Lane, breaking a pearl necklace which the Honorable Jack Penderberry offers to have repaired for her. As the Honorable Jack leaves the house and travels past Hyde Park corner and down Piccadilly, a London fog begins to fill the air, and soon he finds himself wandering helplessly in its obscurity.

A member of the underworld, familiarly called "the rat," who has been talking with Liz and her father, hears a sound in the distance and, following the scent, comes up behind the Honorable Jack and bowls him over with a blow on the head. The handsome young man falls at the feet of Liz, and when "the rat" comes to complete his work and rob his victim, Liz, who has been struck by the looks of the stranger, protects him. Her father backs her up and "the rat" is sent about his business while Liz and her father take Jack home. They find that he has entirely lost his memory of the past and Liz decides that she will keep him and make him learn to love her, so she hides the pearls in what she considers a safe place and Jack begins a different liffe, which continues until Lady Cecily joins a slumming party one night and stumbles into a restaurant where Jack and Liz are having supper. Then the cloud clears from Jack's mind, but Lady Cecily seeing him with Liz cannot understand the situation and refuses to hear any explanations.

That night in the wharf cottage, Liz realizes that she has really lost the man she loves and that his happiness depends on her making his peace with the girl he loves. She makes the sacrifice, and finding Lady Cecily at home, tells her how it all happened.

There is a sensational scene in the cottage in which Jack's life is saved from an attack by "the rat," and Liz completes her self-sacrifice.

The story is tellingly and convincingly played by the Edison forces, both English and American, and should find a hearty welcome on both sides of the Atlantic.

A CHRISTMAS ACCIDENT (Dec. 14).—The Giltons are next door neighbors to the Biltons. The houses are exactly alike and adjoin each other; the back yards are even unseparated by a fence.

Gilton is a crabbed old money-maker and childless, while his wife has grown submissive through years of continual nagging.

The Biltons are a happy family of seven; poverty and scrimping have not soured them. The struggle to maintain his wife and the little ones have left Bilton threadbare, it is true, but the loving wife and five pairs of little arms that crept around his neck each morning and night were worth the fight. The fact that old Gilton fumed and fussed about the children sometimes stepping over the line of his back yard, bothered him only in so far as he disliked discord, and when Gilton's dog was poisoned Bilton was as sorry as though it had been his own, yet old Gilton accused him of having been the poisoner. Even the heartbroken sobs of Cora Cordelia, Bilton's sweet little daughter, over the death of her canine playfellow, failed to convince the crusty old man.

When the grocer's boy delvered Gilton's order to Mrs. Bilton and she cooked the dinner, thinking her husband had sent the things home, Gilton was almost ready to commit murder.

As Christmas approached the Biltons were hard-pressed, but gave their little store to the children to buy presents, telling them that Santa Claus was too poor to leave them a turkey.

On Christmas eve old Gilton staggered home in a blizzard, the turkey for Christmas dinner under his arm. On the porch that led to the twin doors of his house and Bilton's a terrific gust of wind and snow closed his eyes, and horror of horrors, he entered the home of the hated neighbor. Blinded and cold, his entire figure snow-covered, he stepped into the midst of the Bilton's, gathered as they were about the table laden with the cheap presents, listening open-mouthed to Bilton reading "The Night Before Christmas." The children's vision of cheery Santa was rudely interrupted by Gilton's snow-covered figure. To them he was a real Santa Claus.

In a beautiful closing scene old Gilton's flinty eyes filled with tears and the breach between the families is closed as though the spirit of Santa Claus himself had welded it.

LUBIN

HIS WESTERN WAY (Dec. 19).—A Western born girl and boy have grown up from childhood, sweethearts. The girl's mother has social ambitions and compels the father and the girl to move to the city. The girl, enraptured over the prospects of seeing things, refuses to marry her sweetheart and goes with her parents to the city and meets with a man about town. He proposes and she accepts, much to the delight of the mother and the chagrin of the father, who is a true Westerner. The cowboy misses his playmate, and his father finding him in the corral deep in thought, tells his son to go get the gal and bring her home. The boy, who is made of the right stuff, says, "I will," and goes to the city, there to find that the girl has absorbed the artificial stimulus caused by environment. He starts to return to the station to go back home when he runs across the man about town, who is under the influence of liquor and showing his sweetheart's picture to a pal, bragging over his conquest. The cowboy promptly takes the picture from him and knocks him down, returns to the home of the girl and tells her father the conditions. The boy enters the sitting-room, finds the mother and daughter drinking tea, and tells the girl he wants her to go back with him, but she refuses. He then, for the first time in his life, clasps her in his arms, and by force, takes a real lover's kiss. The girl then realizes that she has loved him all the time, and, against her mother's protests, puts on her things and goes with him. They pick up her father and take him back to the mountains, where the friends tried and true meet them and they are married the minute the train reaches the mountain station. As the train leaves everybody waves, wishing them good luck.

HOGAN VS. SCHMIDT (Dec. 20).—Widow Hogan, a very respectable woman with a family of four children, is very much admired by Herman Schmidt, who owns the house she lives in and to whom she owes considerable rent. For his leniency he is permitted to spend many happy hours at the Hogan's home, but there was Tim Timergan, who also admired the widow, and a rivalry existed between Schmidt and himself, which caused many a fist fight, including a serious duel. The two Misses Hogan, Fanny and Lucy, also have many admirers, among same, one who was a great, husky fighter named Push Miller, and Percy Melville, a little mama's boy, who showed attention to the fighter's sweetheart. On one occasion the fighter became so much annoyed at mama's boy's attention to Fanny that he challenged him to a fight, which they proceeded to carry out. The fighter was so exasperated that he allowed Percy to get the best of him, but followed it up by chasing him for life. The preparation for a reception is in progress at the Hogan home and the guests arrive and are seated at the table. In the meantime Schmidt and Timergan have patched up their differences temporarily and are placed at the head of the table. Everything is going along smoothly for the birthday dinner when in rushes Percy chased by Miller, over table, chairs, etc. Finally everybody takes a hand, a general fight takes place and everything winds up in the usual atmosphere of Hogan enjoyment.

SOLAX

FINGER PRINTS (Dec. 25),—Hooknose Jake is released from prison and vows to get even with the District Attorney who sent him there. Harry Sterling, the District Attorney, is in love with the daughter of Walter Burdet, a banker and broker. The old banker refuses, however, to give his consent to the marriage, and Sterling leaves in a resentful and unhappy frame of mind, while the daugh-

ter uphraids her father for his unwarranted objection to the match.

Hooknose Jake has spied on the District Attorney and shadows him from place to place. He is up against it, not having been able to secure employment, and plans to rob and kill the banker and shift the blame to the District Attorney.

The offices of the District Attorney are opposite the banker's offices and Hooknose Jake takes advantage of the fact, by shooting from Sterling's office across to the banker, with a noiseless revolver. Naturally a big stir is created throughout the city, and after some investigation, the police figure that Sterling is the guilty man, and circumstantial evidence almost convicts him.

A young detective on the case examines carefully the murdered body and finds finger prints on the white vest of the dead banker. These he secures for his own purposes and follows up the investigation. He assumes various disguises and not only shadows the District Attorney and takes occasion to compare Sterling's finger prints with the finger prints on the dead man's vest, but also learns of Hooknose Jake's activity. He follows up the clue, and one evening finds Jake in the office of the District Attorney. Jake is there placing more evidence to incriminate his enemy. However, just as the detective is about to hide behind the curtain, the criminal sees his reflection in a mirror. A fight and a spectacular chase down fire escapes ensues, in which the criminal makes a getaway. In the struggle the dirty hands of Jake impress themselves on the cuffs of the detective. The detective compares the finger prints on his cuffs with those on the dead banker's vest and is sure of his man. Later, in trying to overdo himself, Jake sends a message to the police informing them that they would find evidence against the District Attorney. The detective traces down the source of the telegram and finds Jake in his den.

THE GIRL BEHIND THE MAN (Dec. 27).—This is a moral story of married life of today, showing what a great influence a young wife has on her husband.

Two couples start out in life, after a honeymoon. One couple has the prospect of living on a hundred dollars a week and the other couple is forced to live on twenty-five dollars a week.

The twenty-five dollar a week pair are satisfied with their existence and live within their income; they are happy, the husband is industrious—makes his way in his position, and his wife is a helpmate and gives him encouragement to forge ahead.

On the other hand, the other couple, who have an income of one hundred dollars a week are discontented because of the woman's extravagances. Instead of living within her income she expresses her dissatisfaction and nags at her husband, and scolds him for earning so little money. She buys new clothes very often and spends twice the money he makes, thus causing him to go into debt—and in order to make both ends meet, he is forced to steal.

During the time that the twenty-five dollar a week couple have been making their way ahead, prospering and becoming successful, the other couple continually keep going down the ladder. The end finds this couple separating. The woman in poverty about to take the only road open to a poor woman with extravagant tastes, and the man we find in a saloon disheveled and shabby, about to be thrown out by the bouncer.

LUX

CLEANLINESS IS NEXT TO GODLINESS, BUT! (Dec. 20).—Arabella, the general servant, is expecting a visit from her people. They arrive, but her mistress will not let her go out until the housework is done. Her relatives decide to give her a hand with her work. They use more water than discretion, and thus cause much amusing trouble.

On the same reel:

ONLY THE CHIROPODIST.—An amusing farce in which a jealous husband mistakes the chiropodist for an unwelcome lover. When he recognizes his mistake he is so anxious to make amends that when the lover does arrive he mistakes him for the chiropodist.

PAT AND THE MILLINER (Dec. 27).—Pat is a young man about town and passes his days in idleness. Suddenly he is seized by an energetic spasm, and decides to go to work. The reason of this sudden hurst of energy is to be found in a little milliner's shop. The charming young lady within has captivated Patrick's heart, and he decides to apply for the situation as page boy, which is vacant at the shop.

On the same reel:

A NEW USE FOR A BIKE.—Sporty, the cyclist, has plenty of money and is an extremely popular young chappie. He wins the great international cycle race from Tokio to Paris, and this noble feat of strength causes a great love for him to blossom within the heart of Sophie Pancake, a suffragette, whose charms are doubtful and whose beauty is not even skin deep. This lady follows her beloved hero wherever he goes, and he does not find her attentions to his liking.

Immediately after the race Sporty looks out for some comfortable place where he may rest with all the bachelor's ease. When he obtains his flat and seeks to get his furniture moved in, he is horror-stricken to find that the carmen have gone on strike and that it is out of the question to settle down in his new home. Tearing his luxuriant hair, and calling upon the heathen dieties (and other unmentionable persons) Sporty hastens to his friends, who are all crack cyclists, and they agree to assist him.

Taking their bikes they each take charge of a piece of furniture. One harnesses his bike to a grandfather's clock, and another to a chest of drawers, another to a table, and thus a lively procession is seen careening wildly down the street and vainly endeavoring to persuade the furniture to go quietly into its new home. The suffragette has hidden in the grandfather's clock, in the hope that she will be able to reach the new home of her adored Sporty. It is not to be wondered at when we state that the grandfather's clock never reaches its destination. An unavoidable collision with a lamp-post reduces it to matchwood, while most of the other furniture meets a similar fate.

RELIANCE

A FAIRYLAND BRIDE (Dec. 14).—Young Philip Gray finds his convalescence at a lonely farmhouse, a very dull affair. But when he commences to receive little notes and dainty bunches of posies from an unknown "fairy" things begin to look interesting once more. He makes inquiries, but can find no one who knows who this unknown girl can be. Often from his window he catches glimpses of a pretty golden head as the "fairy" steals away. One day, having recovered somewhat, he gives chase, finally catching her. But the exertion proves too much after his recent illness, and he faints. When he wakes he finds himself wrapped in a soft, warm blanket, and he knows it was the "fairy's" kindness that prompted this. He leaves a note for her on the tree asking her to meet him. She answers, and the consequence is a meeting in Dingle Dell. They become good frieids, and before long Philip asks the girl, whose identity he does not know, to become his wife. She consents and the ceremony is performed in Dingle Dell. She insists that Philip wear a handkerchief over his eyes all during the wedding, and when this is removed, he looks about to see all his old friends surrounding him. And prominent among them is his doctor, the father of the "fairy," who sent her into the country to bring back an interest in life and health to the poor invalid, who later won her heart and hand.

FIRES OF CONSCIENCE (2 reels) (Dec. 18).—Mabel Winter, engaged to Howard Wallis, is admired very much by Count de Gironde, who also admires her father's millions. Elizaheth Deacon is in love with Howard, and she and the Count get their heads together to devise some way in which they can separate the lovers. Their chance comes when Howard is called away from a ball to attend his mother, who is quite ill. He leaves a note for Mabel which is stolen and destroyed her attention, and the girl, hurt by her sweetheart's apparent neglect, believes her. Howard writes repeatedly to Mabel, hut his letters are all secured by the Count, who bribes the hutler to attain his end. Mabel, thinking that Howard has fallen in love with Elizabeth, accepts the Count's proposal, and they are married. Meantime Howard grieved over not hearing from Mabel reads of her marriage in the society column of the papers, and his heart is broken. He turns for consolation to the gambling tables, Sometime later Mabel's father loses his fortune in Wall Street and, the Count tired of his wife now that her money is gone, taunts her. In a quarrel hetween the Count and Elizabeth, Mabel learns the truth about her estrangement from Howard, and is bitterly grieved. She parts from her husband. Five vears later Mabel lives with her little son Bobby in a small tenement. The boy sells papers on the streets sometimes to help his mother. On a cold night the little chap starts out. He is not able to make a penny, and, tired out and discouraged, he sinks down on the steps of a large church and falls asleep. A charitable woman passing sees the little lad and drops a ten dollar gold piece in his hand. Howard, who has been playing roulette at a nearby gambling house, is refused further credit and leaves the place angrily. As he passes the church he sees the child and notes the money in his hand. As he picks up the gold piece he hears the church clock chiming the hour—it is 10 o'clock, the tenth of the month—and this oddly hestowed money is a ten dollar piece. He will borrow it from the boy for a while and play it on number ten. So he takes the money back to the gambling house and flings it down on ten. Ten wins and wins again. But the man's conscious troubles him—he sees the little lad starving on the street—he sees him dying. And all the while he, Howard, is winning more gold with a stolen piece of money. Breaking the bank he pockets a small fortune and rushes back to the church. Bobby lies still and cold. Howard gathers him into his arms and carries him into the church, where he is given over to the care of a kindly priest. Before the beautiful Easter altar, Howard confesses his sin to the priest. And taking out his money he scatters it upon the altar. It is tainted gold, he does not want it, it has cost the little boy's life. But Bobby is not dead—he had merely fainted from hunger. The priest carries him in alive and refreshed after a good supper. Howard takes the little fellow into his arms. Bobby tells his address, and a taxi is called. It stops before the poor tenement and Howard carries the child in to his anxious mother, who has been nearly crazed at his long absence. But when he sees it is Mabel, the woman he has loved all his life, his joy knows no bounds. Then he remembers her marriage. But Mabel shows him an old paper telling of the Count's death, by duel, in Paris. And Howard knows he has come into his own at last.

PATHE

PATHE'S WEEKLY, NO. 51 (Dec. 16).

A RIVAL OF CARUSO (Dec. 17).—Why will people try to he something they are not? Everybody does it. Whiffles does it. He wants to give his sweetheart the impression that he is a fine singer, and as he has no voice he employs a capable tenor to supply the inusic from behind the screen while he makes the necessary facial expressions. In the midst of a song the voice ceases, but Whiffles goes on without it, much to everybody's amusement.

On the same reel:

METAMORPHOSES.—The most famous magician is outdone in this film, for, by the simple means of a wand and an empty glass, toys are transformed into animals, animals into flowers and flowers into a bevy of beautiful girls.

THE RECEIVING TELLER (Dec. 18).—After the First National Bank had officially closed for the day, a tardy depositor leaves $10,000 cash with Basil Brady, the receiving teller. Brady takes the money home, where he and his wife hide it. The lure of the gold is great. To break its spell Brady goes to his club. During his absence a starving man staggers into the house in search of food. Mrs. Brady is ahout to shoot, believing him a burglar, but he pleads so eloquently for a bite to eat that she feeds him. Suddenly a noise is heard. The stranger takes the revolver, Mrs. Brady lowers the light, and they wait. A masked man enters and the stranger fires, wounding him in the arm. Mrs. Brady tears the mask from his face and discovers—her hushand.

GLIMPSES OF MONTANA (Dec. 19).—The vastness of the agricultural industry in the great Northwest and the advances made in the mechanical aids to farming are shown in this film. Great tractor engines do the plowing, rolling, planting and harrowing in one operation. Enormous grain elevators are a common sight in the agricultural districts. There are scenes at the famous copper mines, showing the loading of the valuable ore, and interior views of one of the numerous smelters. Nothing seems to stop the onward march of the railroads. After leaving Great Falls, Montana, the ride is one of unusual beauty. Ahead of the train rise the blue, transparent-looking peaks of the Rockies. Passing the magnificent Gate of the Mountains the view turns into an immense ampitheatre of rock which nature has

painted in a beautiful combination of never-fading tints.

On the same reel:

SIDI HADJI MOURSOUCK.—A vaudeville number of the first class. Unusually interesting and entertaining.

A FARMHOUSE ROMANCE (Dec. 20).—A romantic comedy, starring Max Linder, the famous comedian. Max's uncle, tired of supporting the wild youth, sends him to the home of his wealthy friend, a farmer who has two daughters; object, matrimony. The farmer wishing to marry off his eldest daughter, who is quite homely, disguises his young and beautiful daughter as a servant. But Max has an eye for beauty and accordingly wins the girl. There is a lot of fun, however, before he succeeds.

On the same reel:

THE DIONNES ON THE HORIZONTAL BAR.—A team of daring acrobats whose work on the bar is hair-raising to say the least.

A SIMPLE MAID (Dec. 21).—When a beautiful woman has a mind for evil there is sure to be trouble. Olga Fulton, a maid in the household of Mrs. Morley, steals some jewels. The butler is in love with Olga. To prove his devotion and to save her he confesses to the crime and is sentenced to a year in prison. The wily maid continues her ambitious career and soon has young Donald Morley infatuated. Mrs. Morley is bitterly opposed to the match, but even she is won over by Olga's charm and a day is set for the wedding. When the day arrives the butler is released and straightway he goes to visit Olga. The maid is anxious to be rid of him and while they embrace she places a necklace in his pocket. She then loudly accuses him of theft. Young Morley enters the room. He silences her accusation with the declaration that he has witnessed the entire performance from behind a curtain, and, happy that he has, in time, discovered the character of his bride-to-be, he orders her from the house.

MAJESTIC

JACK IN THE BOX (Dec. 22).—A poor little waif visits the Christmas window of a large department store every day, and, with the aid of her wonderful child's imagination, plays with the toys as if they were in her actual possession. One day she discovers that her favorite "*Jack in the Box*" and chocolate soldier along with several of their toy companions have disappeared from the window. Heartbroken, she wanders up Fifth avenue and looks in the window of a large mansion. There she sees her toys grouped around the Christmas tree of a wealthy little girl. She falls asleep on the steps and the little rich child, unknown to her parents, finds her and takes her to bed in her own room. The children fall asleep in each others arms and have a wonderful dream. The toys, led by "*Jack in the Box*," take the little girls to toyland and introduce them to Santa Claus. They watch Santa make his pretty toys. The dollies and tin soldiers dance for them and they are very much shocked when the mother of the rich child wakes them up and asks who the little waif is. Her daughter announces that she is a little girl that she has adopted and insists upon her sharing all her Christmas presents. The children have a happy time playing with the toys, but cannot quite understand why "*Jack in the Box*" refuses to talk to them as he did in their marvelous journey to toyland.

PUNCH

WANTED A HUSBAND (Dec. 26).—After her first husband dies, Mrs. Murphy decides to find one that she can boss as she is tired of being told what to do. She advertises for a small, frail man with matrimonial inclinations, and is delighted when Herbert Rice applies for the job. Rice is made to walk the chalk line and Mrs. Murphy-Rice makes up for all the abuse she received from her first husband by abusing husband number two. But a diet ordered by her doctor to reduce her weight has a wonderful effect upon her size, and she continues to shrink until her husband, who is taking a special course is physical culture, becomes the Bull Moose of his own pasture and the real fun begins.

On the same reel:

THE DEVIL OF A TIME.—A harmless inmate of an insane asylum escapes from his keepers and meets Algernon Rich on his way from a costumers with a "devil" costume under his arm. He appropriates the costume, and, dressed as his Satanic Majesty, starts on a series of adventures that lead to all kinds of amusing complications. He spends a pleasant evening in the home of Jack Sprat, and his wife, unknown to both of them and, by hiding under the dining-room table and alternately pulling Mrs. Sprat's hair and slapping Mr. Sprat on his bald pate, he succeeds in starting a record breaking family quarrel. The climax is reached when Mr. Sprat slams the bedroom door in his wife's face only to find the devil in his bed.

GREAT NORTHERN

THE CHRISTMAS GIFT (Dec. 21).—This is designed to fit the holiday spirit and the makers feel assured that it will serve its purpose. A fond husband conceives that he will surprise his wife on Christmas with a diamond pendant and plans to keep all knowledge of this from her until his guests have been assembled at dinner. The wife makes similar preparation, but she uses better judgment in that she hides the present intended for her husband in a place where it remains safe. On the contrary the husband places his jeweled gift in the pocket of an old coat and takes it for granted that it will remain there when he is ready to spring his surprise. Christmas arrives and the guests are assembled. From the branches of a miniature tree everyone present receives a gift and hubby is chuckling because of the fact that his wife, apparently, is the only one overlooked. He excuses himself and hastens to his bedroom and reaches into the wardrobe for the old coat. It has disappeared. When he returns to the drawing room with this information his wife informs him that she had sold all his cast-off garments to a tailor on the preceding day. She has forgotten the tailor's name, but despite this, husband and wife leave their guests and start out on a wild goose chase for the knight of the needle and thread. Their mission carries them into many shops and their experiences are said to be most humorous, but finally they discover the old coat hanging in the window of a second-hand clothing store. Hubby pays a fancy price for the garment and is delighted to find that his gift still reposes in one of the pockets. When the couple return to their home they find that their guests have fallen asleep during the period of waiting. They are aroused and the presentation is formally made, after which the festivities are continued.

GREAT NORTHERN
SPECIAL FEATURES
ALWAYS AIMING TOWARD PERFECTION

HAVING OUR HAND ON THE PUBLIC PULSE WE KNOW THAT THE THRILLING FILM DRAMA ENTITLED

The Great Ocean Disaster

50 SCENES **Or PERIL OF FIRE** **50 SCENES**

IS DESTINED TO PROVE A BIG WINNER

WHY NOT INQUIRE QUICKLY ABOUT TERRITORIAL RIGHTS STILL **OPEN. LAST CALL FOR**

DR. CAR EL HAMA

ANOTHER SENSATIONAL FEATURE OF WHICH WE ARE PROUD

PHOTOS, 1, 3 and 6 SHEET LITHOGRAPHS and OTHER ARTISTIC LOBBY DISPLAYS for EACH PRODUCTION

GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 East 14th St., New York

In writing to advertisers please mention "MOVING PICTURE NEWS"

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 13.—The Siren's Call to Duty (Dr.).....
Nov. 20—Grandfather's Forgiveness (Dr.)..
Nov. 20—The Rapids of Inatra River, Finland .....
Nov. 27—Playing Witb Edged Tools (Dr.)..
Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....

AMERICAN

Dec. 5—The Animal Within (Dr.) 1000
Dec. 7—Bludsoe's Dilemma (Dr.).....1000
Dec. 9—The Law of God (Dr.).....1000
Dec. 12—Nell of the Pampas (Dr.).....1000
Dec. 14—The Heart of a Soldier (Dr.).....
Dec. 16—Daughters of Senor Lopez (Dr.)..
Dec. 19—The Power of Love (Dr.).....
Dec. 21—Saving the Innocents (Edu.).....
Dec. 21—Mrs. Brown's Baby (Com.).....
Dec. 23—The Recognition (Dr.).....1000
Dec. 26—Blackened Hills (Dr.).....1000
Dec. 28—The Girl of the Manor (Soc. Dr.)..1000
Dec. 30—Loneliness of Neglect (Dr.).....1000
Jan. 2—Love and the Law (Dr.).....1000
Jan. 4—The Fraud that Failed (Dr.).....1000

AMMEX

Oct. 2—Ashes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Dr.)....
Oct. 30—Brand of Cain (Dr.).....

NEW YORK MOTION PICTURE CO. "101 Bison"

Sept. 24—Tbe Hidden Trail .....
Sept. 27—On tbe Firing Line .....
Oct. 4—Custer's Last Fight (3 reels) (Hist.)
Oct. 11—Tbe Sergeant's Boy.....
Oct. 18—The Vengeance of Fate (2 reels) (Mil.) .....
Oct. 25—Tbe Colonel's Ward (2 reels).....

BISON (UNIVERSAL)

Dec. 3—Big Rock's Last Stand (2 reel Dr.).
Dec. 7—The Rigbts of a Savage (Dr.).....
Dec. 14—A Four-Footed Hero (two-reel Dr.)
Dec. 14—A Ride for Life (one-reel Dr.)....
Dec. 17—Before the White Man Came (three reel W. Dr.) .....
Dec. 24—The Heroine of the Plains (2 reels)
Dec. 28—El Capitan and the Land Grabbers (Dr.) .....

BRONCHO

Nov. 13—Mary of the Mines.....
Nov. 20—The Civilian (Dr.) .....
Nov. 27—The Ball Player and the Bandit (Dr.) .....
Dec. 4—His Squaw (2 reel Mil.).....
Dec. 11—A Double Reward (Dr.).....
Dec. 18—His Sense of Duty (Dr.).....

CHAMPION

Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway of America (Dr.)..
Dec. 2—Billy Jones of New York (Com. Dr.) .....
Dec. 9—Tbe Honeymooners (Com.).....
Dec. 16—Right Shall Prevail.....
Dec. 23—The Chaperons (Com.).....

COMET

Nov. 18—A Four-Cornered Wedding (Com.).1000
Nov. 23—A Sleeping Burglar (Dr.).....1000
Nov. 25—A Seminary Complication (Com.).1000
Nov. 30—Moccasin Print (W. Dr.).....1000
Dec. 2—A Mother's Folly (Dr.).....1000
Dec. 7—The Rival Sisters (Dr.).....1000
Dec. 9—The Reporter's Courage (Dr.).....1000
Dec. 14—A Change for the Better (Dr.)....1000
Dec. 16—A Love that Never Fades (Dr.).....1000
Dec. 21—Bringing a Husband to Time (Dr.).1000

CRYSTAL

Dec. 1—A Picnic in Dakota .....
Dec. 8—A Tangled Marriage (Com.).....
Dec. 8—The Black Prince (Com.).....
Dec. 15—The Mind Cure (Com.).....
Dec. 15—Oh! That Lemonade (Com.).....
Dec. 22—His Wife's Stratagem.....
Dec. 22—Mixed Bottles .....
Dec. 29—Her Visitor .....
Dec. 29—The Elopement .....

ECLAIR

Dec. 3—Bonnie, Bonnie Banks of Loch Lomon' (Dr.) .....
Dec. 5—Dick's Wife (Com.).....
Dec. 5—The Study of the Fly.....
Dec. 5—The Mender Pipe and Vase.....
Dec. 10—The Black Sheep (Dr.).....

Feet

Dec. 12—The Poisoned Pool (Dr.).....
Dec. 15—Busy Bee (Scientific).....
Dec. 15—Funnicus Hunting Exploit (Com.)..
Dec. 17—When An Old Maid Gets Busy (Com.) .....
Dec. 19—The Vengeance of tbe Faker (Dr.)
Dec. 22—Sea Anemones .....
Dec. 22—An Unforseen Event.....
Dec. 24—The Story of a Kiss (Com. Dr.)...
Dec. 26—A Dry Town (Com.).....
Dec. 29—Insect Hunting .....
Dec. 29—Contran's Kidnapper .....

FRONTIER

Dec. 18—The Ranchman's Wooing (W. Dr.)
Dec. 25—Tracked to the Sandia Mountains (W. Dr.) .....

GREAT NORTHERN

Nov. 9—Tbe Disturbed Sentry (Com.)..... 351
Nov. 16—Funnicus and His Dog (Com.).... 598
Nov. 16—Elephant Training in India (Sc.)... 341
Nov. 30—The Queen of the Season (Com.).. 994
Dec. 7—Grandfather's Clock (Com.)..... 661
Dec. 7—Jack the Window Cleaner Com.).... 318
Dec. 14—His First Patient (Com.).....
Dec. 21—The Christmas Gift (Com.)..... 768
Dec. 21—Danish Hussars (Sc.)..... 250

GAUMONT

Nov. 28—Four Hearts Tbat Beat as Two.....
Nov. 30—How New York Travels.....
Dec. 3—The Matrimonial Express .....
Dec. 5—A Telephone Entanglement.....
Dec. 7—Educational and Topical.....
Dec. 10—The Mission of the Carols.....
Dec. 12—An Elephant Sleuth.....
Dec. 14—Educational and Topical.....
Dec. 17—Zigoto Has a Good Heart .....
Dec. 19—A Hazard for a Heart.....
Dec. 21—Educational and Topical.....
Dec. 24—A Peacb for a Prisoner.....
Dec. 26—The Man with the Pull.....
Dec. 26—Zigoto Drives a Locomotive.....

GEM

Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Dr.).....
Dec. 3—Apartment No. 13 (Com.).....
Dec. 10—The Awakening of John Bridd (Dr.)
Dec. 17—One Day (Dr.).....
Dec. 24—The Amulet (Dr.).....

IMP

Dec. 12—Lass O' tbe Light (Dr.).....
Dec. 14—Aunt Dinah's Plot .....
Dec. 14—A Day at West Point.....
Dec. 16—The Long Strike (two-reel Dr.)...
Dec. 19—The New Fire Chief (Com.).....
Dec. 21—The More Haste the Less Speed (Com.) .....
Dec. 21—The Fishing Industry.....
Dec. 23—The Old Folks' Xmas (Dr.).....
Dec. 26—The New Magdalen (2 reels).....
Dec. 28—As the Doctor Ordered.....
Dec. 28—A Widow's Wiles.....

ITALA

Nov. 25—The Horror of Sin (Dr.).....1000
Dec. 2—Too Much Beauty (Com.)..... 600
Dec. 2—A Spider in the Brain (Com.)..... 370
Dec. 9—Peeping Tom (Com.)..... 700
Dec. 9—Keeping in Style (Com.)..... 300

KAY-BEE

Dec. 6—For the Cause (two-reel Dr.).....
Dec. 13—Blood Will Tell (two-reel Dr.)....
Dec. 20—The Dead Pays (2 reel Dr.).....

KEYSTONE

Dec. 9—A Family Mixup (Com.).....
Dec. 9—A Midnight Elopement (Com.)....
Dec. 16—Mable's Adventures (Com.).....
Dec. 16—Useful Sheep .....
Dec. 23—Hoffmeyer's Legacy (Com.).....
Dec. 23—The Drummer's Vacation (Com.)...

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific).....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX
By Prieur.

Dec. 6—Ching-Chang's Little Fan (Com.).. 488
Dec. 6—The Pig that Would Not Stay at Home (Com.) 439
Dec. 13—Weary Gussie Finds a Joh (Com.).. 439
Dec. 13—All Aboard (Com.)..... 494
Dec. 20—Cleanliness is Next to Godliness (Com.) 462
Dec. 20—Only the Chiropodist (Com.)..... 416
Dec. 27—Pat and the Milliner (Com.)..... 445
Dec. 27—A New Use for a Bike (Com.)..... 468

MAJESTIC

Feet

Dec. 3—In Old Town (Com.).....1000
Dec. 8—All on Account of a Banana (Com.)1000
Dec. 10—The Winning of Helen.....
Dec. 15—The Clue in the Bust (Dr.).....
Dec. 17—The Honor of Surgery (Dr.).....
Dec. 22—Jack in the Box.....
Dec. 24—All Account of a Banana.....
Dec. 29—Love and the Telephone.....
Dec. 31—Jim's College Days.....

MILANO

Nov. 30—Adda River Rapids .....
Nov. 30—Boniface Is Bashful .....
Dec. 7—Diamond Cut Diamond (2 reel Dr.).
Dec. 14—Tbe Apache Vow (two-reel Dr.)...
Dec. 21—Love Suhlime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....

NESTOR FILM COMPANY

Dec. 9—Beauty Takes a Tramp (Com.)...
Dec. 11—Home and Mother (W. Dr.).....
Dec. 13—The Mountain Girl's Self-Sacrifice (Dr.) .....
Dec. 16—Cops and Cowboys (W. Com.).....
Dec. 18—The Stigma (W. Dr.).....
Dec. 20—Power of the Cross (W. Dr.).....
Dec. 23—Poor Jones' Vacation.....
Dec. 23—Views of the U. S. Capitol.....
Dec. 25—The Big White Chief (W. Com.)..
Dec. 27—The Padre's Gift (Dr.).....

POWERS' PICTURE PLAYS

Dec. 6—Wben the Sphinx Spoke.....
Dec. 6—Waterfalls of California.....
Dec. 11—The Petticoat Detective (Com.)...
Dec. 11—The Last Guest (Dr.).....
Dec. 13—The Natural Son (two-reel Dr.)...
Dec. 20—A Man (Dr.).....
Dec. 25—Who's the Boss.....
Dec. 25—Their Xmas Turkey.....
Dec. 27—Toys of Destiny (2 reel).....

PUNCH

Dec. 12—Rough on Rats (Com.)..... 500
Dec. 19—The Baby and tbe Cop (Com.)..... 500
Dec. 19—The Devil of a Time (Com.)..... 500
Dec. 26—Wanted a Husband (Com.)..... 500
Dec. 26—A Near Tragedy (Com.)..... 500
Jan. 2—Her Mischievous Brother (Com.)... 500
Jan. 9—The Poor Booh.....
Jan. 9—The Mix-Up .....
Jan. 16—Finny's Luck .....
Jan. 16—Saw Wood .....

RELIANCE

Dec. 4—Old Mamselle's Secret (2 reels)....
Dec. 7—Topsy-Turvy Love Affair (Com.)..1000
Dec. 11—Joe's Reward (Dr.).....1000
Dec. 14—A Fairyland Bride (Dr.).....1000
Dec. 18—Fires of Conscience (two-reel Dr.).2000
Dec. 21—Rowdy Comes Home.....
Dec. 25—Bedelia Has a Toothache.....
Dec. 25—Tomasso's Dreams .....
Dec. 28—Trying to Keep Bedelia.....
Jan. 1—Duty and the Man (2 reels).....

REX

Dec. 5—Paul and Virginia (2 reel Dr.).....
Dec. 8—The Wheel of Destiny (Dr.).....
Dec. 12—To the City (Dr.).....
Dec. 15—Into the Darkness (Dr.).....
Dec. 19—Mother (Dr.) .....
Dec. 22—For His Sake (Dr.).....
Dec. 26—A Business Man's Wife (Dr.).....
Dec. 29—An Ill Wind (Dr.).....

SOLAX

Dec. 4—The Raffle.....
Dec. 6—The Face at the Window.....
Dec. 11—The Hater of Women.....
Dec. 13—The Girl in the Armchair.....
Dec. 18—Hearts Unknown .....
Dec. 20—Five Evenings .....
Dec. 25—The Gangster .....
Dec. 27—The Woman Behind the Man.....

THANHOUSER COMPANY.

Dec. 8—A Commuter's Cat.....
Dec. 10—Aurora Floyd .....
Dec. 13—Two Reels .....
Dec. 15—Brains versus Braun.....
Dec. 17—The Other Half.....
Dec. 20—The Race .....
Dec. 22—The Repeater .....
Dec. 24—The Star of Bethlehem.....
Dec. 29—While Mrs. McFadden Looked Out
Dec. 29—His Uncle's Wives.....
Dec. 31—With the Mounted Police.....

VICTOR

Nov. 22—Was Mahel Cured (Com.).....
Nov. 29—It Happened Thus (Com.).....
Dec. 6—The Foolishness of Oliver (Com.).
Dec. 13—Owing More (Com.).....
Dec. 20—The Consequences (Dr.).....
Dec. 27—The Professor's Dilemma.....

HARBECK'S

Great Alaska motion pictures showing vast Fields of Ice, Abercrombie Canyon and Rapids, Fire at Cordova, Copper River Bridge, etc., etc. —are now ready. These pictures were the last taken by Mr. W. H. Harbeck, a "Titanic" victim. The pictures are controlled solely by the Harbeck estate and are copyrighted. Others claiming to be representatives are fakes. Apply to

HARBECK'S MOTION PICTURES
733 Michigan Street - - - - Toledo, Ohio

SCENARIOS

We want Highest Class contribution—Comedies Specially Desired.

KINEMACOLOR CO.
1600 BROADWAY, NEW YORK

HAGOPIAN Photo-ENGRAVING COMPANY
ENGRAVING FOR ALL PURPOSES
ILLUSTRATIONS IN LINE AND HALF TONE
39 EAST 20TH ST.
NEW YORK, N.Y.

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

SOLAX

VIM AND SNAP CHARACTERIZE

Finger Prints

The release of Wednesday, December 25
Feature one-reel detective play with

DARWIN KARR

in the leading role. The story concerns an ex-convict who tries to wreak vengeance on the district attorney who sent him to Sing Sing. Circumstantial evidence entangled the district attorney, but a clever detective, by means of finger-prints and the exercise of some intelligence manages to lay his hands on the real culprit.

SPECIAL ADVERTISING MATTER
OTHER RELEASES

THE WOMAN BEHIND THE MAN

RELEASED FRIDAY, DECEMBER 27th

Two young couples start out in life. One couple lives happily and contented on an income of twenty-five dollars a week, and the other couple are unhappy and discontented on one hundred dollars a week. But the wife of the twenty-five-dollar-a-week clerk is a better manager than the other lady, and after ten years we see her and her husband in fine surroundings while the other couple are "down and out." The right woman behind the right man make a fine team.

A MILLION DOLLARS

RELEASED WEDNESDAY, JANUARY 8th

A story with thought behind it. It gives a black-eye to the "new thought" and that crowd.

Solax Company
LEMOINE AVENUE, FORT LEE, NEW JERSEY

SOLAX

LICENSEES OF PATENTS CO.

BIOGRAPHY

Feet

Nov. 18—The Idols (Com.)
Nov. 18—Hoist on His Own Petard (Com.)
Nov. 21—The Informer (Dr.)
Nov. 25—A Sailor's Heart (Com.)
Nov. 28—After the Honeymoon (Com.)
Nov. 28—An Absent-Minded Burglar (Com.)
Dec. 2—Brutality
Dec. 5—The New York Hat
Dec. 9—Jinx's Birthday Party (Com.)
Dec. 9—She Is a Pippin (Com.)
Dec. 12—My Gero (Dr.)
Dec. 16—The Burglar's Dilemma (Dr.)
Dec. 19—The Divorcee (Com.)
Dec. 19—Papering the Den (Com.)

CINES

George Kleine

Nov. 26—The Beautiful Valley of the Tronto (Sc.) 250
Nov. 26—All on a Summer's Day (Com.) 750
Nov. 30—Corneto Tarquinia, Central Italy (Sc.) 450
Nov. 30—A Comedy of Errors (Com.) 550
Dec. 3—The Ancient Town of Narni (Sc.) 300 (Central Italy)
Dec. 3—Up Against It (Com.) 700
Dec. 7—Because of a Widow (Com.) 1000
Dec. 10—Picturesque Italian Scenes (Sc.) 650
Dec. 10—The Lion Tonic (Com.) 350
Dec. 14—Trapping the Conspirators (Dr.) 1010
Dec. 17—As Fate Wills (Dr.) 1000
Dec. 21—The Tivoli Hills and the Falls of Anio (Central Italy) (Sc.) 430
Dec. 21—Nearly Lion Tamers (Com.) 570
Dec. 24—A Ladies' Man (Com.) 300
Dec. 24—Picturesque Sorrento, Italy (Sc.) 325
Dec. 24—His "Siring" Overcoat (Com.) 375
Dec. 28—Balkan War Scenes 1000
Dec. 31—Among the Abruzzi Mountains (Central Italy) (Travel) 350
Dec. 31—Amy's Choice (Com. Dr.) 750
Jan. 4—A Sister's Heart (Dr.) 1000

EDISON

Nov. 12—Linked Together (Com.) 500
Nov. 13—A Thrilling Rescue by "Uncle Mun" (Com.) 1000
Nov. 15—The Old Reporter (Dr.) 1000
Nov. 16—Hope (Dr.) 1000
Nov. 18—Tim (Dr.) 960
Nov. 19—A Noble Profession (Edu.) 1000
Nov. 20—High Explosives as Used in the U. S. Army (Scientific) 325
Nov. 20—Sally Anny's Strategy (Com.) 675
Nov. 22—A Letter to the Princess (fifth story of "What Happened to Mary") (Dr.) 1000
Nov. 23—A Chase Across the Continent (Dr.) 1000
Nov. 25—The Third Thanksgiving (Dr.) 1000
Nov. 26—Some rare Specimens and a Few Old Friends, New York Zoological Park 1000
Nov. 27—The Totville Eye (Com.) 1000
Nov. 29—The Island of Ceylon, India (Sc.) 1000
Nov. 30—On Donovan's Division (Dr.) 1000
Dec. 2—The New Squire (Dr.) 1000
Dec. 3—A Dollar Saved Is a Dollar Earned (Dr.) 1000
Dec. 4—The Latest Addition to the U. S. Navy (Topical) 600
Dec. 4—The Winking Parson (Com.) 400
Dec. 6—A Forest Fire (Edu.) 1000
Dec. 7—His Mother's Hope (Dr.) 1000
Dec. 9—Saving the Game (Dr.) 600
Dec. 9—Harnessing a Mountain Stream (Desc.) 400
Dec. 10—Annie Crawls Upstairs (Dr.) 1000
Dec. 11—A Sunday Afternoon in Rural England (Sc.) 300
Dec. 11—No Place for a Minister's Son (Com.) 700
Dec. 13—Fog (Dr.) 1000
Dec. 14—A Christmas Accident (Dr.) 1000
Dec. 16—Public and Private Care of Infants (Edu.) 995
Dec. 17—Lady Clare (Dr.) 1000
Dec. 18—An Old Appointment (Dr.) 500
Dec. 18—When Joey Was On Time (Com.) 500
Dec. 20—The First Settler's Story (Dr.) 1000
Dec. 21—A Proposal Under Difficulties (Com.) 990

ESSANAY FILM CO.

Nov. 12—From the Submerged (Dr.) 1000
Nov. 13—The House of Pride (Dr.) 1000
Nov. 14—Cutting California Redwoods (Ed.) 1000
Nov. 15—Mr. Up's Trip Tripped Up (Com.) 1000
Nov. 16—"Alkali" Ike's Close Shave (Com.) 1000
Nov. 19—The Dance at Silver Gulch (Dr.) 1000
Nov. 20—The Scheme (Com.) 1000
Nov. 21—Billy McGrath's Art Career (Com.) 1000
Nov. 22—The Penitent (Dr.) 1000
Nov. 23—Broncho Billy's Heart (Dr.) 1000
Nov. 26—Mr. Hubby's Wife (Com.) 1000
Nov. 27—The Stain (Dr.) 1000
Nov. 28—The Boss of the Katy Mine (Dr.) 1000
Nov. 29—The Iron Heel (Dr.) 1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.) 1000

Feet

Dec. 3—Western Girls (Dr.) 1000
Dec. 4—Almost a Man (Com.) 1000
Dec. 5—Football Days at Cornell (Edu.) 1000
Dec. 6—The Supreme Test (Dr.) 1000
Dec. 7—Broncho Billy's Love Affair (Dr.) 1000
Dec. 10—The Shadows of the Cross (Dr.)
Dec. 11—Time Flies (Com.)
Dec. 12—The Prospector (Dr.)
Dec. 13—The Error of Omission (Edu.)
Dec. 14—"Alkali Ike's Motorcycle (Com.)
Dec. 17—The Virtue of Rags (Dr.) 1000
Dec. 18—His Birthday Jacket (Com.) 1000
Dec. 19—The Sheriff's Luck (Dr.) 1000
Dec. 20—Guiseppe's Good Fortune (Com.) 1000
Dec. 21—Broncho Billy's Promise (Dr.) 1000

LUBIN

Nov. 30—Ranch Mates
Dec. 2—By the Sea
Dec. 3—Struggle of Hearts
Dec. 5—Twixt Love and Ambition
Dec. 6—Locked Out
Dec. 6—His Father's Choice
Dec. 6—Weary Gussie Finds a Job (Com.) 439
Dec. 6—Arabella's Railway (Com.) 494
Dec. 7—A Soldier's Furlough
Dec. 9—A Lucky Fall
Dec. 10—The Wonderful One Horse Shay
Dec. 12—Kitty and the Bandits
Dec. 13—The Crooked Path (Special two reels)
Dec. 13—Buster and the Cannibals
Dec. 13—His First Skate
Dec. 14—When Love Leads
Dec. 16—Bar-K Foreman
Dec. 17—Madeleine's Christmas
Dec. 19—His Western Way
Dec. 20—Hogan vs. Schmidt
Dec. 20—Nora the Cook
Dec. 21—Home Sweet Home
Dec. 23—The Mountebank's Daughter
Dec. 24—The End of the Feud
Dec. 26—Two Boys (Com. Dr.)
Dec. 27—Palmetto Hat Industry (Ind.)
Dec. 27—Once Was Enough (Com.)
Dec. 28—The Blind Cattle King (Dr.)
Dec. 30—A Mother's Strategy (Dr.)
Dec. 30—The Power of Silence
Dec. 31—The Bravery of Dora (Dr.)

G. MELIES

Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.) 1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.) 1000
Dec. 12—The Castaway (Dr.) 1000
Dec. 19—A Woodland Christmas in California (Dr.) 1000
Dec. 26—Jack's Burglar (Com.) 1000
Jan. 2—Tempest Tossed (Dr.) 1000
Jan. 9—Her Great Chance (Dr.) 1000
Jan. 16—The Kiss of Salvation (Dr.) 1000
Jan. 23—Aileen o' the Sea (Dr.) 1000
Jan. 30—The Gypsy's Warning (Dr.) 1000

PATHE FRERES

Nov. 28—The Three Bachelor's Turkey (Com.)
Nov. 29—The Great Steeplechase (2 reel)
Nov. 30—The Winning of White Dove (Dr.)
Dec. 2—Pathe's Weekly No. 49
Dec. 3—The Electric Laundry
Dec. 3—Paris and Its Monuments (Travel)
Dec. 4—His Little Indian Model (W. Dr.)
Dec. 5—A Tenacious Lover (Com.)
Dec. 6—The Escape of Gas (Com.)
Dec. 6—The Octopus
Dec. 7—The Spendthrift's Reform (Dr.)
Dec. 9—Pathe's Weekly No. 50
Dec. 9—The Harem Captives (Dr.)
Dec. 10—The Marked Man (Dr.)
Dec. 11—Fate's Decree (Dr.)
Dec. 12—The Compact (Dr.)
Dec. 13—The Capture of Mr. Softly Beatit (Com.)
Dec. 13—Apple Industry in the State of Washington (Industry)
Dec. 13—Lisbon and Oporto (Travel)
Dec. 14—Rise and Fall of Mickey Mahone (Com.)
Dec. 14—Reindeer Hunting in Norway
Dec. 16—Pathe's Weekly No. 51
Dec. 17—A Rival of Corusa (Com.)
Dec. 17—Metamorphoses (Trick)
Dec. 18—The Receiving Teller (Dr.)
Dec. 19—Glimpses of Montana (Travel)
Dec. 19—Sidi Hadji Moursouck (Acrobatic)
Dec. 20—A Farm House Romance (Com.)
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic)
Dec. 20—The Past Performance (Dr.)
Dec. 21—A Simple Maid (Dr.)
Dec. 23—Pathe's Weekly No. 52
Dec. 24—The Christmas Miracle (Dr. Com.)
Dec. 25—Dynamited Love (Com.)
Dec. 26—The Beach Combers (Dr.)
Dec. 27—French Naval Manœuvres in the English Channel (Sc.)
Dec. 27—The Chaffinch and Her Family (Edu.)
Dec. 28—The Bear Trap (Dr.)

SALEM CO.

Feet

Dec. 4—A Daughter's Sacrifice (Dr.) 1000
Dec. 6—A California Snipe Hunt (Com.)
Dec. 6—Something Wrong with Bessie (Com.)
Dec. 7—Driver of the Deadwood Coach (Dr.)
Dec. 9—A Race with Time (Dr.)
Dec. 9—Conway, the Kerry Dancer
Dec. 11—Toll Gate Raiders (Dr.) 1000
Dec. 13—The Mummy and the Cowpunchers (Com.)
Dec. 13—Strange Places and Quaint People in New York (Sc.)
Dec. 14—Ireland the Oppressed (Dr.) 1000
Dec. 16—The Finger of Suspicion (Dr.) 1000
Dec. 18—The Mayor's Crusade (Dr.) 1000
Dec. 20—Pulque Pete and the Opera Troupe (Com.)
Dec. 20—Rush Hours in New York (Topical)
Dec. 21—The Indian Uprising at Santa Fe (Dr.) 1000

SELIG

Dec. 5—A Freight Train Drama (Dr.) 1000
Dec. 6—John Colter's Escape (Dr.) 1000
Dec. 6—You Never Can Tell (Com.) 1000
Dec. 6—John Colter's Escape (Dr.) 1000
Dec. 6—A Question of Hair (Com.)
Dec. 9—The Vintage of Fate (Dr.) 1000
Dec. 10—The Ranger and His Horse (West.) 1000
Dec. 11—The Girl of the Mountains (Dr.) 1000
Dec. 12—The God of Gold (Dr.) 1000
Dec. 13—In a Japanese Garden (Edu.)
Dec. 13—A Near-sighted Cupid (Com.) 1000
Dec. 16—Opitsah (Apache for "Sweetheart") (Ind. Dr.) 1000
Dec. 17—Buck's Romance (W. Com.) 1000
Dec. 18—The Millionaire Vagabonds (Com.) 1000
Dec. 19—Sammy Orpheus (Animal Com.) 1000
Dec. 20—The Last of Her Tribe (Dr.) 1000
Dec. 23—Harbor Island (Sea Dr.) 1000
Dec. 24—Roderick's Ride (W. Dr.) 1000
Dec. 25—A Counterfeit Santa Claus 1000
Dec. 26—The Little Organ Player of San Juan (Dr.)
Dec. 27—A Pair of Boots (Com.)
Dec. 27—How the "Duke of Leisure" Reached His Winter Home (Com.) 1000
Dec. 30—Our Lady of the Pearls (Dr.) 1000
Dec. 31—A Rough Ride with Nitroglycerine (W. Dr.) 1000

URBAN ECLIPSE

George Kleine

Nov. 27—A Man for a Day (Com.) 500
Dec. 4—Wrongly Accused (Dr.) 1000
Dec. 11—The Manchester Ship Canal, England (Travel) 400
Dec. 11—Just Missed Him (Com.) 600
Dec. 16—The Red Man's Honor—Part One (Dr.) 1000
Dec. 16—The Red Man's Honor—Part Two (Dr.) 1000
Dec. 18—Picturesque Dalmatia (Balkan) (Sc.) 450
Dec. 18—Three Rogues Outwitted (Com.) 550
Dec. 25—Beauty Spots in South Wales (Travel) 250
Dec. 25—Wood Industry in French Jura (Indus.) 300
Dec. 25—The "Angel" Child (Com.) 450
Jan. 1—Laughing Billy (Com.) 400
Jan. 1—A Four-footed Cupid (Com.) 600

VITAGRAPH

Nov. 20—A Darktown Duel (Com.) 500
Nov. 20—Timid May (Com.) 500
Nov. 21—Six o'Clock (Dr.) 1000
Nov. 22—The Servant Problem (Com.) 1000
Nov. 22—Billy's Burglar (a reels) (Com. Dr.) 2000
Nov. 23—Wild Pat (Dr.) 1000
Nov. 25—Omen of the Mesa (Dr.) 1000
Nov. 26—In the Flat Above (Com.) 1000
Nov. 27—The Wood Violet (Dr.) 1000
Nov. 28—The Eavesdropper (Com.) 500
Nov. 28—Three Girls and a Man (Com.) 500
Nov. 29—Susie to Susanne (Com. Dr.) 1000
Nov. 30—O'Hara, Squatter and Philosopher (Com.) 1000
Dec. 2—The Absent-minded Valet (Com.) 1000
Dec. 3—The Scoop (Com. Dr.) 1000
Dec. 4—The Curio Hunters (Com.) 1000
Dec. 5—Mrs. Lirriper's Legacy (Dr.) 1000
Dec. 6—Cork, Ireland, and Vicinity (Sc.) 1000
Too Many Caseys (Com.) 1000
Dec. 6—The Drawing, Part I and II (Dr.) 2000
Dec. 7—The Awakening of Bianca (Dr.) 1000
Dec. 9—The Signal of Distress (Dr.) 1000
Dec. 10—Doctor Bridget (Com.) 1000
Dec. 11—Natoosa (Dr.) 1000
Dec. 12—Adam and Eve (Dr.) 1000
Dec. 13—The Song of the Shell (Dr.) 1000
Dec. 14—All For a Girl (Com.)
Dec. 14—The Dandy, or Mr. Dawson Turns the Tables (Com.)
Dec. 16—A Leap Year Proposal (Com. Dr.) 1000
Dec. 17—The Night Before Christmas (Dr.) 1000
Dec. 18—Who Stole Bunny's Umbrella (Com.)
Dec. 18—At the Dog Show (Topical)
Dec. 19—The Hat (Dr.) 1000
Dec. 20—Following the Star (Dr.) 1000
Dec. 21—A Marriage of Convenience (Dr.) 1000

PILOT FILMS
CORPORATION
120 SCHOOL ST., YONKERS, N. Y.
Telephone 4600 Yonkers.

Would like to have submitted to us high class scenarios for high class dramas and fine comedies.

NORDISK FILM TIDNING
The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.
Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
1a, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MIATT PROCURES PATENTS
1868-1912

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.
Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

A Christmas Gift For Your Patrons

What more acceptable Christmas Gift could you make to your best patrons than a year's subscription to the MOTION PICTURE STORY MAGAZINE?

Each succeeding number for twelve months will furnish them with new enjoyment and pleasure, and they will thank you not once, but twelve times for your gift.

Special Price to Exhibitors for subscriptions in lots of fifteen or more.

Write today for full particulars.

The Motion Picture Story Magazine
26 COURT ST., BROOKLYN, N.Y.

Book These GENUINE FEATURES With MECHANICAL FRONTS

EXCEPTIONAL PICTURES. WONDERFUL LOBBY DISPLAY.

"IN THE LAND OF THE DARKNESS," 2 reel Eclair. "THE QUEEN OF THE CAMARAGUE," 3 reel Eclair.

(State Rights for all of New York and New Jersey.)

WE HAVE ALSO SECURED THE EXCLUSIVE RIGHTS FOR GREATER NEW YORK AND NEW YORK STATE for the UNNAMED ITALA FEATURE in 3 reels to be shortly released. A prize of $25.00 is now being offered for the best name.

STAR SPECIAL FEATURE FILM EXCHANGE

JOSEPH F. COUFAL, Gen. Mgr. 20 EAST 14TH ST., NEW YORK.

"It means money to you to get acquainted with us"

FREE Christmas Dinners

FOR

300,000 POOR PEOPLE

Will be supplied by The Salvation Army

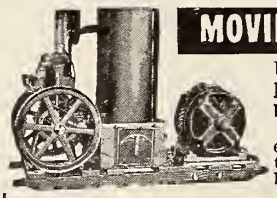
Throughout the United States

Will you help by sending a donation, no matter how small

TO COMMANDER MISS BOOTH

118 W. 14th St., New York City

Western States, Comm. Estill, 669 S. State St., Chicago



MOVING PICTURE ELECTRIC LIGHT PLANT

Used and highly endorsed by the United States Army. **Biggest Sensation in the Moving Picture World.** Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write today for Bulletin 101. It is a mighty interesting booklet.

(163) **DETROIT ENGINE WORKS, Dept. 112, DETROIT, MICH., U. S. A.**

The Art of Scenario Writing

By WILLIAM LORD WRIGHT

And 1 Year's Subscription to *Moving Picture News* for $2.00

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc., 248 West 35th Street, New York City.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at 101-103 Fourth Ave., New York, N. Y.

Write for Catalog.

Established 1882.

THE NEWMAN MFG. CO.

715-721 Sycamore St., Cincinnati, O

SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.

CHAUFFEUR'S COMPLETE OUTFIT G. CHASE, 118 East 28th St., New York.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address

EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.

I Know My Exchange Proposition Will Overcome Your Trouble.

I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.

Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.

Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.

I Equip Your Theatre Completely.

Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.

Write for Catalogue No. 2.

IMPROVE YOUR PICTURES 50%

With the very best intermittent action that high grade mechanics can produce.

MACHINES REPAIRED. Parts that can't be had elsewhere.

The cam with a TWO YEAR GUARANTEE.

Hardened cam, webbed star, shaft and sprocket for Power's No. 5 machine..... $12.00

For Edison one-pin machine..... 9.75

Above parts interchange with standard bushings.

3 wing inside shutters for above machines..... $4.00

Operator's repair kit..... 11.50

LAVEZZI MACHINE WORKS, 2940 Herndon Street, CHICAGO

RELIANCE

RELIANCE

**REMARKABLE FOR ITS POWERFUL DRAMATIC INTEREST
INTENSE PATHOS AND ARTISTIC STRENGTH**

"The FIRES of CONSCIENCE"

BY MARION BROOKS

E. P. SULLIVAN IRVING CUMMINGS

GERTRUDE ROBINSON JAMES ASHLEY

Another Great "RELIANCE" Feature
IN TWO REELS

RELEASED WEDNESDAY, DECEMBER 18
ADVERTISE IT IMMEDIATELY

THE RELIANCE STUDIOS, 540 West 21st Street, NEW YORK

POWER'S

CAMERAGRAPH No. 6A

Recognized by the trade as

The Modern Moving Picture Machine

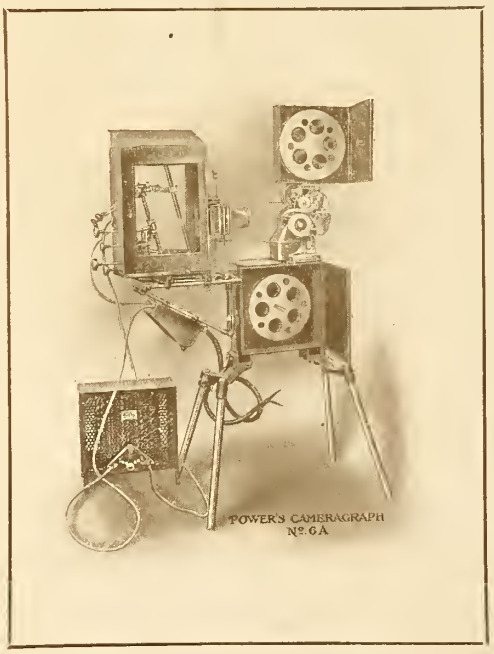
Idle statements prevail for a time, but truth and merit always win out.

IT IS TRUE: That only the best materials that money can buy are to be found in ***POWER'S CAMERAGRAPH***

IT IS TRUE: That the same brain which made it supreme 15 years ago, today personally directs the making and improving of ***POWER'S CAMERAGRAPH***

IT IS TRUE: That wherever the sun shines, the superior merit is recognized of ***POWER'S CAMERAGRAPH***

IT IS TRUE: That our patented loop setter device re-sets the lower loop automatically and is to be found only in ***POWER'S CAMERAGRAPH***



FACTS, like these, reveal in a measure the secret of our success. They explain why POWER'S CAMERAGRAPH has had the trader's confidence for 15 years. They show emphatically why they deserve your confidence also.

Catalogue D will furnish you complete details

Nicholas Power Company

90 GOLD ST., NEW YORK

For fifteen years the leading makers of motion picture machines.

DEC 27 1912

MOVING PICTURE NEWS

VOLUME VI
No. 25

DECEMBER 21
1912

LIBRARY OF CONGRESS
DEC 23 1912
DIVISION

PRICE
TEN
CENTS

"THE RETURN OF LADY LINDA"
Eclair (Two Reel) Release
January 2d.

MAJESTIC

THE GREAT CHRISTMAS EXTRAVAGANZA

"JACK IN THE BOX"

WITH THE FAMOUS ESMERALDA SISTERS

(IN ONE REEL) The Visit to Santa Claus's Toy Shop (IN ONE REEL)

SUNDAY DECEMBER 22d

THE SWEETEST STORY EVER TOLD IN PICTURES

THE MAJESTIC MOTION PICTURE CO., 540 West 21st Street, NEW YORK

Sold through the MUTUAL FILM CORPORATION

Ambrosio

State Right Features

BOOKING TERRITORIAL RIGHTS NOW

WIRE FOR TERMS

ONE GOOD THING FOLLOWS ANOTHER

A Sicilian Heroine

(Copyrighted)
A THRILLING STORY OF GARIBALDI
THREE EXCITING REELS
READY FOR SHIPMENT DEC. 28th

Parsifal

(Copyrighted)
THREE REELS
READY FOR SHIPMENT DEC. 21st
STATES GOING FAST
DON'T WRITE—WIRE!!!

Siegfried

(Copyrighted)
A FEW STATES OPEN
WIRE QUICKLY!!!

Regular Releases

JANUARY 4th

THE BLACK VEILS

(In two reels)
A thrilling mysterious Drama that will hold your audience spellbound

JANUARY 11th

WHAT THE UNKNOWN CONCEALS

(In two reels)
A Drama of great interest

JANUARY 18th

BETWEEN LIFE AND DEATH

(In two reels)
An up-to-date moral story full of incident

JANUARY 25th

A ROMANCE OF A HEART

(In two reels)
The interest never slackens from the first foot of film till the very last

EXCHANGEMEN and EXHIBITORS

Send your name for our mailing list.
We have good news for you all!!!

DON'T FORGET *ALL* AMBROSIO FILMS ARE COPYRIGHTED

In Preparation: The Biggest Feature Yet

THOSE WHO HAVE BOUGHT OUR OTHER FEATURES, WRITE FOR PARTICULARS, AS THIS WILL BE THE BIGGEST MONEY GETTER EVER MADE!

Ambrosio American Co.

15 EAST 26th STREET **NEW YORK, N. Y.**

IN THE SPIRIT OF THE SEASON

we invite
you to join
the ranks of
progressive ex-
hibitors with the
absolute knowledge that

KINEMACOLOR
FILM SERVICE

can—will and *does* make a man
proud of his association
with the motion picture
industry—*richer too!*

KINEMACOLOR COMPANY
OF AMERICA
1600 Broadway New York City

Merry Christmas

Happy New Year

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Simplex

THE PEER OF ALL PROJECTING MACHINES

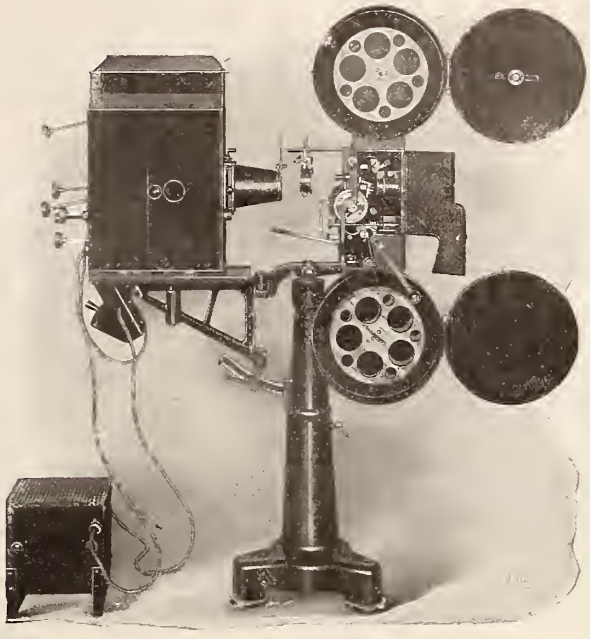
A prominent dealer in motion picture machines and supplies said recently that there isn't as much inducement for a dealer to handle Simplex projectors as some other machines, for he sold practically no repairs even for the machines which have been in service a year and a half; whereas he could count on selling $30 or $40 worth of parts per year for some of the other machines.

There is food for thought in that statement, Mr. Exhibitor and Mr. Operator.

Think beyond the first cost and into the future. What is the ultimate cost and sum total of satisfaction going to be?

Get wise and take a look at the Simplex before buying some other machine. We invite comparison.

Write us for the name and address of the nearest dealer who has it on display, and catalogue B.



MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

MIATT PROCURES **PATENTS**

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

GAUMONT STATE RIGHT FEATURES

IN THE GRIP OF THE VAMPIRE

(THREE REELS)

DRAMATIC SCENES

The administering of the deadly drug to steal an inheritance, plunging a woman's mind into idiocy. The assassination of her fiance as he rows to keep the decoy tryst at the seaside cliffs. The novel stroke of science that restored the woman's sanity by means of cinematography. The detection of the criminal by the veriest chance through dissimilar handwritings. The arrest of the malefactor at the height of a masquerade ball.

The BRIDGE of SORROW

(TWO REELS)

The greed of a railroad executive which sent to their death the many when the train dropped through the weakly constructed bridge into the stony depths of the gorge. A juggling with lives which brought disaster and desolation and which dispatched the juggler to a felon's cell. The overhearing of a wife's fatal denunciation that put convict stripes upon the doer of the crime terrible.

THE INTERNATIONAL CONSPIRACY
(THREE REELS)

PERILS OF THE ATLANTIC
(TWO REELS)

THE VENGEANCE OF EGYPT
(THREE REELS)

IN THE LAND OF THE LIONS
(TWO REELS, HAND-COLORED)

Gaumont

Exclusive rights to Gaumont releases are obtainable for parts of the United States. Such a connection will be profitable to you. Get your query in the next mail.

GAUMONT CO.

FLUSHING, N. Y.

Gaumont

© CLB261517

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **December 21, 1912** **Number 25**

We Offer Our Readers the Wide World O'er fraternal Greetings and Hearty Good Wishes for the Yuletide

THE TRUE ELEVATION OF THE INDUSTRY

LETTERS are coming to me from all points of the compass, asking me to write a strong editorial, protesting against the loose manner that films are being exploited on a long suffering exhibitor today. One exhibitor writes, "That if he puts on an ordinary release, his receipts go down, but if he displays a blood and thunder melodrama with a glaring colored poster on the outside, his receipts go up, and if he puts on the screen a feature film, and there is plenty of excitement, murders, robberies and such like, he doubles and trebles his receipts, and expresses himself, saying that is one reason why the manufacturers make such films." It is simply to supply a demand on the part of the public. This same correspondent takes me to task because I advocate the cutting out of murders, intrigues, and such like pictures, depicting the underworld of life. He says that all these films are passed by the National Board of Censorship, and asks what right have I to criticize films after passing such an august, educated body of people. This may be all very fine for my correspondent to speak thus, but he little knows the futility of the brand of film, labelled as he says because while the Board of Censors in New York City may pass films, yet as they say because they do not want the manufacturers to lose money, and that the Independents are not so rich as the Trust, so they have to smooth their consciences over and pass what in their hearts they strongly object to. This is the worst of having a Censorship Board subsidized by the manufacturers, who, as they pay the piper, consequently call the tune. If it were possible for the Censorship Board to be a recognized authority, backed by legal powers, it would be a different matter, as then every manufacturer would have to obey the orders.

Take Chicago for instance. The Censorship Board there, an authorized power in the Police Department, cuts out many scenes that the New York Censor Board passes, and scenes that the New York Censor Board does not pass, they write letters to Chicago asking them not to pass, and so there is no real power, but why is there any need for a Censorship Board? That is the question I would like answered. If the exhibitors would refuse to exploit films that they know contravene the best wishes of their patrons, they would be a Censor Board themselves, and I think it is a good opportunity for the National League to become the censors of every film

shown by an exhibitor in his theatre, then there would be a general advancement all along the line, both in improvement and quality of the story, and the results of the picture. I want specially to call attention to the following excerpt from a letter I have received on the other side of the question as showing a difference of opinion even among exhibitors themselves.

"An article in your November 30th number, entitled 'Educational Films,' is of much interest. It is precisely this class of pictures that we desire to present to a large audience which assembles in our auditorium every Sunday afternoon. The seating capacity of our building is about 4,000, and the trustees dislike to present many of the 'mushy' films that are manufactured to-day. The very schemings, intrigues, suicides, criminality, vengeance, drunkenness, jealousy, duels, robbery, murder, gambling, etc., etc., is what we are trying to avoid, and still almost every reel sent us has one or more of these features that are disgusting to a high-class audience. I wish you would kindly refer this letter of ours to your friend, Mr. Rich G. Hollaman, and state to him that we would very thankfully receive films along the line which you describe in your article, viz: Travel, scenic, topical, educational, etc. If he will kindly supply us with them we will care for the charges connected therewith in line with his proposition to use his films. Our building is city property and we desire to promote educational features therein whenever possible."

Referring to the above, I would say that taking the spirit of the letter, and the statement that they want to gain a high-class audience, is the whole crux of the problem. If the theatres were equipped, and pictures were shown to attract educated audiences, the elimination of the worst of the films on the market today would be very easy. Educational films, and when I say educational, I do not mean the cut and dry sort of stuff necessary for a classroom, but films of an elevated, higher tone, showing good stories with good results. Talking with one of the largest exhibitors in New York City this past week, he said, "if the manufacturers had only sufficient material to give me a program I would never put a murder or a shooting or an intriguing picture on my screen, and this is what I am looking for, but it is not profitable to the manufacturers, and so what more can I say?"

If the above remarks are taken by the manufacturers in the true sense in which they are written, I feel sure that a great advancement along educational lines will be made early in the coming year.

Alfred H. Saunders.

FILM SUPPLY AND MUTUAL

The Reliance, Majestic, Thanhouser and American companies, Saturday, December 14th, withdrew from the Film Supply Company and hereafter all connected with the Mutual Film Corporation will do business directly through that organization, according to a statement made by H. E. Aitken, of the Mutual Corporation. He said that "the action of the Mutual in refusing to take pictures from the Film Supply Company was due to an effort to get the best possible programs."

In reference to the change President Herbert Blache, of the Film Supply Company, has this to say:

"The present situation is one that causes no grave concern to the Film Supply Company of America, or the manufacturers who are affiliated with the organization. We are in a position to assure our patrons that they will be served without interruption in service and that the result will prove more satisfactory to all concerned. It was largely due to the attitude of the Film Supply Company of America, that this severance of former relations was brought about.

M. P. PATENT CO. FILES ANSWER

Denying that it is a "trust" and insisting that prior to its organization "no lawful art, trade or commerce in motion pictures existed" the Motion Picture Patents Company, last week filed its answer in the United States District Court in Philadelphia, Pa., to the suit brought under the Sherman anti-trust law.

They answer that whatever lawful trade there is in the motion picture business was created by the defendants and is being maintained in good faith. It is also declared that by reason of "peculiar conditions" in the motion picture art the organization of the company and other defendants is necessary and lawful, not solely for the convenience and profits of the individual and corporate defendants, but to the lawful existence of the business.

In a statement it is declared that upward of $100,000 is involved, the greater part of which is owned by persons other than the defendants and that if the government's petition is granted much of the capital will be cast into its "former unlawful and infringing condition, and that "all free competition as now exists will be rendered hazardous."

PUTS FILM CENSORSHIP ON BOARD OF EDUCATION

With an amendment providing that the Board of Education exercise a censorship over all films used in moving picture theatres in New York, the Folks ordinance regulating such places was passed by the Board of Aldermen. Borough President McAneny and others expressed the opinion that the amendment was illegal, and that it had been tacked on for the Mayor to veto the entire measure.

Alderman John J. White, who is in the moving picture business, was the only one to vote against the ordinance.

The consideration of the ordinance was attended with considerable heated debate. It was only after Tammany members of the board had tried to stave off consideration of it that Alderman Dowling, Tammany leader, introduced the Board of Education amendment. It was apparent that the ordinance could not be passed without the amendment, so Alderman Folks, leader of the majority and father of the ordinance, accepted the amendment.

He passed word around to his colleagues that the Mayor could veto the censorship provision, permitting the rest of the ordinance to become a law. He based his opinion on Section 40 of the charter.

As the ordinance drawn up by the special commission of the Mayor did not contain any provision for official censorship of films, and as Canon Chase, who is not in the good graces of the Mayor, was one of those who suggested an official censorship for films, there seems to be little doubt that the Mayor will veto the entire ordinance, anyway, unless he can cut out the amendment.

The present censoring of films is done by the National Board of Censors, an unofficial organization, which derives much of its support from the film manufacturers themselves. It was charged at the board meeting that such censorship could not be said to be disinterested or effective.

Provisions of Ordinance

The Dowling amendment also specifies the nature of pictures that may be shown, excluding from exhibition such as would tend to incite to crime or immorality. The ordinance itself provides for increasing the maximum capacity of moving picture theatres to 600, for the fireproof and hygienic construction of the same and for strict supervision of the moral tone of the places by the Bureau of Licenses.

Alderman White declared the Mayor had been deceived in making his appointments to the committee that drew up the ordinance. "On that committee," he declared, "there were three representatives of Chicago interests."

He added that he had been approached by a representative of a film trust in Chicago and urged to pass an ordinance increasing the seating capacity of moving picture theatres here. He said William Fox, his partner in the moving picture business, had received an offer of $90,000 to sell out to the trust.

POWER'S CAMERAGRAPH IN HOSPITALS

A Power's Comergraph 6-A has been ordered through the General Film Company, Boston, for installation in the New Hampshire State Hospital for the Insane.

OHIO CONVENTION JANUARY 21-22, 1913

There will be big doings in Ohio on Tuesday, January 21, and January 22, 1913. The Ohio State Branch No. 1 of the Motion Picture Exhibitors' League of America will hold their annual convention at Columbus Ohio. New officers will be elected, committees appointed, etc.

At the same time the Ohio State convention meets the national vice-presidents from thirty-three (33) States will meet in Columbus. The Ohio State convention will be very interesting as the State Legislature will be in session and the new Governor Hon. James M. Cox, will then be at the helm, and there are several bills which will affect the members of the State League of Ohio which will be introduced at the coming session of the Legislature. Naturally there is a great deal of interest being taken in the coming convention. The Attorney General is also very active and at that time will be working in conjunction with Senator Foraker's office and Hon. J. J. Lent's office in developments of legal points which will be left for the courts to decide.

The national vice-presidents will have a number of important matters to discuss and take care of. M. A. Neff, president of the Ohio State League, who has just returned from an extended and successful trip through the West, was in Columbus in consultation with Attorney General Hogan, and also arranging for the State convention.

In the next issue we will give the name of the hotel which will be chosen as headquarters, and where the convention will be held, as well as many other important details.

MEETING OF THE MOTION PICTURE EXHIBITORS' ASSOCIATION

Held at the Broadway Lyceum, Brooklyn, Monday Evening, December 16, 1912

Meeting called to order at 11:50 p.m. by President Trigger, Mr. Samuels acting as temporary sergeant-at-arms; Mr. Anson as temporary secretary.

Opening address by President Trigger, relative to the benefits accruing from organization.

Mr. Frank Tichenor, chairman of the Exposition Committee, then described the progress that had been made up to the present time for the coming Exposition.

Mr. Germain then made a few remarks on the value of the organization, and Mr. Rosenstein and Mr. Samuels made a plea for the Brooklyn exhibitors to join our association at once.

An intermission of five minutes was then declared by President Trigger in order that those exhibitors present who wished to join the organization might enroll their names. Twenty-two exhibitors responded and were enlisted in the association.

After recess the following members spoke on different subjects pertaining to the welfare of the association: Mr. Warshauer, Mr. Letts and Mr. Ensler.

The next meeting was called for Thursday evening, December 19, 1912, at 11 p.m., at No. 207 Myrtle avenue, in order to facilitate the exhibitors in that district to be present at the meeting.

GREAT NORTHERN

An Emergency Waiter (Dec. 28).—This is a genuine comedy of errors and one that is calculated to cause the heartiest laughter wherever shown. Jack is a cobbler, who has a fondness for tipple, and he is very much under the weather when an opportunity presents itself to earn a few extra dollars by acting as an emergency waiter. It appears that a wealthy banker and his wife are giving a reception in their home when, at the last moment, they discover that one of the professional waiters has failed to turn up for duty. They must have another waiter and one of the servants is sent to the shop of Jim the tailor, who had been known to wait on table when not otherwise engaged. But on this occasion he has a prior engagement, but in order to be agreeable he sends the messenger to his friend, Jack the cobbler. The latter, as usual is tipsy and is inclined to decline the offer, but after being arrayed

in a full dress suit loaned by the hostess, he reports for duty. He is barely able to navigate and, as a result, he drops his first armful of dishes as he staggers into the dining-room. Then to make matters worse, he spills soup into the lap of one of the lady guests. While committing these blunders he commences to see imaginary flies, and in waving them aside, breaks more crockery. The climax is reached when he picks cubes of sugar from the cups of the guests. He is thrown out of the house and wanders toward a boat wharf. Seeing an old tub handy, he decides to evade the flies by going out upon the water. While waving away the pests that appear to have followed him, he tumbles into the water and is rescued from drowning by a number of fishermen who are led by his faithful wife.

On the same reel the Balkan War is presented and should prove interesting.

JACK IN THE BOX
Majestic Release December 22d.

ALL ON ACCOUNT OF A BANANA
Majestic Release December 24th.

NEW YORK HAS MAGNIFICENT NEW THEATRE FOR MOTION PICTURES AND VAUDEVILLE

THE $2,500,000 which has been expended in William Fox's Theatre at Broadway, 165th, 166th streets and St. Nicholas avenue, New York City, which opened to the public on Wednesday, November 27th, is very evident in the tremendous structure which stretches over the entire area of one city block.

In this building besides the theatre proper, which has a seating capacity of 3,300, is a roof garden seating 2,800 people, also a dance hall 112x140 feet. Apart from this there is accommodation for twenty-three stores. The building which is of white brick has a double foyer with tiled floor. Beautiful stained glass panels form a portion of the decoration above the doors leading from foyer to foyer as well as in other parts of the building. When completed the outer foyer will be provided with a room for baby carriages, and the inner one will be comfortably furnished as a lounge.

To really appreciate the beauty of the interior of this theatre one must go there and see it. What impresses you first upon entering the foyer is the soft light in a harmonious blend of amber, rose and green. The woodwork is in oak, the pillars, newel posts and side panels, are of Matto Grosso, Brazil shaque, in variegated shades from cream to terra cotta, which, in its finished condition, has the appearance of polished onyx. The walls are done in a rich deep shade of terra cotta bordering on crimson, the embossed paper having the appearance of heavy brocaded satin. The frescoing is in gold on a pale gray background. On the Newel posts from the chandeliers, and on side brackets, groups of electric bulbs shed soft light through rose green and amber shades.

THE PROSCENIUM ARCH SHOWING ELABORATE PAINTING ABOVE REPRESENTING WASHINGTON ON THE HEIGHTS

SIDE VIEW SHOWING BOXES

The auditorium is similarly decorated. In the rear are long grotto-like corridors, carpeted with crimson velvet into which your feet fairly sink as you walk, and over all, whereever the light strikes, is that predominating shade of rose, which in effect might be likened to the reflection of the rosy dawn or a crimson sunset. It is beautiful.

The stage is immense, 80x55 feet. Stretching from above the proscenium arch far up into the dome is a painting of "Washington on the Heights," which has been placed there at a cost of between one and two thousand dollars. From A to P in the balcony, leaving out I, is occupied with loge boxes, while six proscenium boxes array themselves on either side of the building.

Harry Reichenbach, formerly with Belasco, and also with Henry B. Harris, has charge of the Audubon Theatre, with no less than three assistants which are quite necessary in order to handle the tremendous business of the new Fox Theatre. Eight vaudeville acts and five reels of pictures comprise the daily programme, with a change of pictures every day, and a change of acts Mondays and Thursdays.

We believe we are safe in saying that New York has nothing in the way of a theatre to-day which so satisfies the artistic eye with regard to interior decoration.

"PALACE OF FLAMES"

Itala's new feature film, for which they offered the handsome prize of $25.00, was awarded to Mr. L. R. Harrison, who sent the name which was selected by the judges—"Palace of Flames."

The Star Special Feature Film Company of No. 1-3 Union Square, have bought the State rights for this feature for the territory of New York State, including Greater New York. They are going to great expense to advertise same, having gone to such an extent that they are having a big electric flash made which will cost them in the neighborhood of $300.00. The credit for this sale is due to Mrs. A. Egan Cobb. It is a wonderful piece of work, and will be a big seller.

THE RETURN OF LADY LINDA
(Eclair Two-reel Release)

The Eclair two-reel release for January 9th, entitled "The Return of Lady Linda," is one of special interest. In its artistic production it points to progress in the art of motion picture making. The making of an acceptable picture consists not altogether in the putting over of an interesting story, composition photography, proper and attractive costuming, appropriate setting, and well-chosen exterior locations, are of almost equal value with the story. These details have been so well attended to in the production of "The Return of Lady Linda" that the onlookers marvel at the conception given the theme in its clothing of beauty. Miss Barbara Tennant makes a remarkably charming picture as Lady Linda. The following is a brief synopsis of the story:

"And all things come to him who waits;
But oh! the bitter price!"

The couplet contains the whole theme of this sweetly pathetic old world romance. A film which raises a question

of human ethics and sets in motion an entire train of intellectual speculation is rare indeed and should prove a welcome innovation in the present day picture house. If Sir Enrico had not been content to wait . . . ! Man must either master his fate or be mastered by it.

On the eve of her marriage to Claudia, Duke of Rimini, the lovely Lady Linda and Sir Enrico, a penniless baron, whose impoverished estate adjoins the lordly villa whither the lady's father has brought his brilliant train to celebrate his daughter's nuptials, first meet and read each other's eyes. They are surprised in their love-making by the prospective bridegroom and the old Duke Alonzo. Thinking to shame the pauper in the lady's sight, they send him a mock courteous bidding to attend a masked ball at the villa. To their astonishment and chagrin the "Baron of Patches," having secretly pledged his last jewels, appears at the ball arrayed as finely as the best and boldly plays off his gallantries to the lady. A duel is fought in which the baron is unfairly wounded by the outraged Claudio. A few days later Sir Enrico passively sees the woman he loves married to the fraudulently victorious duke.

After an absence of ten years the widowed Linda, Duchess of Rimini, returns to take up her abode in the villa. On the other side of the dividing wall Enrico, poorer than ever, is living in solitude. His establishment is reduced to a solitary servant. His sole and cherished possession is a fawn. One day a little gentleman with golden curls appears in the pauper's garden and boldly announces that he has come to play

with the fawn. It is little Pietro, the widowed lady's son. The games continue each day. Each day Enrico's love for the boy increases. Suddenly the visits cease. A week later the Lady Linda presents herself at the baron's gate. The poor gentleman's larder is as empty as his purse. To honor so beloved a guest he makes supreme sacrifice. His treasured

fawn dies to make the feast. When the banquet is spread the proud duchess declares her errand. Her child is dying and has begged her to fetch him their neighbor's pet. She has spoken—alas! too late. That night Death enters the villa.

The price of their sinful quiescence paid, the lovers are at last united.

THE UNIVERSAL IN THE HAWAIIAN ISLANDS

The Universal ever to the fore, where something new is concerned, is sending a company of sixteen people to the Hawaiian Islands. They will be gone for at least three months and perhaps longer.

The company will be in charge of Charles E. Inslee who was recently Director Otis Turner's leading man. Mr. Inslee will direct all the pictures taken, and a better man could hardly be picked, for Mr. Inslee has not only directed motion picture plays before, but has been for many years in the business, and has seen all sides of it. He played leads with the Biograph and several other prominent companies.

The company's headquarters will be Honolulu. The pictures will cover an entirely new field, and what an interesting one! Its history abounds in quaint folk-lore and interesting legends.

For Those Who Worry O'er Plots and Plays

Returns the "School" Scripts

THE fame of Giles R. Warren as script writer, editor and director is universal. He has served as editor for many prominent concerns and is now director of the Victor Company. He knows whereof he speaks, and we are pleased to present his views to the readers of this department. Mr. Warren writes:

> The best directors prefer to make out their own working scripts, unless they are so fortunate as to have a scenario editor who thoroughly understands their method of presenting a plot. In my own case but few could lay out a working script to suit me. When I look for a story, I seek merely for the idea and I, personally, prefer a comprehensive synopsis, free from unnecessary detail, and written with a view of continuity of action, to a working script, or commonly called scenarios, laid out in scenes.
>
> Of course, many authors give additional ideas sometimes, in their scenarios, but it is not necessary for them to do this if the synopsis be tersely but comprehensively written. There is an art in preparing synopsis which many do not seem to possess. The trouble with graduates of "schools," in my experience, is the fact that they have been taught to place too much stress upon the "laying out" of their work, and not to the subject matter itself. Many of them will write: "If this is not laid out technically correct, I want you to tell me, for the 'So-and-So School' guaranteed I can write scenarios to meet with the requirements of any company." I have returned these invariably with the statement that from the standpoint of scenarios, technically speaking, they might do, but as marketable material for picture plays they did not meet with our requirements at all. For the most part they are conventional and the balance lacking in interest. Let anyone give any director a story and it contains the idea, whether written on wrapping paper or otherwise, it will be taken at once. Scenario writing cannot be taught any more than acting or piano playing can be taught. Many people "go on" for parts and still more torture their neighbors by their attempts to coax music from some rosewood upright. It reminds me of a woman who came to me once on behalf of her daughter for whom she was anxious to obtain a position on the stage. After telling me of an amateur performance the girl had appeared in, she finished by saying: "Yes, and she was grand in the part; why, do you know she did not miss one single word, and it was an awfully long part, too!" The idea is the thing in picture play-writing.

In order that there will be no deliberate misconstruction of Mr. Warren's statements, at least, it will be perhaps well to explain his meaning more in detail. The "young hopeful" sits at the piano and plays "Over the Waves" to the edification (?) of a roomful. She is playing the piano. She knows the "rules" and the technique, at a dollar a lesson, but she has no music in her soul. She will never create appealing harmony. The scribe wades through his lessons at a dollar per lesson. He perhaps knows the "rules," or the technique; in other words, he has matriculated as a "scenario writer." However, he has no appealing story, nor has he the talent for evolving original ideas. Or if he has the story-telling talent it has been lost in a maze of "scholarly technique." His work, of course, does not meet with the requirements of any film manufacturing company.

Mr. Warren does not mean to assert that he does not desire correctly written manuscripts. He wishes correctly written scripts, providing the original idea is there. But together with all the other editors and directors, he urges the idea first. The technique is of secondary importance. He refuses "school" scripts, for he knows, just as we know, that no "school" on earth can furnish the talent for originating clever ideas. If the "professor" has an original idea he will market that idea himself Ideas are too valuable to give the pupils. You can study out the technique for yourself considerably cheaper than $10 a "course of lessons." No one can study out ideas for you. That must be an inherent talent and without it you will never become a successful picture playwright.

Another Next Week

Mr. B. P. Schulberg, script editor, will next week give us a strong statement on the "institute" and "school" questions. He also is an authority and his advice to picture playwrights is well worth considering. Watch and wait for it.

The Cleveland News Contest

Recently, the Cleveland Evening News instituted a script-writing contest for Cleveland writers. The plays will be filmed and shown upon the scenes of Cleveland theatres. The prize winners:

First prize—Mary Blanchard, 3725 Carnegie avenue, Cleveland, $50.

Second prize—Edith V. Considine, 6403 Euclid avenue, Cleveland, $25.

Third prize—Dr. Frank A. Dunn, 661 Rose building, Cleveland, $15.

Fourth prize—Miss A. Blossom, 33 Fay street, Cleveland, $10.

Honorable mention—W. H. Schrader, 11327 Hessler road, Cleveland.

The titles of the prize scenarios are:

First—"Yesterday and To-day."

Second—"Mose's Return."

Third—"Mose Shakes Hands with Mr. Socrates and His Two Delightful Friends."

Fourth—"Brought About by Betty."

Honorable mention—"A Sixth City Romance."

Miss Mary Blanchard, 3725 Carnegie avenue, has had two scenarios accepted by the Citagraph Company of America. She will make the work her profession.

Miss Blanchard took up the work last March and has spent practically all her time studying and writing.

"I am encouraged by the winning of a prize in The News contest and the accepting of two of my efforts by the film company and will continue writing," Miss Blanchard said.

Edith V. Considine, 6403 Euclid avenue, stenographer for A. M. Ingerham, 626 Columbia building, writing under the pen name of Virginia Dean, says she will devote much of her time in the future to scenario writing. "I am greatly encouraged by having my scenario awarded a prize by The News," she said. "I have written several scripts and have six out with various manufacturers at the present time."

Dr. Frank A. Dunn, 661 Rose building, has become a writer as a result of having entered The News contest, Dunn has writen special stories for newspapers. He has never made literary work a profession. "I will continue writing scenarios, but will not give up dentistry," Dunn said.

Just So

Mr. James Carroll, Powers prize winner, is getting along just sew, sew. When not writing prize-winning picture plays he takes up the thread of a narrative in the Sewing Machine Times, of New York. James must have pulled hard on that calabash pipe of his before perpetrating this:

Where trembling shadows grotesquely wave, like weeping willows o'er a lonely grave, in a garret where weird shapes are dimly gloomed of outworn household goods entombed. it stands battered, worn and bent, its long and useful life in service spent; once the family joy and pride dismantled now and cast aside; there to rot and rust away, while scampering mice around it play; it bears the mark of baby fingers, o'er it sacred mem'ry lingers, with a scent of days so fair, entwined within its wheels a lock of silvery hair; laughter oft had joined its busy hum, while Death had often made it dumb—beneath the inlaid dust of years are 'graved the marks of bitter tears—it has marked the march of Mendelssohn, and heard the mourner's heartfelt groan; unnumbered stitches has it taken ere for a newer make it was forsaken, and now, in place of costly laces, spider-webs adorn its shattered places, and the moonlight casts a pitying sheen o'er the battered frame of the old machine, and, like it, too, when we are called to Rest, let us hope that we'll have done our best.

IN THE GRIP OF THE VAMPIRE
(Gaumont Three-Reel Production)

The above picture is very splendid in scenic effect, and the story has more than the ordinary number of thrills, not one of the three reels of film utilized in its telling being lacking in the necessary perquisite of interest. It has also one very unique point, Cinematography is represented in this film, for the first time to our knowledge, as an aid to the restoring of sanity. This point carries, no doubt, more than a fictionary truth behind it. The following is a brief synopsis of the story:

By the terms of the will of the Marquis de Rambeau, his niece, Joy, is made heir of his possessions. Count Roderick is appointed her guardian. In the event of Joy's death or

her becoming insane, the property reverts to Count Roderick.

Count Roderick receives a note from a creditor, which declares that unless $250,000, which Count Roderick has borrowed upon the chance of his marrying Joy, be immediately paid, the creditor will sue him. The creditor states his unbelief in the ability of the Count to win Joy for his wife, and that the creditor, should he not recover his money, shall at least have done society a service in unmasking a scoundrel.

Desperate, the Count takes Joy for a stroll on the Kador Cliffs on the coast of Brittany, France. He asks her to become his wife. She angrily refuses. In her flight from his embraces, she leaves behind her hand bag. The Count finds in it a letter from Joy's secret fiance, Captain Frank Balladour, of the French navy.

With an insane resolve to obtain possession of the Marquis de Rambeau's property at any cost Count Roderick concocts

in his wicked mind a scheme whereby a legal right to it may be obtained. At the same time that he pours a drug into a cup of tea which he gives to Joy, he lures her lover to a place on Kador Cliffs by sending him a note with the forged signature of Joy, where he shoots him with intent to kill. Captain Balladour, the lover, however, revives and goes to look for his sweetheart; finding her senseless on the beach nearby. After hauling her into his boat and setting it afloat in the sea, he too, swoons, and Joy coming to her senses first, goes insane at the sight of what appears to her the dead body of her lover.

For some time she remains thus, baffling all specialists, until finally the Cinematograph method is hit upon. The scene is re-enacted before the camera, and then run off on the screen before the insane girl, with the result that her mind is restored to its normal condition. Count Roderick is surprised while at a masquerade ball and arrested.

The story leaves with the onlooker a feeling of satisfaction in the punishment of the crime.

PANAMA CANAL TO BE SHOWN IN KINEMACOLOR AT CARNEGIE LYCEUM

The Kinemacolor Company of America announce that they have secured Carnegie Lyceum for a period of several months to exhibit their new natural color motion picture series, "The Making of the Panama Canal," which will have its premier presentation in New York on Monday evening, December 30.

The greatest engineering feat of any age will soon be obscured from view by the entry of waters into the canal. Even now much of the waterway has been flooded, but as the Kinemacolor experts have been at work in the Canal Zone making these pictures for a period of many months, they have secured a most comprehensive series of views.

Lawrence Grant, who created much attention while giving a chat explanatory of the Coronation and Durbar series, will speak in connection with this presentation. His knowledge of Panama is extensive, and the spectacular pictures have been much enhanced during the preliminary road tour by his efforts.

The entire history of the canal has been followed. Scenes show the work completed by the old French company under Ferdinand de Lesseps, and carry the spectator through every phase of the great work now so near accomplishment. The operations on Culebra Cut are treated in detail, as are the building of the great locks and dams at Miraflores, Gatun and Mindi.

The wonderful machinery invented specially for the undertaking comes in for its share of attention. Mighty dipper dredges that garner ten tons of rocks and sand at a single scoop, steam shovels doing the work of 500 men at a thrust, and electric drills eating through solid rock as if it were butter, are all shown in the color-pictures. A big hill is blown up in an instant by the explosion of 65 tons of dynamite, and the mountains of concrete, comparable only to the Pyramids, are shown during erection.

Graphically and forcefully the color-films lay bare this wonder of wonders—showing the mighty steam shovels, each of which scoops tons of stone from the giant ditch at one assault, the drilling and dredging of the cut, the hydraulic attacks by which mountain sides are swept away, the gigantic stone crushers, cement mixers, and a multiplicity of novel machinery which man's ingenuity has brought into being for this gigantic undertaking.

No detail of the gigantic work has escaped the Kinemacolor experts, and to witness the exhibition gives a much better idea of the undertaking in its entirety than could be gained by an actual visit to the Canal Zone at Panama. In the color-films you are shown dredges excavating huge masses of earth, suction drills that bore into the soil and automatically remove the earth as it is loosened, the pouring of concrete between the vast guide walls and the blasting away of a mountain in one single explosion. Then there is the construction of the lock gates and, possibly most striking of all, the swinging open of the first gate in the canal. It is not only as the portrayal of a great engineering undertaking from its purely mechanical aspect that these pictures make their appeal; they have possibly a deeper significance in that they record a wonderful feat of human skill and patience, and reproduce at the same time an event of great historic and political importance

The splendid series of pictures are so bewildering in their variety as to baffle description. Reproduced in the actual colors of nature they convey an idea of the infinite magnitude of the undertaking such as no words could realize and leave the spectator amazed and fascinated not by the actual work alone, but in almost equal degree by skill and enterprise shown by the Kinemacolor experts who produced the films.

The greatest engineering feat of any age has been perpetrated for future generations in this series of Kinemacolor—which in its way is as great as the Panama Canal. No verbal description of what has been accomplished could possibly create the profound impression which these pictures by their vividness and perfect coloring produce on the mind of the spectator

WILLIAM LORD WRIGHT'S PAGE

"GOING to School at the 'Movies'," is the title of a double-page interview given by Thomas A. Edison to Mary Master Needham, and printed in the Saturday Evening Post of November 30th. The story is one of the most important that we have read in publications other than those devoted to Cinematography. In the copyrighted article, which we urge everyone to read, Mr. Edison says he is planning to do away with textbooks in the schools and proposes to institute the reform through the medium of moving pictures.

"You see, we are planning an eight-year course beginning at the primary grades," Mr. Edison is quoted as saying. "We are going to teach the alphabet by means of moving pictures and I have a half dozen fellows writing scenarios now on A and B.

"It will be about a year before we are ready to put the eight-year course into the schools, and we are going to start right here in Orange, N. J. I have made arrangements with the school authorities and they are going to give us the use of a whole building."

The great wizard goes on to state that every branch of learning, including astronomy, natural philosophy, bacteriology, history, geography, horticulture, everything will be taught by the moving picture, and concludes the interview by saying:

"We'll never get the same results the way we teach now. The world can't stand still. The old way of teaching did all right for the past, but we are in a transition period now. Civilization's pretty raw, yet, pretty crude."

* * * *

We take the liberty of quoting a small portion of The Saturday Evening Post interview because we regard the Edison statements of unusual significance. The entire interview should be read by everyone interested in the advancement of Cinematography and manufacturers, exchange men and exhibitors, really the pioneers in the industry, should feel proud of their connection with the profession. Three years ago, those having the courage to become affiliated with the moving pictures were sometimes compelled to sacrifice social position and some were regarded as mountebanks. All that has changed, and today the exhibitor, scenario writer, and all others having an interest in Filmland's activities can be satisfied in the knowledge that they are engaged in dignified and elevating professions.

Mr. Edison's interview virtually means that within a few short years the entire system of our public school curriculums will be revolutionized. The powers of observation will be brought into play; the pupil will no longer tarry en route to school, but will hasten to the school buildings with pleasurable anticipation; manual training will be a practical not a scholarship theory, and the moving picture courses will extend to higher educational branches. The great universities, medical and dental colleges and scientific seats of learning will adopt the moving picture educational courses to a great extent.

Thomas A. Edison's dreams have been ridiculed in the past and the world gasped in amazement when those dreams became realities. The greatest of all his dreams that of practical education, is the greatest vision of all and will prove one of the most beneficial when made practical, as it is certain to be.

* * * *

The public school systems of our country are in need of rejuvenation. For three months in the year the expensive school houses in most of the cities and towns stand empty and idle. The entire people have been taxed for the erection and up-keep of these structures and have little benefit therefrom. When the moving picture educational courses are universally adopted, everyone can attend school. They will be free to all and men and women, boys and girls, can all be instructed and simultaneously entertained by the pictures. The classes will be universal, something impossible at the present time. The schoolroom will be the gathering place for all. Parents can learn with their children and united interest will help them all. During the summer months the buildings need not be idle, the pictures can continue and so can the classes. The school yards will not be enclosed with iron fences with the gates padlocked. They will naturally develop into public playgrounds and parks. A favorite gathering place for those who love grass and shade.

Then will the public schools of our great country come into their own.

* * * *

Alfred H. Saunders, editor of the Moving Picture News, will read Mr. Edison's assertions with interest and pleasure. Mr. Saunders has been the foremost advocate of the educational uplift of the moving picture. Three years ago he first advocated the idea and was laughed at as an impractical theorist. Time has proved the wisdom of his arguments. He was the first to advocate Cinematography in the public schools, and when that great advancement in world's progress is an accepted fact, he can honestly feel that he has contributed in no small measure toward the revolution by his tongue and pen, just as Thomas A. Edison's genius wil be responsible for the practical working out of the idea.

* * * *

And we would kindly request the editors of popular magazines who are now for the first time discovering the importance of Cinematography, not to refer to a dignified industry as "movies." The vulgar term has been borrowed by the magazines from the daily newspapers, which coined the word because it fitted more easily into headlines. Animated pictures, motion pictures, Cinematography—anything is better than the term "movies," which lacks dignity and flavor of cynicism and ridicule. It lowers the tone of Cinematography and weakens the progress the moving picture is achieving in many walks of life.

* * * *

"The Star of Bethlehem" is a dignified and faithfully enacted picture from the Thanhouser Corporation. It is another valued contribution to the educational side of Filmland. The director who staged it, the actors and actresses who produced the film, and the exhibitors who show it to their patrons are one and all entitled to appreciative thanks. Thanhouser has joined with Kalem and Edison in a good work. There is a fund of educational and entertaining material in the Book of Books, religious denominations, Y. M. C. A.'s and other institutions long for more Biblical pictures of dignified worth. Thanhouser has released such a film in "The Star of Bethlehem."

* * * *

The statement has been made that the Motion Picture Companies have gone through literature with a fine-tooth comb in an effort to get plots. The statement is erroneous. The surface of literature has merely been scratched. There is a wealth of entertaining and instructive material which is readily accessible to the hand of the editor and director, provided they have the literary education to find it. A good library should be an essential adjunct to every well equipped studio. In commenting upon Filmland's ravages upon English literature, "The Photoplay Philosopher" of the Motion Picture Story Magazine, recalls the days when the youngster turned to the "blood-and-thunder" stories of "Deadwood Dick," "Old Cap Collier," "Old Sleuth," etc. He asserts that Lincoln, Seward, Chase, Senator Hoar and others got the dime novel habit early in life and it clung to some of them till their death. This is true. And we add former Senator Beveridge's name to all the rest. Nevertheless, the dime novel days of the long ago are not present days. There is as strong a sentiment through the West and Southwest against the "penny dreadful" as there is against the cigarette. Public libraries bar them and Filmland can struggle along without "Deadwood Dick" and the rest. This fact was convincingly proven some months ago by the Nestor Film Co. There is "blood and thunder" enough on the screen—

too much of it. We have noticed with pleasure that certain Western companies are gradually drawing away from the artificial cowboy and the impossible sheriff and are turning to gigantic spectacles of true Western frontier life when the Apaches and Sioux were on the warpath and Uncle Sam's boys guarded the immigrants. Such films are of true historical worth. If boys' novels are deemed essential by manufacturers, we suggest a series of the old-time Harry Castleman, Alger, Oliver Optic, or Mayne Reid books for boys. They are just as exciting in adventure without being written about an opium den or a criminal.

* * * *

And this: We long to see the day when the advertising slide will be banished forever from the moving picture theatre. Exhibitors should also bar every film that puts over free advertising in the pictures. Patrons resent such practices.

HOCHSTETTER UTILITY PRODUCTION TO SHOW IN LONDON

It has been announced that Geo. Nichols, president of the M. P. Sales Co. of England, has obtained the English rights for the Hochstetter Utility Co.'s splendid production of "The Life of John Bunyan" and "Pilgrim's Progress." The production will have its first English presentation at His Majesty's Theatre, London, at an early date, under the direction of Sir Herbert Beerbohm Tree, who is at present in this country.

The Canadian rights have already been disposed of to Pat Casey, of the Pat Casey Agency, Inc.

This splendid production, which was presented at Carnegie Hall, New York City, with such splendid success on Friday, December 13th, accompanied by the Altschuler Symphony Orchestra, is bound to win laurels for its promoters.

LEON J. RUBINSTEIN, OF THE "NEW ERA MOTION PICTURE PLAN," AND A PROMINENT FIGURE IN THE FILM WORLD

THE GLOOMY OUTLOOK FOR BRITISH PICTURE PLAYWRIGHTS

By Ernest A. Derch

It is not surprising that the British picture playwright has to utilize America and European countries other than his own as a dumping ground for his scripts. For the British market, if it can be termed such, is limited to about four producers who are open to consideration Everybody who can wield a pen apparently dabbles at picture playwriting, and the great majority write solely for the purpose of seeing their own scenario on the screen, so that they can show their envious friends the result of their work.

But those of this clique generally "throw up the sponge" after the first few rejections, instead of pursuing the wise path of persistence.

You can just imagine the strictly confined "ware market" when I tell you that the releases of British films, other than topicals, seldom exceed a solitary dozen weekly.

Yet, on the other hand, American producers are clamoring for more, like the well-known Oliver Twist. The plaint of his British brother is that he gets too many of them. It is curious that the two nations should present such a striking contrast but that is easily accounted for.

Both the British and Colonial and Hepworth companies when returning scripts send out notices, stating that they have sufficient to fill their requirements for many months to come, and desire that no plots be sent to them until they are again prepared to deal with them.

Cricks & Martin and the Clarendon Company are still open to consider some, but they only release four plays weekly between them, while two new producers are in the market for sparkling comedies.

I must say a word of praise for the Clarendon Company, as they are the only producers here that adopt that admirable American plan of sending a printed slip along with each refusal, pointing out their reasons for so doing. The Ecko Film Company just send a brief personal letter. All other producers are content to send out the usual stereotyped notice.

As might be expected, the British scenario writer has no organ to set forth his grievances and so forth, but "The Picture Playwright" department in the The Bioscope worthily fills the long needed want. The writer wrote to The Bioscope several weeks ago, saying that the time was now ripe for the publication of a journal devoted entirely to the interests of picture playwrights, and that America had such a paper; then why not we? I was rather dismayed when the editor replied that I was unduly sanguine, as the number of genuinely interested plot writers is comparatively very small. He then explained that America can support such a journal, because she is so prolific of picture authors. On reflection, this is a thoroughly sound explanation.

It is a mere pittance for the Britisher who desires to make an income out of the uncertain game. He finds that the American field of operation is both a paying and wide one. Hence his consigning the best part of his scripts to the States.

One Mr. Saville, of Ipswich, England, has succeeded in disposing of nearly three hundred picture plays, which I believe constitutes the record for Great Britain. And he has had his plays accepted in every film-producing country, particularly America. He has contracted several bad debts and losses, and his only loss through sending to the States was that one script went down in the Titanic.

Last fall there was an attempt to organize a correspondence school for budding picture playwrights, but luckily for the promoters, they recognized the fallacy of it beforehand, so that the project did not formulate.

The British market at present causes one to get disheartened, and, frankly speaking, is not worth while.

PHILADELPHIA, PA.—Plans are being prepared for the erection of a new theatre building. Robt. J. McNally, Henry W. Pletcher and F. J. Boas, with Fred. J. Nirdlinger and others.

CANANDAIGUA, N. Y.—A fire damaged the Temple Theatre building.

PHILADELPHIA, PA.—Annsbury Hall at Front and Rockland streets, owned by D. R. Harper, is to be converted into a moving picture theatre.

A CHRISTMAS ACCIDENT

By VIRGINIA WEST

(Adapted from Edison Release)

WHEN Gilton and his wife moved into one of the two little houses that stood so close together, everybody said he was a stingy old miser. Why didn't he build a nice residence in the best part of town and help to improve the looks of things? He had lots of money and nobody but himself and wife to support.

This was the general opinion, but nobody told Gilton. He probably would not have cared if they had. He would have told them to mind their own business and gone on his way.

You have probably gathered that Gilton was not the most amiable person in the world to live with. His wife was just what he had made her. Receiving no love and sympathy, she had retired into herself. Not being permitted to express her own love nature, she had grown bitter and narrow and irritable.

People in small places must have something to talk about, so when the Biltons moved into the other little house with their five children, everybody said they didn't see how they could afford it, that the whole town knew that they were terribly poor, and only just able to keep the children in food and clothes.

But the Biltons knew several things that the neighbors and others did not. The house was in very bad condition and because they promised not to ask for any repairs they got a low rent.

Even then it was sometimes hard to get the money together, but the parents looked into each others eyes, and the love they saw there gave them hope to struggle on. For the children must have plenty of room to grow, they said. If they are made strong in mind and body when they are young, they will have received the most valuable inheritance their parents could give them.

So it was that the parents of the Bilton children reasoned, and they worked and lived accordingly.

In this way it happened that the family, so lacking in this world's goods but rich in unseen treasures, came to live so close to the wealthy old Gilton, who squeezed his soul as well as his dollars.

When the old man saw the family moving in, his wife received an extra share of complaints.

"A house full of brats to run all over the place," he stormed. "The whole family are likely thieves. You better keep things locked up."

The wife said that she would.

"What are they doing with a name so much like mine? Only the first letter is different."

"They probably cannot help their name," ventured Mrs. Gilton.

Mr. Gilton looked at her in a way that prevented further remarks on her part.

"Looks queer," he continued. "Anyhow you lock things up."

It was in the spring when the Biltons moved in, and the children were soon working hard to beautify the place as much as possible. There was no yard in front, but behind the two houses was quite a good-sized plot with great possibilities.

The backyard was a never-ending source of pleasure, but it was also the means of bringing about much difficulty.

It is a trifle hard for a child to keep on one side of an imaginary line, and there being no fence between the two yards, that was what the Bilton children were expected to do.

When old Gilton came home in the evening he went to the backyard for signs of trespassing. Usually he found some. A few little footprints, a flower-bed a little over the line, a hair-ribbon or a handkerchief dropped on the wrong side, one of these was sure to be found.

Then there was a great explosion from Mr. Gilton. Apologies were made but were of little use. So usually the old man's rage had to burn itself out, which it never really did.

Gilton would not build a fence and Bilton could not afford to, so matters continued.

Another innocent cause of much trouble was Gilton's dog. He was a fine shepherd and friendly as is characteristic of his kind. Little Cora Cordelia Bilton and the dog were soon fast friends. When she saw him tied on his side of the yard she just couldn t help going over to say good-morning to him and to pat him on his shaggy coat.

The dog, like any sensible dog, didn't like being tied, and he said so in very strong terms. Morning, noon and night, at intervals, he made remarks on the subject. The only time he was really contented was when Cora Cordelia came over to see him.

Now, the Giltons had other neighbors besides the Biltons, and they were not all so fond of the dog—especially his remonstrances. They spoke to Mr. Gilton on the matter, but he told them to mind their own business. So, one morning when Cora Cordelia went out to see her friend, his shaggy tail did not wag nor his bright eyes open wide at her approach. Some one had taken his revenge on the innocent dog for the crime of the unworthy master.

Cora Cordelia was inconsolable. When her father came home she threw herself into his arms, sobbing as though her heart would break. She insisted upon her father going to look at the quiet form of her playfellow, and he did so with a heart almost as heavy as his little girl's.

"See, papa," she said, "he won't look at me any more, and his tail won't wag nor his ears set up. What happened to him?"

"My dear little girl," answered Mr. Bilton, "I am afraid some one did not love him as much as you did. So you see he has gone away."

The child looked at him with wide, tear-stained eyes for a moment before she said, "Did God send an angel for him?"

"Yes, I am sure he did. And now your playfellow can be untied all day long. Won't that be nice."

"Ye—s," acknowledged the little girl.

Just then Mr. Gilton came from his house, "You poisoned my dog!" he cried in a rage. "I'll have you arrested, I will!"

"Do you think I would be here if I were guilty of this disgraceful act?" asked Bilton.

"Yes, you'd be here so that I'd think you didn't do it. I know your kind."

"My little girl loved your dog and she asked me to come to see him."

"Well, you've got no business on my grounds. If your young ones had staid at home they wouldn't know anything about my possessions. That was a fine dog. He cost a hundred dollars and I'm going to have you arrested."

"As you please, sir. If you had thought of the dog more as a living creature than representing a hundred dollars. he probably would not be lying there now," said Mr. Bilton quietly, and turned away.

This happened in the summer. The crusty old man did not say much for a while, but the expression of his face was such that the children ran when they saw him.

In the autumn something occurred which caused matters to break out again.

One Saturday afternoon Mrs. Bilton returned home and found a basket of provisions on her back step.

"Oh, Joe has sent home the things," she said to herself." "What a lot of things he got this week. Well, I'll have his dinner all ready for him when he gets home."

So, straightway the wife cooked a number of the things from the basket. She was awaiting Joe's return when there came a loud knock on the back door.

Who should she find upon opening the door but old man Gilton.

"What have you done with my groceries?" he demanded almost with a roar.

Mrs. Bilton turned pale. "Your—your groceries?" she asked in a trembling voice, the dreadful truth dawning upon her.

"Yes! Where are they? I suppose you think it makes no difference whether I get any dinner."

"Really, sir, I ——"

"Never mind any explaning. Just give them to me."

"But I can't. I've cooked most of them!" Mrs. Bilton managed to get out.

"You've—you've cooked them?"

"Yes. I thought Joe sent them."

"Very likely you did. Very likely indeed. That's a very nice excuse. As though Joe could afford to buy those things."

"That will do, please, Mr. Gilton," said a voice, quiet but tense.

The old man turned and saw Bilton behind him. "I've heard enough to understand the situation. I think," said the young man, "I'll have to ask you to go, Mr. Gilton. I'm very sorry this mistake occurred. Please send me the bill and I shall pay it at once."

Gilton glared but said nothing as he turned and went away.

The bill was paid, but it was not altogether an easy thing to do for the provisions proved to be much more expensive than anything the Biltons would ever have bought.

As Christmas approached the mother and father talked over what they thought they would be able to do for the children. They would be able to give them very little, but they wanted to make that little go as far as possible.

"We might get a few gifts for Santa Claus to bring them and do without the turkey. We can tell them we can't afford a turkey," suggested the mother.

Mr. Bilton agreed that this was the best plan.

The night before Christmas the snow was falling thickly, just as it should on that night. The Bilton family were gathered around the sitting-room table, the children listening with wide eyes to the reading of "The Night Before Christmas."

The father was reading about Donner and Blitzen and the rest of them coming along over the snow, until the children seemed to hear the crunch of their sharp hoofs.

Was it only imagination or was that a real sound? Everybody listened.

Suddenly the door flew open and a snow-covered figure almost fell into the room. Under his arm was a huge turkey, his red head and wattles showing bright against the snow.

"Oh, mother, it is Santy!" cried Cora Cordelia. "He's come to bring us a turkey. Dear, dear Santy Claus!"

The little girl hugged the man round the legs and the tears of joy ran down her cheeks.

"We are glad to see you, Santa Claus," said little Joe, holding out his hand and trying hard to keep the choke out of his voice.

The younger children stood by in awe-struck wonder.

Santa Claus said nothing, but stood as though dazed as he slowly wiped the snow from his eyes.

Mr. Bilton started to speak, but his wife laid a restraining hand upon his arm. "Wait," she whispered. "Wait and see what will happen."

"You are so beautiful, Santa Claus," said Cordelia caressingly. "I love you. I love you almost as much as I do the Christ child. You know about the Christ child, don't you, Santa Claus?"

Santa Claus shook his head rather indefinitely.

"Why the Christ child was born on Christmas. That's why it is called Christmas. He was born in a stable and he didn't have any money or anything, but he loved everybody and was kind to the poor people—and—and—do you know, Santa Claus, you always make me think of the Christ child.

Something that was not snow ran down the cheeks of Santa Claus and his hand hesitatingly found its way to the little girl's head. His other hand reached for the boy.

"Can you forgive me?" he said as he looked at the father and mother. "A light seems to have come to me to-night and shown me what I have been. Forgive me."

"We do, neighbor Gilton," said the father, and the mother repeated, "Indeed we do."

"Children," said the old man, "I am not the real Santa Claus and I came in here only because I was blinded by the snow and got the wrong door, but if you will let me I will take his part to the very best of my power."

And the little ones were content with the substitute.

"JEFF" DOLAN WITH THE STAR SPECIAL FEATURE FILM EXCHANGE

Mr. "Jeff" Dolan, well known in film circles, has accepted the position as chief booking man with the new Star Special Feature Film Exchange, of 20 East Fourteenth Street, New York. This exchange has secured the exclusive New York State rights, including Greater New York, for the $50,000 Itala spectacular feature, "Palace of Flame," which many critics admit to be a greater production than "The Fall of Troy."

HOCHSTETTER PROCESS

Carnegie Hall, Friday, the 13th, was the scene of an exhibition of this process. To a fair audience was shown the "Life and Times of Bunyan," and the "Pilgrim's Progress." The pictures were admirable, and the story very ably staged under the direction of Francis Powers and also well told, especially the acting of Warner Oland in the part of "Christian," which is remarkably true to life. One particular feature of the exhibition was the tinting process which we have been looking forward to witness for a long while, and we can safely say that the films were very beautifully colored, and added a great deal to the effect of the scenes photographed, giving them in a little of their nature beauty.

The process of the Hochstetter Utility Co. is at present a secret, so we do not know whether the toning is done by dyes, or the developing process, but whichever way it is, it certainly gave an additional zest to the story. Added to this, the Russian Symphony Orchestra carried forward the music, which was beautifully adapted to the story and enhanced the value of the exhibition. There should be a great demand among religious institutions for this film, which will, no doubt, be a success wherever it is exhibited.

CHICAGO, ILL.—Mr. H. W. Hannah, Brevoort Hotel, will erect brick theatre building, 527 S. Halsted street. C. W. and G. L. Rapp, architects. $20,000.

DEWITT C. GOLLINGS
Leading Man, Du Brock Feature Film Co., Chicago.

CHICAGO NOTES

In one of Chicago's finest and largest dancing halls, the Coliseum Annex, on Wednesday evening, December 4th, under the auspices of the Moving Picture Machine Operators' Union, No. 2, of Chicago, there occurred what will long be remembered as one among the very best, most orderly and enjoyable balls which ever took place in that historic edifice.

From President John J. Fanning, Vice-President James W. Sloneker, Secretary-Treasurer Hal Johnstone and Business Manager Arthur G. Allison, down through all of the committees, a more genteel, attentive or enthusiastic body of "Knights of the Crank" never spread themselves to make a large crowd of men and women, old, middle-aged and young, feel perfectly at ease and as "Welcome as the flowers in May," as did the divers committeemen of No. 2 on this memorable occasion.

The Floor Committee consisted of Fred E. Havill, chairman; Lee A. Forbes, Frank A. Murphy, Alfred H. Fales, Albert Friedlander, Curry C. Cull, William H. Lubin, John Bloore, John Funk, William Hassett, Albert Stange, Edward Halliday, Herman Goldberg and James W. Strange.

The make-up of the General Ball Committee was: James W. Sloneker, chairman; Hal Johnstone, secretary; Morey A. Cohen, Frank Spaulding, B. P. White, Frederick E. Havill, Benjamin Hannaberg and Arthur G. Allison.

I am sorry space will not allow of my giving as full an account of this magnificent affair as I would take great pride in doing, but I will say that each of the committees and officers did their full duty, and then some, to materially aid in the grand triumph achieved. There were wide-awake committees on Music, Theatre Publicity, Program and General Pbulicity, Hall, Floor, Amusement, Lighting, Refreshment, Finance, Check Room. Beside those two hustling trustees, B. P. White and Joe Friend, there still remained that up-to-the-closing-time guardians, the three Board of Trustee members, F. E. Havill, M. H. Cohen and Harry Warmboldt.

The International President of the I. A., Charles C. Shay, of New York, led one column of the grand march; International Secretary-Treasurer Lee M. Hart led another column; John J. Fanning, Local President, and James W. Sloneker, Local Vice-President, let the two other of the four columns. A mammoth flashlight photo was taken of the four grand march columns.

* * * *

The Cleveland Motion Picture Exhibitors' League is going to give a ball on January 14th at the new Statler Hotel. The ballroom of this hotel is capacious enough to accommodate 1,200 people. The committee in charge has notified the business men that there will not be anyone commissioned to take advertisements for a "souvenir program" for this ball, and anyone attempting to do so must be looked upon as a fraud. Bravo! At last a little peace. The local league will have in attendance, by invitation, many of the picture play stars, who are to be the guests of the league and who will be given every attention due, free from any expense to the guests.

* * * *

I mentioned in my last that a movement should be started in the Moving Picture Exhibitors' League of America looking to the regulation of the number of films to be run at a performance at different classes of show houses. In talking the subject over with some of the officers of Chicago Operators' Union No. 2, this week, I was agreeably surprised to learn that that organization was on the verge of starting that very reform at its next regular meeting, next Thursday morning at 10:30.

The idea of the officers of No. 2 is to appoint a committee of their organization to meet a similar committee from the Exhibitors' League, and the two committees come to a mutual understanding regarding this vexed question. It is the concensus of opinion that a graduated scale should be evolved and placed in the constitution of the two organizations, telling exactly how many reels will be given by a union operator for each performance at the same time taking care of all "Special" or larger runs and privileges to be allowed exhibitors when circumstances warranted.

Of course, the two committees having been given power to act, both parties to the understanding will be fully protected, and, I am happy to state, bring the two organizations nearer to that point of brotherly intercourse which is essential to the perpetuity of them both. One good, level head in each committee can accomplish wonders toward this happy and much desired end, and I hope both bodies will use much care in selecting the men to place on this sure-to-be-history-making conference committee, in whose hands will be placed the power to pleasantly anneal or viciously and irreparably dissever the two vital parts comprising the very life of the picture exhibiting art throughout the United States. From the viewpoint of this end of the line, it is the duty of this committee, once in session, never to adjourn until this most vital of all vital questions that can possibly face these two honorable organizations is thoroughly understood and settled, AND SETTLED RIGHT! Do it now, and all will be roseate for our noble industry.

* * * *

Mr. Ewing Mitchell, a worthy member of Operators No. 2, has signed up for the season with the Paul J. Rainey & Co.'s African Lion and Wild Animal Exhibition, one of the largest regular road shows out of Chicago. The first stop will be Omaha, Neb., and the season will not end till July 1, 1913. Mr. Mitchell is one of No. 2's finished operators, and the Rainey company is to be complimented in securing the services of a man of his mechanical calibre.

* * * *

For the protection of the exhibitor and the operator, mutually, the new identification card of No. 2 is certainly just the thing. It is printed in duplicate, and has the photograph of the operator it is issued to attached, one being kept on file in the City Examiner's office and the other carried by the operator, to be shown to the managing exhibitor where the operator may be employed. This is an infallible protector to all concerned—the visiting inspector, the proprietor, and, best of all, the patronizing public.

* * * *

On account of straightening up the multitudinous things left over from the grand ball given by No. 2 last week, there will be no regular meeting of that local for this week, but a regular meeting will be held next Thursday at the usual hall, Masonic Temple, at 10:30 o'clock.

"I can tell you the reason of the delay and the postponed meeting," said one enthusiastic member; "its because those three hustlers of our union, Hal Johnstone, secretary; John J. Fanning, president, and Arthur G. Allison, business manager, who can't be beat in their separate lines of work, never saw so much dough in all their lives. Why, they are not all through counting the cash we made at that ball yet, and Hal is wearing corn plasters on all his fingers, now, and one thumb. And as for Fanning and Allison, they just sit and look sympathetically at each other, with their hands in their pockets." After heaving a sigh, he groaned, "This high financing is certainly wearing on the nerves—and fingers!"

* * * *

Mr. George Henry has two theatres, one on Twelfth street and Boulevard, and the other at Eighteenth and Halsted streets, and the patronage seems to be as regular as clockwork in volume and enthusiasm. There is more than one cause for this, but it is mainly attributable to a well-managed operating booth and machine, good lens and attention to focusing and adjustment of carbons. Of course, a good curtain is usually essential, but here is a rare exception: At the Halsted street house, where vaudeville is run on Sundays and holidays, the muslin used for the film display is a common drop white curtain, which is rolled up to allow the vaudeville stunts to be pulled off and dropped down for the moving pictures. This necessarily causes more or less wrinkles in the curtain. But, strange as it may seem to the reglar theatre-goer, these wrinkles do not show when the picture is on, and the display is much above the average Possibly Brother Henry will divulge this secret to the Moving Picture News readers later on.

OSCAR J. HAZEL.

NOTES BY THE WAY

By De Facto

The Bicycle Squad

In Jacksonville, Fla., there is what has come to be known as the "bicycle squad." The boys who own wheels scoot from theatre to theatre and scan the posters with all the air of dramatic critics, and upon the outside display depends which show they will attend. Those theatres with a preponderance of Western subjects usually get the patronage of the members of the "bicycle squad."

Film Man a Crack Swimmer

W. C. Burgert, of the Tampa Photo and Art Supply Company of Tampa, is the pioneer film man of Florida, having been the first to exhibit moving pictures in that state. He is also a crack swimmer, and is just aching for some "water dog" to come along to try him for the championship that he claims. In a recent contest in Tampa Bay "Billy" made the distance of nine miles in five hours and eleven minutes. Open for all comers.

An Odd Ordinance

A Jacksonville ordinance provides that on Sundays all theatres, moving picture or otherwise, shall be closed from 6:30 to 8:30 p.m. The picture shows start at two o'clock, and in accordance with the above requirement, have to close durig the two hours named, and then open again. It is understood that the ordinance was enacted in deference to the church-going people. If so, and it was calculated to bring people to church during the two hours of closing, it has missed its mark. And as far as conducing to a quiet, orderly observance of the day is concerned, it does not do it. One has only to see the great crowds surrounding the theatres on Sunday evnings before the opening of the doors at 8:30 o'clock to be convinced that the ordinance has failed of its purpose. To a stranger the sight of the crowds at that time gives him the impression of the gathering of the great throngs that congregate about a circus before the opening of the doors, and makes him feel that such gatherings, though quiet and orderly, are not calculated to contribute toward the proper observance of the Sabbath. Surely it is a strange ordinance, and should be amended so as to either close the theatres altogether on Sunday or allow them to remain open during the entire period after 2 p. m.

Some Former Film Rental Prices

Those exhibitors who are disposed to complain of the prices asked nowadays for film service, should find consolation in knowing that no matter what they are paying now, they are bargain prices compared with what the exhibitors had to pay in the earlier days of the business, say along about 1904-6, when the following prices prevailed:

One reel changed once a week	$25.00
One reel changed twice a week	30.00
One reel changed three times a week	35.00
Two reels changed twice a week	40.00
Two reels changed three times a week	50.00
One reel (absolutely first run) changed six times a week	120.00

Not much regard was paid to the "age" of films at that time, so, taking the average cost of a reel at $100, an exhibitor to-day, paying from $25 to $60 a week for eighteen reels, gets the benefit of an investment of $1,800 by the exchange as against an investment of one or two hundred dollars a few years ago. Exhibitors, therefore, in kicking against the "high cost of living" or of doing business, should not include the rental prices of film. The fact is, the exhibitor of to-day is living in clover compared with the showman of that time. Then the date of the releases was kept from him as much as possible both by the maker and the exchange man, and such a thing as a poster was a wild and visionary idea. While to suggest a daily change of a two or three-reel show was to make the suggester the subject of a careful examination as to his mental equilibrium, as the releases all told only numbered about ten to fourteen a week. A little "looking backward" by the exhibitor of to-day should have the tendency to make him a little more appreciative of the advantages he enjoys over those that were possessed by the pioneers of the "show shop."

Opera Chairs for Amusement Halls

(From Consul S. M. Taylor, Nottingham, England

There are no firms in Nottingham acting as agents for theatre chairs, but for this purpose American firms might correspond with the furniture dealers whose names and addresses are obtainable from the Bureau of Manufactures. I have made inquiries as to the opportunities for such chairs, and the situation appears to be:

As soon as moving pictures began to be housed in theatres of their own, firms for the manufacture of their furnishings were established. There are now about a dozen of these, situated in London, Liverpool, Manchester and Birmingham. When a new picture theatre is decided upon, the architect or builder writes for estimates to the several firms, and naturally selects the lowest bid. Competition is very keen and prices are cut to a fine point.

An indication of British prices, which may be of value in estimating conditions of the local trade, follows: Folding birch chair, 95 cents each; garden or exhibition chair, folding iron frame, varnished lath seat and back, 54 cents each; seats or chairs to be attached to floor in rows, 15-inch centres, 12½ inches deep, solid wood stained any color, polished backs 5½ inches, painted iron standards, 95 cents each; same, with seat and back with upholstered centre, finished banding and brass studs, covered American leather cloth, $1.21 each; seats or chairs to be attached to floor in rows, 16 to 18 inch centres, 5-inch stuff-over back, seat 14 inches deep, well upholstered, 3 to 5 inches thick, covered in good quality Utrecht velvet or railway rep, $1.82 each.

The best method of reaching the local trade is to deal through a wholesale distributing agency in London, Liverpool, or Manchester, which would act as a centre for the British trade generally. I am very doubtful whether it would be found profitable to establish an agency in this city, as the amount of business to be done here in the future is likely to be limited, the community being already well supplied and almost oversupplied with moving picture shows.

(From Consul General John L. Griffiths, London,

British Prices Low

Prices of British-made theatre chairs are very low, and when the seating of a hall is installed under contract prices in the aggregate rule slightly lower. It is thought that the public generally prefers upholstered or leather (usually imitation) covered chairs, and that steel chairs would not be popular. So far as cinematograph theatres and ordinary theatres and halls are concerned, it would appear that the present local demand is fully supplied; in fact, in many districts they are already so numerous that the margin of profit is frequently at a minimum, and, being already fitted, the introduction of new chairs in place of those already in use would not commend itself to the owners.

HIS WIFE'S STRATAGEM
Crystal Films Release, December 22.

PICTURE MUSIC

By ERNST LUZ

Who is at fault in allowing the idea to spread that picture playing calls only for the most menial of musical requirements? Two recent experiences of mine have giving birth to the above question. In a discussion of certain picture music with a well-known orchestra leader, which picture is to be produced under his direction, he remarked: "Well! I think a great deal more of it now; I originally thought it was only a moving picture." Unconsciously, while meaning to pay a compliment, he very forcibly expressed his opinion of picture music as it is, yet in less than 20 minutes' time he was so enthused with an orchestra score of picture music, that he exacted the promise of having the score given to him at once so as to be able to bring it out creditably. I recite this incident, as it does contain thought for all who are interested in the moving picture. It should interest the player to know that there are movements afoot for better picture music, and, unless he improves himself, he will find himself even less thought of than now, for while in certain quarters we will continue to have inferior picture music, still the addition of good music to pictures will create a greater contrast, and the inferior player will be the recipient of even more harsh criticism. Again the same incident conclusively convinced me that the well-known and professional musician is only too willing to give his talent to picture playing and picture music, when he is furnished with that which is necessary for him to have, so as to make good music possible. Wherever you go it is always the same, for the word "only" is in constant use as a prefix to picture player. A few days ago a pianist was called upon to play for a singer, singing three popular rag and topical songs, all well known, and partly declined to do so, excusing himself by saying he was "only" a picture player. After some encouragement he consented, and the most peculiar part of it all was that he did admirably well. As long as the exhibitor places the stamp of picture player upon his musician this sentiment will exist and the exhibitor will suffer. To be able to perform upon a musical instrument requires an extended amount of study, and I am not sure that picture playing requires decidedly less study than the mastering of the instrument.

It might be well for the exhibitor to first employ the musician, for if competent he will have little difficulty in entertaining, and in a very short time be able to master the pictures.

Again, when features are shown to which music has been especially arranged, demand that it be played, regardless of the criticism, for it would truly be a poor arrangement that would not convey one or more new ideas for picture playing, and the ultimate result would be better music in a short time, and in most cases, no change of musicians would be required, for it must be remembered that the highest proficiency of the professional musician is attained only after he has had experience in playing an extensive repertoire of music.

If the fault lies with the musician, it is, as a rule, caused by his indifference, unless he is not competent, in which case I do not class him as a musician.

To those indifferent I would say that were they to study the good picture, of which there are many at present, with a view to musical inspiration, they would find a pleasure in their vocation of picture playing, and did their ambition so dictate, they would find interest in the reading and study of musical literature which would not only be interesting but educational as well. Speaking from personal experience I can truthfully say that while having been familiar with Hector Berlioz's work on instrumentation for years, I never realized the full value of that portion under the heading of "Expressive Character of Instruments" until I went through a state of picture inspiration. After having played vaudeville and grand opera, military band and orchestra for all known functions for the past 20 years, I can truthfully say that none afford the opportunity to musically educate and advance yourself as does the good picture, especially when the story is based on a classic. It is true that the work is laborious, but it will be so only until better music is in vogue, whereupon it will be classed as it deserves and the good musician will receive consideration.

The following plot of "Brutality," Biograph release of December 2nd, is set to give those so desiring an example of the working out dramatically of a climax which is certainly excellent in the picture. The picture being based on a concentrated moral thought forcibly suggests a musical tone.

Set-Up.

1. Waltz.
2. Dramatic Mysterioso.
3. Waltz. Same as No. 1.
4. Lively 6/8.
5. Caprice.
6. Dramatic Mysterioso.
7. Waltz.
8. Heavy entrance Dram.
9. Hurry. (Light)
10. Plaintive. (Dram.)
11. Slow Legato Waltz.

Cues.

Play 1 until leader "The brutality in him asserts itself."
Play 2 until after brutal action.
Play 3 until leader "After the wedding."
Play 4 until young husband comes from saloon intoxicated.
Play 5 until young husband enters home after quarrel. Exterior. (Tone.)
Play 6 until leader "Tickets for the show."
Play 7 until Fagin on in Oliver Twist act.
Play 8 until Sykes threateningly addresses Nancy.
Play 9 until after struggle.
Play 10 until young husband rises from theatre seat.
Play 11 until end.

The first six numbers are descriptive and should be melodious. The dramatic mysteriosos are given for the purpose of accentuating the "Brutality" which is the formation of the entire picture, not necessarily dramatic, and could be toned, too, but by so doing much of the necessary effect would be lost. The entire picture centers itself upon the act of Oliver Twist which, when musically worked out, is very effective. Heavy entrance music is very simple and yet very effective and can be used at all times when what is known as the heavy character (or villain) enters or is on screen immediately preceding dramatic violent action, at which point it is more necessary and effective.

Heavy entrance music is always more effective when using a progression of what is known as the diminished seventh chord in unison (both hands playing same tone octave apart). To locate the diminished chord of the seventh take your dominant or primary chord of the seventh in the key of C, which is G B D F, then diminish it by raising your fundamental G one-half tone to G♯; you will then have G♯ B D and F, or a diminished chord of the seventh. Raise all these tones one-half step and you will have A C D♯ and F♯, making another chord of the diminished seventh. Lower the first chord, G♯ B D and F, one-half step and you have G, B♭, D♭ and E, which is another chord of the diminished seventh. You will then have all the tones comprising the diminished seventh chords, for in continuing up or down one-half step you will find you have the same tones, only in inverted form or set differently.

By playing the separate tones of this chord with two grace notes accentuating each tone very slowly in downward progression and then double your time and play the same tones without the grace notes in upward progression for two octaves and then doing the same with chord one-half tone lower and so on until end of action, you will have as good a heavy entrance number as is required.

Follow such a heavy entrance number with a light hurry toning at struggle, then taking on a decided plaintive number in minor key until the young husband rises in his theatre seat, then going into a slow legato waltz movement until end, will give an appreciative climax to a picture which I call excellent and inspiring. Study out this diminished seventh as suggested and you will have a good and simple dramatic number which can often be used when a mysterioso is suggested.

Unavoidable circumstances have made it impossible for me to give my usual plots this week, but they will again appear next week.

THE WONDERS OF SURGERY
Majestic Release December 17th.

"JACK IN THE BOX"
Majestic Release December 22d.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 572.
Office—133 Third Avenue.

In the chat column of a recent issue the writer gave a little advice to the operators about signing receipts or books for receiving full-scale wages and are satisfied with accepting from three to four dollars less, as they are threatened with dismissal if they should make reports to tbeir local. The men that accept salaries that way are truly slaves that can be bought and sold for a mere threat, and where is the brave spirit of men of such calibre, and how would this great country, the United States of America, be if the men that demanded independence in the days of '76 would have fled from the battlefield on account of a little threat by the British general?

The writer again advises all operators to look after their own welfare in regard to the scale of wages and demand full compensation for their labor. If, however, they feel that they can spare a little from that salary, don't forget that the sun does not shine every day, and should they desire to give some donation there are many institutions that will accept that and would do more charitable deeds for the needy ones that are well deserving of it, instead of doing charity to bosses that make a practice of enriching themselves from the sweat of the workingman's brow, and who are really guilty of blackmail, for when a boss compels you to sign a receipt for more than he gives you, under a threat, he actually compels you to give him those three or four dollars which you have earned without giving you anything in return, and under the law if one succeeds in getting your money through a threat, be it dismissal or any other threat, it is pure blackmail, and such men can be prosecuted and also sent to prison.

Now, fellow craftsmen, if you have such cases existing and you belong to the M. P. M. Operators Union No. 1 do not fear for your position but make such cases public, as you are under the protection of the law of tbe land and of the laws which you help to make through your representatives. You are also protected by the organization of wbich you are a member, and if you will bring these facts to the attention of the business representative of your local he will take up all cases and, if necessary, prosecute those who are responsible for such acts to the full extent of the law.

* * * *

To the members of the Spot Light Union No. 35, or their department, there are many poor comments to make. A union is really an organization to better conditions of the workingman, but some of them are organizations for the benefit of the bosses' pockets. Such is Spot Light Union No. 35 and its department. The M. P. M. Operators Union No. 1 always protects the members and sees to it that the regular scale of wages is paid to them. The members of Spot Light Local No. 35 offer themselves for less money so as to get work and in this way better the condition of the exhibitors' bank roll. If an operator wishes to do this he does not need any labor organization which is that in name only. If you want to work for less than another man, why give your money to an organization? You can get all the work you want in tbat fashion and more in another fashion without an organization.

Theodore Ridder, a member of Local No. 1, was working at the Venice Theatre, 689 Amsterdam Avenue, between Ninety-third and Ninety-fourth streets, and was receiving $23.50 per week. A member of Spot Light Local No. 35, Alex Vasselinoe, offered to work for less money and consequently got the job. Another case in Flushing, L. I. Mr. Victor, the proprietor of the Flushing Hippodrome, employed Morris Wolheim, a member of M. P. M. O. U. No. 1, paying him full scale, and Monday a member of No. 35 took the job for less money, as the boss wanted to cut expenses. Tbe pianist who was working there also laid off and another one went to work for $4.00 less. This proves that when a boss can cut the salary of one employee he will certainly do the same to the rest, and so the conditions of the boss are better and tbe conditions of the working men are made worse, by a so-called labor organization, which is responsible for such conditions by not reprimanding the members for such contemptible tactics.

* * * *

Don't forget the big turnout..

* * * *

Grand Annual Entertainment and Ball of the M. P. M. O. Union No. 1 at Palm Garden, February 10, 1913. Music by the Hippodrome Band. Grand March led by the favorite photoplay artists, Miss Pearl White and Mr. William Garwood.

If you are not a member of the M. P. M. Operators Union No. 1 get busy and make application now.

RALPH KNASTER, Business Representative.
Office 133 Third Ave., New York City.

MEETING NOTICE

Notice.—A special meeting will be held by the M. P. M. O. U., No. 1. on Monday, December 23, 1912, at Teutonia Hall, 66 Essex Street, New York, at 12 o'clock midnight. Very important business to be taken up. All members kindly attend.

OUR QUESTION BOX

By R. J. Kay

Mr. R. J. Kay:

Dear Sir—Why is it that my carbons always pencil? Am working on A. C. and have changed my brand three times but without success. Kindly advise me what to do. Am using ⅝ in. soft cored.
PHILIP L.

Philip L.:

Try using ¾-in. carbons on the bottom and I think you will find your trouble ended, as you must be working on a high amperage.

* * * *

Had some trouble witb my lamp this week, that is, it bounded up on me and I put some oil on the burner and it worked fine for a few minutes, but it bounded up again worse than before; put some more oil on it and it acted the same way. HENRY J. H.

Take out your burner and clean off all of the oil that you put on and then put some graphite on it, as the oil carbonizes.

* * * *

Editor of the Question Box:

Am using an old two-pin Edison machine and would like to know if I could have it changed into a one pin as the frame and stand are in first-class condition, also how much would it cost if it could be done. U. R.

U. R.:

You can have your machine changed into a one-pin movement at any first-class moving picture repair shop and they will give you a figure on what it will cost.

* * * *

Mr. Kay:

I am working on Powers No. 6 machine and would like to attach a motor. Can you advise me how to go about it, and where can I find a union machinist? M. L., New York City.

In answer to your query I would suggest that you take the head of your machine to a competent machine shop having expert experience in this line. If you desire to have me mention a union machinist, I only know of two in New York City that belong to the operators union and they are well experienced. One of these is the Emergency Machine Repair Co., 210 E. 14th street, and the other one is LeRoys Acme Machine Shop, of 133 Third avenue. If there are others, I do not know of them.

* * * *

Dear Mr. Kay:

I am working on a standard machine motor drive and when an empty reel is placed in the lower magazine and start my motor the take-up works. But when the film is in it won't take up. What can I do? A. C.

To A. C.:

Your tension is too tight, and when the film is not in the machine your motor has just enough power to work your take-up, but when the film is in the machine the motor has not got enough strength to work the machine and take up as your tension is too tight. If you will loosen it up slightly your trouble will no longer prevail.

* * * *

Mr. R. J. Kay:

I would like to know what I can do with my picture lense. I took the lense out to clean it and there are a few slight scratches. How can I get the scratches out? W. S., Cincinnati, Ohio.

There are certain places in this city and no doubt there are some in your city where you can have your lenses ground down and polished, eliminating the scratches.

* * * *

To Editor of Question Box, M. P. News:

In the place I am working, we have trouble with the pictures out of focus on one side. Will you kindly advise men what to do, as I changed lenses and have the same trouble? J. B.

To J. B.:

No doubt your machine is set at an angle which will cause such trouble, and if you will get a special lense for the angle you have you will get good results on the screen. I would advise you if it is possible to centre your machine with the screen; tbat would give you also good results with the same lense you are using at present. Another trouble may be tbat the aperture plate may not be set true with the lense and causes one side of the film to be closer to the lense than the other, therefore sharper on one side.

* * * *

Dear Mr. Kay:

I have a whole lot of trouble witb my pictures and my manager and boss are kicking, and threaten to discharge me, which I can ill afford, as I am a married man with a family. I have examined everything very carefully and even braced my machine so that it would take an earthquake to budge it. Hoping that you will give this your earliest attention, as it means bread and butter to me, I remain D. H.

Answer to D. H.:

If you will look over your interment sprocket I think that you will find that the teeth are worn off pretty badly, and advise you to attend to same at once.

INNOVATIVE

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

On November 4th last the Supreme Court of the United States promulgated its Revised Rules of Practice for the Courts of Equity. These will go into effect February 1, 1913 and remove the chief grounds for criticism of the existing patent law system without the necessity of any amendment of the law. They provide for the taking of testimony in open court under the immediate supervision of a judge, thus eliminating the intolerable delays and prohibitive expense possible under the old practice of taking testimony before an examiner with no power to control the length or prolixity of testimony, always detrimental to the interests of the weaker (financially) litigant; they revise and regulate the practice as relates to expert testimony in patent and trade-mark cases,—a much needed reform; they prevent procrastination, and in fact stamp out the common devices by which patent litigation has heretofore been made burdensome and questionable. Furthermore they blaze the way for similar changes in practice before the Patent office itself, without Congressional action. Finally these new rules, in conjunction with recent decisions of the Supreme Court, fully illustrate the futility of seeking, by fundamental changes in the patent system, and radical abridgment of the rights of patent owners, to accomplish reforms which can so easily be effected without resort to legislation.

This confirms the concensus of opinion expressed by witnesses before the House Committee on Patents that the Patent Laws of the United States, so far as they define the rights of patent owners, are fundamentally sound, and that all the imperfections which have been imputed to the patent law can be traced to matters of practice and procedure.

As an illustration of the general and practical interest that is manifested in the subject we subjoin herewith resolutions adopted by the Board of Directors of the American Institution of Electrical Engineers, passed November 8, 1912, to wit:

WHEREAS, There are pending before the Congress numerous bills affecting and greatly modifying the Patent System in the United States, and

WHEREAS, The Patent System has been, and is, a tremendous factor in building up present industrial prosperity of this country, thereby greatly contributing to the prosperity of the country as a whole, and

WHEREAS, Any untoward change in the patent situation might disastrously affect this condition of industrial and general prosperity, and the conditions contributing to their continual augmentation, and

WHEREAS, In view of the intimate relation of the Patent System to the general welfare, no action looking toward any radical change in the Patent System should be taken without most careful consideration, and

WHEREAS, In our opinion, proper consideration of such important changes as are proposed can be had only by an unbiased, non-partisan commission, made up of men from various walks of life and not from any one vocation, or interest.

BE IT RESOLVED, That the American Institute of Electrical Engineers, acting through its Officers and Board of Directors, respectfully urge the Congress of the United States that they provide for a Commission, made up of unbiased, independent, non-partisan men of such national standing as will command the respect of the whole country; and chosen from different walks of life; and not more than one from any one calling or interest; and serving without pay. Such Commission to hold hearings, and otherwise, as may appear to them best, to make a thorough and careful study of the American Patent situation, and to prepare and submit a comprehensive report and recommendations to Congress for such changes, if any, as may, as the result of their study, appear to them expedient, whether in the Patent Office, in the method of Court procedure, or in the organic Patent Law, and recommendations as to the Legislation they would propose for effecting said changes. And that we further respectfully urge that the Congress make ample provision for the Expenses of said Commission, and

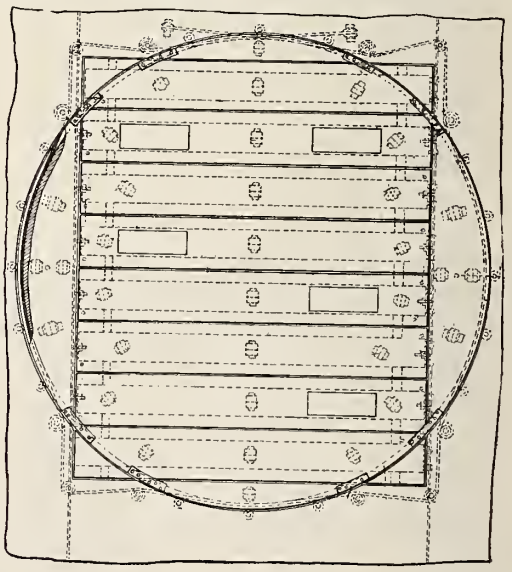
BE IT RESOLVED, That we respectfully urge the Congress of the United States to hold in abeyance all proposed Legislation affecting the Patent System in whatsoever way until such time as the said Commission shall have had ample opportunity to hold the said hearings, and make the said study and report, and

BE IT FURTHER RESOLVED, That these resolutions be printed and a copy be sent to each Senator and Representative of the United States who is a member of the Senate or House Committee on Patents.

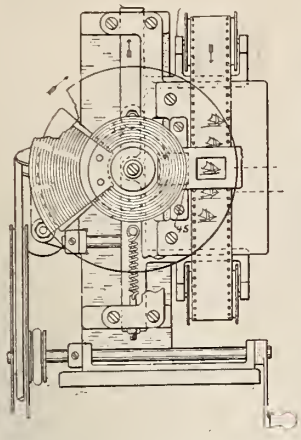
This is an example that might well be followed by other scientific and industrial organizations of competent jurisdiction.

It is now up to the U. S. Supreme Court, in suit against the Seymour Packing Co., of New Jersey, to decide just what constitutes a rotten egg. Would it were possible to have said Court differentiate between good and bad films—some of the latter evidently having emanated from the state of Denmark.

Patent No. 1,045,398 issued to Claude L. Hagan, of New York City, is for improvements in theatrical stages, the object of the invention being, not only to construct a stage which as a whole may be rotated, but to provide one of a number of sections, which may be united on the plane of the stage floor and rotated, or individual sections or groups thereof may be lowered, moved forward or backward on the plane of the stage floor or below it, one section taking the place of another as desired. The sections may follow each other into position like the sections of an endless conveyer, yet they are free to rotate on the stage floor and to change relative positions. In short the object is to provide a sectional rotatable stage wherein any section may be moved into any part of the rotatable whole. By this means a scene may be set on each one of the four quarters of the stage, or on any other division, and the stage rotated to present the new scene to the audience a moment or two after lowering the curtain, and the stage hands may remove the rear scene and reset the same during the act which is going on on the front section. The vertically movable rectangular stage sections may be lowered on their cradles to provide "sinks." Or before the play two scenes may be set. After the first scene is acted and curtain lowered, the stage is rotated to present the second scene to the audience. During the playing of the second scene the rear section may be lowered with the first scene thereon, the scenery removed and a new scene set, and so on, the possible combinations being numerous.



LEGAL PROPOSITION:
Wiedner versus Hell.
26 Southwestern Reporter 781.
Plaintiff has evidently been roasted. Wants to Wiedner breach.



Patent No. 1,045,905, issued to Charles B. Stilwell, of Wayne, Penna., for Improvements in Kinetoscopes, designed primarily to provide a simple apparatus that will exhibit moving pictures faithfully, with clearer definition and without the objectionable flickering that results from the usual mode of interruption of the travel of the film sections during the projections of the successive scenes thereon, without the usual periodic obstruction of the projection of the light rays upon or the illumination of the screen, and without the vibration of the apparatus consequent upon the character of the usual movement. Hence the inventor has devised means whereby, first, the successive scenes to be exhibited rest in the optical axis of the apparatus during the periods desired for projecting them while the film travels though the apparatus at a constant rate, without the formation of the usual slack or "loop" and the use of the usual jerking step by step movement given to the scene section to secure periods of rest of a portion of an otherwise constantly moving film; second, whereby the light is cut off from the film during the periods of transition of scenes with respect to the optical axis without obstruction or periodically interrupting the projection of light through the apparatus and the illumination of the screen, and, third, whereby the movements of all parts of the apparatus are regular and smooth by reason of the avoidance of the usual intermittent movements. By means of a cam the film and film rollers during exposure are raised or carried backward at the same speed as that of the continuous feed of the film so that relatively a picture is stationary with relation to the optical axis, the cam then allowing a drop to the succeeding picture, during which drop the light is shunted around the film and through the objective onto the screen.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Sparrow versus Hawkes (2 E. R., 505) would seem a bird of a lawsuit, in which the innate pugnacity of the plaintiff has overcome discretion, since ordinarily a single hawk seeks to pre-empt a plurality of sparrows, whereas in the present case we have a single sparrow attacking a plurality of its natural enemy

---

Sigmond M. Rasin, of Philadelphia, Pa., has applied for registration of "ROTOGRAPH" as a trade-mark for Sensitized Photographic Papers claiming use since October 10 1910.

Patent No. 1 045,731, to Sidney Scrivener Napper, of Coventry, England, assignor to Samuel Courtauld & Company, Limited, of London, England, relates to the manufacture of threads, filaments, strips, or films of cellulose, and particularly to the so-called setting baths in which cellulose hydrate is regenerated. Such baths consisting, for example, of dilute sulphuric acid alone, or with additional ingredients, for instance (severally or jointly), salts of sulphuric acid, glucose and the like. The invention consists in adding to such a fixing bath a small quantity of zinc, preferably zinc sulphate, or of zinc, or a zinc compound, which by the action of the acid in the bath, will be converted into a zinc salt, and in the use of such a bath for the regeneration of cellulose hydrate from viscose.

Registration has been granted the Societe Francaise des Films et Cinematographs Eclair, New York City, for the trade-mark "SCIENTIA" for moving picture films, used since May 1, 1912.

Geo. Wm. Meath

PEGGIE REID
Leading Lady of Majestic Co

GOVERNMENT BILL IN QUEBEC PROVIDES FOR APPOINTMENT OF CENSOR BOARD

The following from the Montreal Herald suggests to us that our neighbors across the northern boundary are not asleep:

"After May, patrons of the 'movies' in the province of Quebec will be safeguarded by a special censorship. The government bill, providing for the appointment of a board of three censors has been prepared.

The new commission will have powers along the same line as those of the Ontario prototype. Every film that passes inspection must show a certificate bearing the facsimile signature of the president or acting president of the commission. The penalty for violation will be a fine of not less than $30 and not more than $200, with the alternative of two months' imprisonment.

New license regulations, included in the bill, stipulate that motion picture shows in Montreal and Quebec shall pay twenty cents per seat, while in smaller towns the tax will be fifteen cents only."

THE MOVING PICTURE COLONY AT LOS ANGELES CAL.

The Los Angeles, Cal., Express, of November 30, gives the following interesting account of the rapid growth of the moving picture colony in that vicinity:

With twenty-five motion picture companies already on the ground, Los Angeles and vicinity has augmented its screen colony by the arrival of four more assemblages.

The Rex has sent two companies to enjoy permanent picture weather, while the Eclair also is represented by a goodly aggregation. The three companies are housed at the Gower street studio of the Universal.

Stanner S. Taylor, manager of the Monopole Company, a big feature concern, also came in from New York yesterday, accompanied by his wife, who is known to screen fame as Marion Leonard. Both formerly were with the Biograph. Miss Leonard has been seen with two other companies since. Mr. Taylor is searching for a location.

The Universal camp at Oak Crest, has two additional directors, who came on the same train with the others.

Tuesday next is to be Universal day in San Francisco valley. It is reported that Governor Johnson and other state officials, together with Mayor Alexander, city officials, chamber of commerce members and representatives of other civic bodies, have accepted the invitation to be guests.

They will be shown about the valley, and also the inside workings of the mammoth film plant, where 400 actors, 45 Indians, 50 cowboys, 50 cavalrymen and 12 directors are located.

Manufacturers' Synopses of Films

GAUMONT

THE MAN WITH THE PULL (Dec. 26).—Calino and his excruciatingly beautiful sweetheart coo and, incidentally, bill in a lonely wood. Calino walks through the forest looking for an advertisement for bank presidents wanted. He is caught by horrid brigands, shut up in a tower and held (with both hands) for ransom. He writes to his pet father asking that the latter send him $1.69 and a union suit, otherwise he, Calino, will die in captivity. The father replies, saying that he is just out of ransom money, that "Art is long and I am short," and advises Calino to give an imitation of a man escaping from jail. Calino, much incarcerated, wishes that he was a musician so that he could run through the bars. He decides to hide in a mattress and hits the hay most effectually, keeping tabs on the time by the ticking of the mattress. Feigning death by suicide, he almost catches cold in his tongue when he is doused with water. To relieve his loneliness a snake pays him a visit. Calino finds that the sweet litle crawler is a good sport and allows Calino to stretch the truth, incidentally the snake. Calino shows that he has more pull than an alderman, the snake finally arriving by the stretching process to the length of a rope. Calino descends upon the improvised rope. He returns to where he had left his sweetheart four years ago and finds that she still awaits him.

HOP O' MY THUMB is an adaptation of Perrault's fairy story.

Hop O' My Thumb is the youngest of a wood-cutter's seven children. With the coming of the famine, the father suggests that rather than see their children die of hunger that they (the children) should be lost in the forest. Hop O' My Thumb overhears the scheme and when he and his brothers and sisters are taken into the woods to be lost, he fills his pocket with white pebbles, which he drops one by one as the family penetrate the forest. The parents elude the children, abandoning them to the mercy of the forest goblins. Hop O' My Thumb leads the children home by the path of pebbles. The parents are much pleased, for just at this time they receive a sum of money owing to the wood-cutter for past services. Poverty returns and again the wood-cutter determines that there are too many mouths to feed. Hop O' My Thumb this time lets fall crumbs of bread as the parents lead the children into the wilderness. The parents again disappear and Hop O' My Thumb starts triumphantly to lead the children home. There is no path, the birds having eaten the crumbs. Hop O' My Thumb comforts his brothers and sisters and then climbs a high tree. He espies a castle, guides his brothers and sisters toward it. On reaching the castle a large woman tells them that this is the house of an ogre who serves laddies lyonnaise with very little dressing. Hop O' My Thumb replies that the forest wolves would make raw meat sandwiches of them anyhow and that his ambition always was to get stewed. He advises the ogre's wife to tell her husband to keep the children in a cool dark place and shake well before using. The ogre's wife is soft-hearted and decided to shelter the children. The ogre has an appetite worth twenty dollars.. "Fe, fi, fo, fum. I smell the blood of chickens some," he cries. He traces them by the odor and finds the Seven Little Peppers hidden under a bed. He looks them over carefully and confides to his wife that these broilers are scrawny. He says that he will feed them sponges, make them drink water and all will have a swell time. The ogre has seven daughters, each of whom sleep with a golden crown on her head. The seven boys are put to bed in the same room with the seven daughters and Hop O' My Thumb, with characteristic cleverness, takes the gold crowns from the heads of the daughters and puts upon the maidenly curls the little caps belonging to himself and his brothers and sisters. Hop then put on the heads of the latter the gold crowns. The ogre, who had decided not to slaughter the children until morning, gets hungry and reflects that he feels like a little fried boy, that is, he feels like absorbing one. He wonders should he dash mayonnaise in their faces if they would have saucy faces. The ogre takes his large sword and goes into the room where the fourteen children are sleeping. He has been drinking heavily and he does not look further than to kill the children who happen not to wear the gold crowns. Herod had nothing on this gentleman, for he kills the whole seven of his daughters. After he had gone out of the room, Hop O' My Thumb and the others escape. In the morning the ogre's wife finds her daughters dead. The ogre discovers what he has done. He quickly dons his seven league boots and pursues Hop O' My Thumb and the other fugitives. It is a long and stern chase but Hop O' My Thumb and his brothers and sisters had a good, long lead. Drowsy from his libations of the night before, he falls asleep on a rock. Nearby are the hunted children. Hop O' My Thumb daringly pulls off the seven league boots and puts them on his diminutive legs. The boots have magical qualities and shrink to fit him. Hop O' My Thumb then runs back to the ogre's house and tells the ogre's wife that her husband has been captured by suffragists and tells her to give him all the money she has in the house and that he will use it as a dipper to bail out the ogre. Hop O' My Thumb takes his brotbers and sisters to their home, where they are enthusiastically greeted. Hop O' My Thumb's wealth, of course, is an added reason for the hospitality. Hop O' My Thumb explains his wealth by saying that he made the money acting as stenographer in a delicatessen store and bookkeeper in a shooting gallery. Much obliged to the seven league boots, Hop O' My Thumb becomes a king's messenger and procures his family political jobs with nothing to do but bite holes in Swiss cheese. They become so rich that they can afford to buy bread and butter in New York hotels.

AMERICAN

BLACKENED HILLS (Dec. 26).—Human nature is the same the world over, whether we live in the crowded citics or in the silent fastenesses of the mountains. Perhaps those that dwell far from the busy marts of trade feel the impulse of emotion stronger than their city brothers, because there is so little else in their lives.

Up in the mountains lives a girl, hardly more than a child in years, who had excited the interest of two men but from widely different motives. Jack Upham loved Martha Vail with an honest man's affection; Joe Canfield looked upon her with lust in his heart. Among the mountain folks lived Jenny Hart, a woman of unrestrained passions and whose heart was full of evil. Her intense nature had conceived a liking for Jack Upham and she was determined to win his love in return. Alone in one of the wildest canyons of the mountains lived an old woman, reputed to be a witch, who was shunned by the superstitious mountain folks and feared because of her supposed supernatural powers. Because of their attitude her heart was full of bitterness for all mankind. Destitute, she wanders from her cabin in search of food. She stops at the home of Jenny Hart, who, in fear and fury, drives her away with a rifle and, following her, she calls for the assistance of Joe Canfield, who threatens the old woman with violence if she loiters. At the home of Martha Vail she is given food and shelter and human sympathy. Jack's love for Martha is known to Jenny Hart and she plots with Joe to kidnap him and that with the rival out of the way she can secure his heart. The kidnapping is successful and Jack is secured hand and foot and Joe goes to get Martha. She sees him coming and, locking the door, escapes through the window. Joe breaks in the door and finds her gone but, looking through the window, sees her in the distance and pursues her. In the meantime the witch has released Jack and he goes to the rescue of Martha. In order to stop Joe Canfield, the witch sets fire to the undergrowth and soon an enormous fire protects the lovers from the plotters. They wander away in happiness, but in the morning Jenny looks upon Blackened Hills as a result of her sin.

VITAGRAPH

TWO WOMEN AND TWO MEN (Dec. 25).—Feeling that the monotony of domesticity is somewhat irksome to him, James Thornwell casts about for some diversion. He meets Mlle. Valeria, with whom he becomes very much infatuated. She accepts his attentions with inward indifference. Tbornwell is not the only one. Harry Borden, a man of the world, pays her most ardent court. They both send her flowers and other evidences of their admiration. She tries to keep each in ignorance of the other. One day Borden happens in just as Thornwell is leaving. He upbraids Valeria and finds a note from Tbornwell. Acting well her part, she laughingly dismisses the matter and submissively kisses him good-bye. Thornwell, with his wife, attends a ball, where they meet Borden and Valeria. While Borden is talking to Mrs. Thornwell, Valeria takes Mr. Thornwell's arm and walks off with him. Borden graciously offers Mrs. Thornwell his arm and escorts her to the conservatory.

Hoping to compromise Thornwell, he makes love to his wife and attempts to kiss her, for which he receives a smack in the face. Valeria, who has seen Borden making love to Mrs. Thornwell, hastens to Thornwell and induces him to come and behold his wife, hoping to create dissension between them, making him a complete victim to her own wiles. Borden explains to Mrs. Thornwell that his advances to her were encouraged by her husband's attentions to another woman. Then he hands her the note he found on the floor of Valeria's apartment. At this moment her husband enters with Valeria. He accuses his wife of accepting the attentions of Borden. She indignantly denies it. They return to their home, where he again accuses her. Again she denies his accusation. Tearing the note which Borden had given her from the bosom of her dress, she hands it to him and he reads the evidences of his own indiscretion. He realizes the heartless purposes of Valeria and Borden to secure their own ends. His wife, in tears, and he in silent sadness, sees an impassable breach opening up between them. Their little daughter Nellie, hearing her parents, enters the room. Seeing their unhappiness, she tells them to kiss and make up. They follow her suggestion and the happenings of that night are forever buried in the past.

LUBIN

TWO BOYS (Dec. 26).—Albert Manning and Raymond Nugent attend the same boarding school and become inseparable companions. Dr. Squires, the principal, is a hard, penurious man, and when news comes that Albert's father has died, leaving the boy penniless. he is about to turn him out of the school. Florence Chapin, his assistant teacher, however, prevails upon him to allow the boy to remain. She is an ideal teacher and beloved by all the boys. Dr. Squires makes Albert do all the hard work at the school, and, one day, with the assistance of Raymond, he runs away to the city, where he secures employment as a page boy in a hotel. Arthur Cochran, a young lawyer, and Fannie Nugent, a sister of Raymond, are guests at the hotel. They know nothing of Albert's friendship for Raymond, but are interested in the boy. A few weeks later, Squires hears that Albert's father owned mining stock which has become valuable. He goes to Cochran's office and asks him to try and locate the boy. Cochran and Fannie have become engaged, but a jealous quarrel threatens to separate them. Albert contrives and succeeds in bringing t'em together. Raymond visits his sister for the holidays, and when he arrives at the hotel Albert's identity is established. Cochran arranges with Miss Chapin to become a private teacher for the boys and the picture ends showing their delight in the prospect of not having to return to the boarding school.

EDISON

A CLUE TO HER PARENTAGE (Dec. 27).—Being the sixth story of "What Happened to Mary." This new number of the Mary

series brings the fascinating heroine back across the ocean after her flying visit to England, and most of the action takes place on board the ship which brings her.

Lieutenant Strakey, Mary's opponent, in "A Letter to the Princess," has been commissioned to go to America and Madam Jolatsky, who had fallen in love with the young officer, throws up her own appointment in London and follows him, taking the same steamer and thereby becoming a fellow-passenger with Mary. Mary's cabin mate is a young woman who seems to be struck with Mary's appearance, and, when Mary is looking over the letter which is the only clue to her mysterious birth and parentage, this young woman, Nell Benson, sees the writing, and so finally succeeds in getting Mary to show her the letter. She then sends a wireless message to some one in New York, expressing the belief that she has found "the missing heiress."

Lieutenant Strakey seizes upon the word heiress, which he happens to catch sight of, and immediately begins attentions to Mary, which Nell Benson does not want her to accept. Besides this Madam Jolatsky speaks to Mary and warns her not to flirt with Strakey. This opposition develops in Mary's desire to play the game to the end, and, she accordingly leads Strakey on. Madam Jolatsky slips a valuable bracelet into Mary's trunk just before the steamer lands in New York. Of course this is found by the customs official and Mary, unable to explain why it is not in her declaration of how she came by it, is arrested. But just at this minute Nell Benson appears with a distinguished looking gentleman whose name seems to create a stir with the officials and who takes charge of the case.

He takes Mary with him, and, bringing her into a great mansion, informs her that this will be her home henceforth. He refuses to tell her more about her family except to point to a portrait on the wall which he tells her is that of her mother. The wanderer has found a home and at least a memory of a mother.

This picture builds up strongly and vitally, and pictorially is exceptionally beautiful.

CRYSTAL

HER VISITOR (Dec. 29).—Mr. Burnham, going out of town for a few days, leaves his daughter Pearl in charge of the house. His friend, Claude Belmont, who received a letter inviting him to call on the old gentleman, starts on his visit. On his way he is waylaid by Gentleman George, a very versatile highwayman. George in a lively scuffle with Claude a sorry-looking person, having rolled him around in the mud before overcoming him. George goes to the Burnham's house and is very cordially received by Pearl, who believes him to be Belmont. They chat a while and then Pearl, leaving the room for a moment, George steals her purse and flees, meanwhile Claude arrives and enters the parlor where George and Pearl were. Pearl, returning, sees Claude, and in his sorrowful condition, mistakes him for a tramp. She misses her purse and thinks that he stole it. She sends her maid out for a policeman and the policeman is just about to remove Claude to the lock-up when Pearl's father returns and prevents this sad calamity. Explanations are in order and all is serene, where a few moments before tumult reigned.

A very clever farce, featuring Miss Pearl White, with amusing situations in every scene that make for continuous laughter.

On the same reel:

THE ELOPMENT.—Bessie is in love with Jack. Father dislikes Jack. Bessie and Jack plan to elope. Jack calls for Bessie with a ladder, which he places against the side of the house leading to her room. Father has locked Bessie in her room and taken her clothes from her. Father walks in the garden and sees Jack at the foot of the ladder. He mistakes him for a burglar. He gets his revolver and chases him away. They run and Jack tries to climb a fence and father shoots at him, hitting him in the arm. Father, coming back, determines to disguise himself as Bessie and elope with Jack in her stead; Jack sends his friend Tom to bring Bessie to the minister's and father goes with him. They arrive at the minister's and have to wait for Jack, who has gone to a doctor to have his arm treated. They get ready to go through the ceremony when father throws off his outer raiment, and, standing in his true light, throws consternation into the entire party.

A series of laughable incidents closely following each other warranting sure enjoyment to any audience.

BISON

THE REDEMPTION OF WHITE HAWK (Dec. 31).—John Alston, his wife, their little boy and baby girl, are overtaken while driving, by the Apaches. The man is killed and the woman fatally shot. She has just time to embrace the boy and hang a crucifix around his neck before she dies. The Indians take the boy and the chief adopts him.

A troop of cavalry come across the dead bodies and find the baby alive. They adopt the little girl, around whose neck is placed another crucifix.

The years go by. Dolores is a beautiful girl and the boy is now White Hawk, an Indian chief, whose nature, habits and thoughts are those of a red man. The little Indian maiden, Flower Face, is wrapped up in the young chief. White Hawk leads his warriors to a white settlement, which they raid, and White Hawk carries a portion of the spoils to Flower Face. Refugees reach the fort and give the alarm and the cavalry attack the Indian village and capture the young chief with others. Flower Face follows in grief and, with true Indian cunning, she awaits her chance, and, as night falls, she dashes up and stampedes some of the horses, waving her blanket in their faces. White Hawk and she escape.

The leader of the cavalry is Lieutenant Lawrence, who is Dolores' sweetheart. The lieutenant and Dolores go riding and are captured by White Hawk and his braves. Lawrence is tied to a post and tortured and Dolores is delivered over to the squaws. White Hawk goes in to gloat over the grief of Dolores, who is with Flower Face. He sees her praying, holding up her crucifix. It arrests his attention and compares it with one he wears himself. They are identical. He appeals to the old chief, who estahlishes the relationship between the young chief and Dolores.

Lawrence is set free and Flower Face attends to his wounds as the cavalry dash up. Hostilities are prevented and White Hawk returns with the cavalry to the fort, where the pipe of peace is smoked. The young chief will not stay. He has the ingrained nature of the Indian and loves his life. He also loves the little maid awaiting him. He returns to his camp and to the faithful Flower Face.

REX

IT DOESN'T PAY (Jan. 6).—John Langdon, a prosperous young business man, is seen in his happy home with his wife and four-year-old daughter. On his way to business he meets an old college friend, who shows him a telegram from a horse owner saying that a certain horse cannot lose and for him to go the limit. John is not interested and tells his friend so. His friend, Dick Ralston, is next seen in a gambling house, where he wins a twenty to one chance. At John's house that night he produces a large roll of bills saying the tip was good and the horse won. Next day Dick calls at John's office and shows him another telegram similar to the first one. This time John is persuaded to accompany Dick to the poolroom, where they both win on a long shot.

John becomes a frequent visitor at the poolroom and neglects his business. Soon he becomes bankrupt and mortgages his home. He takes one last chance and loses everything. Shortly after we find the family living in a miserable attic, poverty-stricken, the wife very ill and John a drunken wreck.

The wife dies, and John, filled with remorse, sinks on the table in the wretched room, with his child beside him.

NESTOR

THE BLACKMAILER (Jan. 3).—Ralph is an underpaid clerk, affectionate and weak. He is kept in check by a sick sister, whom he is much attached to. The doctor says that she must go to a dry Western climate if her life is to be spared.

Ralph tells his troubles to a fellow-clerk, one Jason, who uses his evil influence over the weaker vessel and who writes out a check and makes Ralph forge the signature of his employer, Mr. Howard.

In an agony of fear, hut with his sister's life in view, Ralph cashes the check, gives Jason half and, hurrying home, he escapes with Grace to the West, where he receives work on a ranch.

The forgery is discovered and Jason's part in the transaction is forced from him and he is tried and sentenced. He comes from jail more evil than he was before. He traces Ralph and Grace to the West, sees Ralph out riding with Rose, the ranchman's daughter, to whom he is betrothed.

Ralph has become the trusted employee of the ranchman and he is horrified when confronted by Jason in the corral. He gives Jason all the money he possesses and begs him to leave him alone.

The old terror takes hold of Ralph and Rose wonders what ails him. while Grace, now completely recovered, has a nameless dread she cannot define. One evening the boss leaves Ralph in the office making up the payroll for the morrow. Jason enters the window and demands the money, threatening exposure. Ralph is desperate. He attacks Jason and there is a terrific fight, which is interrupted by the boss, Rose and Grace, who rush in. Jason accuses Ralph and Ralph has no answer. Grace guesses the truth and Ralph admits he did it to save his sister's life. His sweetheart is staunch and tells him to go back and face the charge. Ralph does this, accompanied by Grace, his sister.

He explains and confesses to the merchant in a manly manner, and, as Mr. Howard goes to the 'phone to call the police, Grace makes her appeal to Mrs. Howard, who pleads for Ralph with her husband. She uses a successful method by showing him a portrait of their dead son. Mr. Howard tells Ralph to go and sin no more, and Ralph returns to find Rose waiting to help his better self through life. The ranch boss tells Grace he has found another daughter, and she is well content.

GEM

DOROTHY'S BIRTHDAY (Dec. 31).—Little Dorothy Blaisdell begs her father to let her have a birthday party. She writes the invitations herself and, accompanied by her nurse, goes to deliver them. On the way they come across a poor little girl selling her papers by the roadside. Dorothy asks the nurse if she can give one of her invitations to the poor little child. The nurse says, "No." The father coming on the scene allows her to do so.

Just before the party is to he given, little Dorothy falls ill and is to be taken to the hospital. The children come to the party, hut the nurse sends them away, saying that poor Dorothy is sick. The poor child also comes but is snubbed hy the rich little children, and is also sent home. In her delirium the nurse overhears Dorothy murmur in her sleep about the party. The father is consulted and brings the children to the hospital, where the feast is prepared. Dorothy gets up but does not see the poor little girl among the guests. One of the nurses is despatched for the little girl, who is hrought to the party, which makes Dorothy's recovery and happiness complete.

IMP

JONES'S WEDDING DAY (Dec. 30).—Johnnie Jones, arrayed in his hest clothes, hurries to the train that is going to bear him to his fiance, who is awaiting him in a suburban village. He is happy for it is his wedding day, his thoughts are of his blushing bride and he forgets to hring his purse. This means a fight with the cabman and he almost misses his train for he loses a lot of time trying to make the ticket seller take his watch for a ticket. Finally he gets ahoard and as soon as the train has left a stout lady asks him to hold her baby. He ohliges her and she goes to the baggage car to see if her trunks are safe. The train arrives at a station and Jones, to his wild horror, thinks he sees the bahy's mother leave the train and walk away. He rushes after the woman and puts the baby in her arms and jumps on the moving train. When they are well out in the country he almost faints when the infant's mother returns to the car and

ITALA COMEDIES
TWO ON EVERY REEL
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

asks for her child. Johnnie almost faints, for he understands that he has given the baby to a lady who is now far behind them. He cannot explain to the hysterical mother, and he is placed under arrest by a detective, who is on the train, which soon arrives at its destination. The prospective bride, who is gladly waiting with her parents and some swell friends, are dumbfounded when the bridegroom is limply dragged from the incoming train and bundled upon one returning to the city, followed by a furious lady, who is wildly screaming for her child.

In the meantime the lady upon whom the babe was foisted had turned it over to the baggage man, who has placed it in an orphan asylum. The detective and Jones sadly hurry there but the babe is mixed with another, so Jones takes them both. The mother claims her child and Jones, who has explained all to his puzzled sweetheart, does not know what to do with the child, so he and his fiance decide to adopt it.

FRONTIER

THE HORSE RACE AT HAWLEY'S RANCH (Jan. 1).—If there should be any doubt left in the mind of the most skeptical that woman is the equal of man in many ways at least, and they are sufficiently curious, they might take a trip to certain parts of the West, where they will find health, strength and courage, mentally, physically and morally that marks a beautiful example for any man to follow. Our story deals with the lives of people of this class. A widow has been struggling, while her only daughter has been growing to womanhood, to keep the little ranch home for their own. Reverses came and a mortgage is placed on the ranch. The girl is doing the best she can to assist her mother in handling the cares of life. They are honored and respected by their neighbors, and though poor, are invited to any and all entertainments in that section of the country because the daughter is beautiful and all that goes to make the American woman queen of her sex. A dance is to be held at Hawley's Ranch and Meg and her mother are, of course, invited. A jolly good time is had, such as only those who are possessors of splendid health and spirits fostered by the glorious ranch life can enjoy, where the cowgirl many times shows her superiority even in the handling of horses, as in the case in this little story. While the young folks are enjoying the dance the old folks hike to the house, where old cider is served. They go back to the young dancers and find our heroine has succeeded in lassooing the new hand at Hawley's Ranch. Her long braid of hair has become tangled in one of the buttons of his vest, and, before the untangle is completed, the two young folks are inclined to think that Fate must have had a hand in it, and Meg glides away in the arms of the handsome cowboy to the music of the "turkey trot." We go back to the old folks and find that the cider has started its work and they go out on the lawn and do a "hoe-down" that would make an Irishman green with envy. At its finish old man Hawley is ready to bet every cent he ever saw that his ranch outfit can beat any ranch outfit in the world, and that he has a horse that can beat any horse in America, and he backs his argument with $500 in cash. The notice is written and two of the old sports hike to where the young folks are now spreading themselves in the Virginia reel, and post up their sign. The young folks gather around. The dance comes to an end and each cowboy feels that he has got to win that race, which is to take place the following Thursday. Now comes the homegoing, and the dance at Hawley's Ranch passed into history. The following morning Meg's mother receives notice that unless the $400 can be paid on the mortgage on the coming Thursday, the mortgage will be foreclosed immediately. Meg rides up to the little home, sees her mother is distressed, and asks for the cause. She insists upon reading the letter. She tries to comfort her mother, leading her to the door of their little cottage, she sends her into the house. She stands by the door to think it out. It is then that the thought comes to her why could not she, in the disguise of a man, enter the race the following Thursday, to be held at Hawley's Ranch, for is not her pony, Blackthorn, one of the fleetest-footed animals in that part of the country. Why could not she win that money for the notice read "anyone." She becomes enthused and decides to try it. The scene now shifts to the day of the race. Meg now comes out of her home with a bundle of her father's clothes under her arm that she had dug out from an old trunk in the garret, where they had laid for many years. Her mother inquires where she is going and what she carried. Meg kisses her and tells her to be a dear, good little mother and she will know in time. She mounts and rides away. The scene shifts to the preparation of the race. Cowboys and cowgirls are assembled. There is a riding of bucking horses and a general good time, which comes in such meetings through the West. We now go back to Meg. She has just emerged from a clump of bushes and is now dressed in masculine attire. She mounts her horse and away. We go back to Hawley's ranch. The horses are all lined up, the riders alert and waiting for the pistol shot that will send them dashing away for a mighty struggle. As the shot is about to be fired, Meg drives her horse to the line-up, and as the shot is fired the horses dash away almost simultaneously. As the race progresses we see Meg's horse gradually forging to the front. She passes the third man, then the second, and then in the run to the line that marks the finish, we see her horse gradually wear down the leader, and at the finish she leads by a half length. The race is over and there is great excitement when it is learned that it is Meg who has won the race. One cowboy objects to the payment of the money and slings an insult at Meg. He is rather roughly handled by some of the cowboys, who believe in fair play. The money is turned over to Meg. She hurries home and, as it always goes in stories, is just in time to pay over the money to the man who holds the mortgage and send him on about his business, and in the ending scene, we find Meg standing in the door of her home. She draws her six-shooter from its holster, and after six shots have been fired into the air, she looks just what she really must be considered, "The Man of the House."

URBAN-ECLIPSE—GEO. KLEINE

THE "ANGEL" CHILD (Dec. 25).—Little Miss Margery is a mischievous child and is never so happy as when playing pranks upon her elders. She makes a victim in turn of her grandfather, the postman, the grocery boy, and even fastens a toy horse to the policeman's coat-tails, to the amusement of the passers-by. Arriving home at tea-time, and not being permitted to join her mother's company on the veranda, Margery pours a tub of water on them from above. The curate evidently imagines a return of the flood and strikes out madly in an endeavor to swim to safety. What then happens to Margery can better be imagined than described.

On the same reel:

BEAUTY SPOTS IN SOUTH WALES.—Commencing with views of Tenby and its picturesque harbor, we are shown the quaint towns of Manorbier and Cenarth, Pembro Castle, now a noble ruin, and finally are taken upon an interesting visit to Mumble's Head and the Sands.

On the same reel:

WOOD INDUSTRY IN FRENCH JURA.—An extremely interesting film illustrating the different phases of this important industry. We are shown the cutting down of the fir trees; a mechanical saw at work; marvelous skill in woodcutting and some remarkable products in the line of fancy furniture.

CINES—GEORGE KLEINE

HIS "SPRING" OVERCOAT (Dec. 24).—Jenkins sees an advertisement of an extraordinary overcoat that is guaranteed to protect the wearer not only from the cold, but from all injury. This strikes him as just what he requires, and he therefore hastens to make the purchase.

Upon entering the store, he tries on the garment, which suddenly, without warning, wrecks destruction among the clerks, as the overcoat proves to be aggressive, as well as a protection. Jenkins then goes out upon the street, where he upsets a bicycle, a motor car, and finally a couple of fine ladies out for a walk.

These many disasters lead him into grave difficulties with the authorities, however, and we are sorry to relate that the "spring" overcoat is now "in hock."

On the same reel:

A LADIES' MAN.—When arrayed in his best, Mr. Bloomer is almost irresistible to the fair sex and soon gains the reputation of a regular lady-killer. But his indomitable nerve and utter disregard of consequences often get him into serious difficulties, as only the film can describe.

On the same reel:

PICTURESQUE SORRENTO (ITALY).—A series of interesting scenes in and about the town of Sorrento, showing native dress and customs and some remarkable products of the various industries. The film draws to a close with several captivating views of the Bay of Naples.

PATHE

PATHE'S WEEKLY No. 52 (Dec. 23).

THE CHRISTMAS MIRACLE (Dec. 24).—A film of extraordinary merit. It has the Christmas spirit. How the giver of all gifts, in the guise of a beggar, after repeated refusals, receives a kindness at the hand of a poverty-stricken widow. The transformation and the blessing which follow are all told in a sympathetic manner destined to imbue one with the peace and happiness of the season.

DYNAMITED LOVE (Dec. 25).—In order to keep his inquisitive daughter Gwendoline from discovering the nature of his Christmas gift prematurely, Robert Borden, a broker, encloses a necklace in a box marked dynamite. Gwendoline, beseiged by two lovers, tests their courage by asking them to die with her via the dynamite. Lover No. 1 decides that he does not like girls who are foolish enough to attempt suicide and thus avoids the test. Lover No. 2, a friend of the father, is brave enough in the face of the dynamite. Father had let him in on the secret of the box's contents some time before. Gwendoline is enthralled by his bravery and extinguishes the fuse. Father arrives while they are embraced and says "Bless you, my children."

THE BEACH COMBERS (Dec. 26).—A fisher maid, named Betty, on the rock shore, one day, meets Jack Duhois, a revenue officer. They part to meet that evening at the same place. Sam Wilson and his hand of beach combers change the government beacon fire, used to guide vessels safely past the rocks. Betty reaches the scene as they have finished their work. She is immediately taken prisoner and carried off to their rendezvous. Duhois, arriving a few minutes later, is searching for Betty when he discovers the misplaced light. He connects the transposed light with the disappearance of Betty and, gathering his comrades, be sets out to find Betty. He does not find her until the pirates are prepared for the final rush upon the hut in which Sam Wilson, now violently in love, is guarding Betty. In payment for his kindness Betty hides Sam from her lover and all of Wilson's hopeless love is vented in a passionate kiss of her hand.

FRENCH NAVAL MANEUVERS (Dec. 27).—The efficiency of the French navy is severely tested in their annual maneuvers in the English Channel. In the storm, which lasted two days, the battleships and smaller fighting vessels went through their mimic warfare, successfully defending the harbor of Cherbourg, while even the heaviest vessels of the war craft were tossed about like chips by the giant seas.

On the same reel:

THE CHAFFINCH AND HER FAMILY.—A series of intimate views showing the taxing duties of the mother bird in taking care of her little brood. Interestingly educational.

THE BEAR TRAP (Dec. 28).—A party of hunters lay a trap for a bear which has been seen roaming around the neighborhood. The trap consists of a deep hole dug in the ground and covered with loose branches and leaves. The wife of one of the trappers, out for a walk, falls into the trap. An Indian named Deer Foot meets with the bear and chases him into the trap. The woman screams and, at the risk of his life, Deer Foot rescues her and takes her to her home. Deer Foot's squaw,

mistaking her brave's solicitude for genuine affection, attempts to kill the woman. Matters are explained to the squaw and the hunter, returning home, rewards the redman by making him a present of the bear which he has captured.

UNIVERSAL

ANIMATED WEEKLY No. 41 (Dec. 18).—Sir Thomas Lipton—The famous English sportsman enjoys the deer hunting near St. Louis, Mo. **Disastrous Hotel Fire.**—Ruins are all that is left of the one-time famous Gibson House, at Cincinnati, Ohio. **Site Selecting Ceremonies.**—The New York delegates select site for the New York State Building at San Francisco. **Paris Fashions.**—Latest importations from the fashion centre of Paris. (By courtesy of C. C. Shayne & Co., New York-Paris.) **Launching at Camden.**—Fifty titian haired maidens assist in the launching of the Washington Irving at Camden, New Jersey. Sub-title.—Mrs. E. E. Olcott, sponsor, and the Washington Irving High School Girls. **Grand Central Palace Cat Show.**—The felines compete for honors at their Annual Show, New York City. **Motorcycle Polo Game.**—A new and exciting game of polo is played at Des Moines, Iowa. **Shopping Centres of New York.**—Scenes in the New York shopping districts. **Head-on Collision.**—Five persons are killed and many injured when a passenger and a freight train crash head-on at Pen-Mar, Maryland. **The Battleship New Hampshire.**—On the way to Santo Domingo to protect Americans from the insurgents. **Athletes at London.**—The London Clubs hold their annual games and walking match despite the bad weather. **Who's Who in Stageland—Douglas Fairbanks.**—This clever actor poses especially for the Animated Weekly's Famous Players Series.

VICTOR

THE GROUCH (Jan. 3).—John Morgan was a grouch. Everyone knew it, too. His stenographer, Kate, who had the patience of Job, knew how to handle him, that is, she let him rave until one day when it was cold and he insisted upon having the window open right over her head, her patience gave out and she simply told him in a very emphatic manner that "she would not freeze to death for any man." The idea of anyone daring to talk back to him was more than he could stand, and she was immediately dismissed from his employ.

A few days before this a pretty little girl named Nan Keyes applied for a position in the office. Kate told her there was no opening, but John Morgan upon entering the room heard Kate's remark and immediately found a position for Nan in the stockroom to take the position of shipping clerk, which had been held by Dan, whom Morgan put back in the shipping room with the other boys. Immediately upon Kate's dismissal from the office Nan was asked if she could do stenography, and as she could, she was taken into the office to work. Here she proved a good match for John Morgan. Kate had told her before she left just how Morgan had treated her and Nan was prepared. If Morgan was cold Nan would open the window, if he was warm, she would shut it. Morgan often wondered why he did not discharge her, but Nan held her own.

One day Nan caught a dreadful cold from the window she had left open to make Morgan angry. Although she was freezing cold she kept it open because she knew he was too. That day he left the office before she did and, on going out, dropped his wallet on the floor without any knowledge of it. Nan immediately found it when she started to go home, and having no place to keep it until morning, she put it in her bag for safety. Now, Nan had an enemy in an admirer of hers. Dan, of the shipping room, who had been an ardent admirer of Nan's overstepped courtesy one day and Nan had given him a good slap in the face before the eyes of his fellow-workmen, and he was ready for revenge.

His time came soon enough for just as Nan picked up the purse he stepped into the room and then quickly out again, having seen her put the wallet into her own bag. The next day Nan was too sick to come to work, and when John Morgan inquired if anyone had heard from her, Dan told what he had seen. Morgan did not believe Dan and forbade him to say anything more on the subject, but went straight to Nan's house. He was surprised to find her in such poor lodgings, and found that she supported her good-for-nothing father, who inhabited the saloons. To this father she had given the wallet to be returned to Mr. Morgan, when she found she was too ill to go to business. He stopped in to treat his friends and when Nan and Mr. Morgan found him, some of the money had disappeared. It was then that John Morgan found that Nan should not live with this dreadful father of hers, but when he told her so she would not give into him, so they both decided to go halfway, which they did, from then for the rest of their lives together.

PUNCH

HER MISCHIEVOUS BROTHER (Jan. 2).—Count "No Account" borrows enough money to come to the land of beautiful heiresses and meets the "Queen of the Human Race," who is struggling along on a few paltry million a year. The "Queen" falls for the Count's accent and her poor boob sweetheart finds himself relegated to the side lines with the rest of the substitutes. But the "Queen" has a kid brother who is a throw-back to the ancestor who collected the change. The kid knows a "bunk" count by instinct and sides with the boob. He helps him secret himself in a suit of armor, where he can watch the Count and the "Queen" say sweet nothings to each other, and incidentally make things unpleasant for his foreign rival. With the kid's active aid—made more active by the promise of a ten-dollar bill—the "no account" Count counts for very little, especially in the police station, where the last act but one is enacted. The last act being little Herbert Rice trying to put ten pounds of candy into a two-pound capacity stomach.

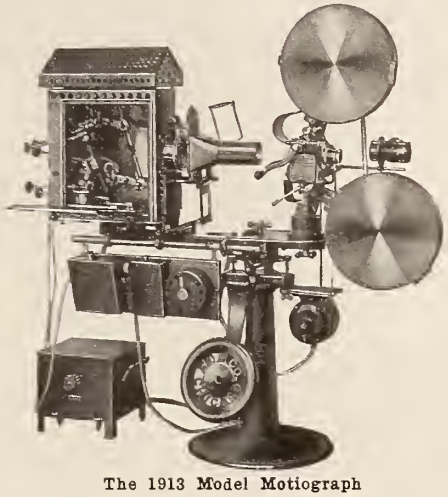
On the same reel:

A NEAR TRAGEDY.—The trouble starts when the parents of little Herbert Rice leave him and his tiny sister in full possession of the house while they go to a matinee. Sis wants to play "lady," but her mother's new evening gown is so long that it is necessary to cut a few feet of the skirt off to make it fit. Rice finds that his father's silk hat and grandmother's glasses make him look like a first-class doctor, so it is necessary for his Sis to be taken desperately ill so that little Doctor Rice can perform an operation. It takes a large bottle of red ink to furnish the requisite amount of blood, and when the children hear their parents returning, the bedroom looks

THE MOTIOGRAPH

EXTENDS ITS BEST WISHES FOR

A Merry Christmas
Happy New Year



The 1913 Model Motiograph

We also wish to thank our many users and friends for the consistent support they have given us, in the past, which has enabled us to maintain, in our 1913 Models, THE SAME HIGH STANDARD IN QUALITY material and workmanship.

THE 1913 MODEL MOTIOGRAPH LEADS AS USUAL.

THE MOTOR-DRIVEN MACHINE IS SO MUCH A SUCCESS THAT OUR ADVANCED IDEAS HAVE RAPIDLY BEEN COPIED.

THE 1913 CATALOG READY ON JANUARY 1ST.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco.

And the Following Jobbers:

Williams, Brown & Earle, Philadelphia.
Mutual Film Corporation, Dallas.
Calehuff Supply Company, Philadelphia.
J. H. Hallberg, New York.
Feature Film & Cal. Light Co., Pittsburg.
E. E. Fulton & Kleine Optical Co., Chicago.

And All Branches of the General Film Company.

like a slaughterhouse. Fearing a whipping, Rice and Sis hide behind the portieres, and the unhappy parents think that they have been murdered. A famous detective, backed by the police department, finds some wonderful clues and is making a name for himself when the kids appear and solve the most horrible crime since Abel was bumped off by his strenuous brother Cain.

MAJESTIC

WONDERS OF SURGERY (Dec. 17).—Little Bobbie Ashley, after meeting with a serious accident, lies in a critical condition at a big hospital. The doctors, after further examining him, decided that only skin grafted from another can help him. His parents willingly offer theirs, but the professor refuses the sacrifice, telling them that it will be necessary to have the skin of a child about the boy's own age. He suggests that they place an ad in the papers. This is done and it calls forth an assortment of children of all kinds and ages. Little Alma Ashley hears the talk about skin-grafting and gets her nurse to explain all about it. When she realizes what is to be done she begs permission to give her own skin to save her little brother. Her parents will not permit this for a moment—for with one child lying so close to death they do not want to take any chances with the other. They finally select a healthy little girl of Alma's age, and for the consideration of $100, she promises to be at the hospital in the morning. Alma decides to outwit them, so before little Mary Murphy arrives Alma goes to the doctors and says that she is the little girl who is selling her skin. She is believed and placed in the boy's room. The operation takes place, and when the parents are permitted to see the boy, their surprise at finding Alma there is very great. They are worried at first, but the doctor soon convinces them that both children are all right and that Bobby, owing to Alma's sacrifice, will soon be well.

ALL ON ACCOUNT OF A BANANA (Dec. 24).—A young Italian, Tony, lands in New York with his young wife and purchases a new push-cart and a supply of bananas. He kisses his wife and baby good-bye and starts out to do his first day's business. Jim, the young policeman who patrols the beat upon which Tony takes his stand, makes love to Nora, who is Judge Nolan's cook. He then helps himself to one of Tony's bananas and an argument is started which lands Tony in the station house before Judge Nolan. Tony sends word to his wife, who, in order to pay his fine, goes to the pawnshop to pawn her wedding ring. The policeman, in bad temper, calls upon the Judge's cook, and when about to ask her to marry him, gets into a quarrel with her and goes to the same pawnshop to pawn the engagement ring. He sees the Italian's wife and begins to repent his ill temper. The cook, all upset over her quarrel with the cop, spoils the Judge's dinner and he quarrels with his wife, who leaves him and goes to a lawyer to arrange for a separation. Tony's wife pays his fine and they are mourning the loss of his stock of bananas, when the automobile in which the Judge's wife, who is riding to her lawyer's, strikes Tony and injures him slightly. Mrs. Nolan faints and is carried into a drug store with the Italian. The Judge arrives on the scene with the cook, where they met Jim the cop. Nora forgives him, the Judge and his wife are reconciled, and Tony is made the recipient of a large sum of money to celebrate the glad reunions.

THANHOUSER

A MILITANT SUFFRAGETTE (Dec. 29).—The course of true love was running very smoothly until the girl became interested in the cause of votes for women. Her fiance did not approve of it. There was a quarrel, and the engagement ring was haughtily returned.

The young woman not only stubbornly refused to make up, but decided to become a really, truly, militant suffragette. One of the Amazon leaders from England was in New York at the time, preparing for the kind of revolution that is so popular in London. Under her banner the girl enrolled, pledging herself to "annoy, harass and intimidate tyrant men until they are permitted to vote." In pursuance of this amiable purpose the militants went out on a little window-smash'ing expedition one day. The girl was arrested, but the others escaped. One of the fugitives met the ex-fiance and told him the horrible details. He went to the rescue in a taxicab, became peevish when held up for speeding, attacked a policeman and was arrested.

In police court the former lovers met and were reconciled. Even-handed justice gave them equal rights, ten days in jail each. They did not want their friends to know the facts, so, before being led to their respective cells, they were hastily married, and the girl's father received word that they were on their honeymoon and would return in ten days. He had planned a big church wedding and was naturally upset, but, as he said, "It is hard to understand young folks these days." And the truth of this most peculiar honeymoon never came out.

WITH THE MOUNTED POLICE (Dec. 31).—The aqueduct police had many duties to perform, and continual vigilance was the price of order, owing to the fact that many dangerous aliens were in the territory they guarded.

On one occasion the captain received an anonymous warning that the men in a certain section of the works were planning violence because certain concessions they demanded had been refused. The captain called upon one of his brightest young men to find out if there was any truth in the statement. The patrolman disguised himself, secured work as a laborer and soon became on friendly and confidential terms with his associates. He learned that the warning was true, communicated with his captain by 'phone, and agreed to meet a party of police that night at a certain spot in the road and lead them to the conspirators.

One of the criminals, however, was suspicious and had secretly trailed the patrolman, learning that he was a spy. That evening a number of the men attacked the detective while he was walking along the road, overpowered, hound and gagged him, and then threw him into a newly completed reservoir which was empty. They then turned on the water, insuring a slow but certain death.

Before the young man started out on his detective work, he had taken his pet dog and consigned him to his sweetheart, a country girl, who lived near the aqueduct. On the night he was overpowered the dog ran away from his new mistress, being lonesome without his master. Along the rough roads and through the woods he traced his owner, finally locating him in the slowly filling aqueduct.

The girl was in the cottage when the dog returned, and the animal's excitement led her to believe that something was wrong. She followed the dog, and he led her to the aqueduct, where she arrived just in time to save the policeman's life. The bluecoat, although unstrung by his terrible experience, was in time to meet the detachment of his comrades and guide them to where the conspirators were. The dangerous gang were placed behind the bars, and the girl whose bravery saved a life later became the bride of the policeman.

ECLAIR

THE WAGER (Dec. 31).—Do you think it is possible for a man who is perfectly innocent of any crime or offense to be arrested?

In this picture, Bert Van thought such a thing impossible and backed his opinion to the amount of five thousand dollars, and this is how it happened.

Bert and his chum, Jack de Puyster, were on their way to the club one evening when they saw two policemen arresting a rather rough-looking character. Bert was inclined to be sympathetic over the episode but Jack laughed at him, stating that such arrests were without doubt a necessary protection for society at large. He took strong exception to Jack's assertion that an absolutely innocent man could not be arrested and thrown into jail and promptly accepted his friend's offer to lay a wager of five thousand dollars that he could be arrested without committing a misdemeanor or crime of any kind.

Jack secured some old and very shabby clothes, and dressed in these, entered a very swell cafe. The sight of him aroused the disgust of the other diners, one of whom complained to the proprietor, who, in turn, 'phoned to the police. The police arrive, Jack is arrested as a suspicious character and taken to court. From the station house he sent a note to Bert telling him of his predicament and requesting his assistance to get out. Bert realized that he had lost his wager, but wishing to play a joke on his friend, comes to court and denies all knowledge of him.

Meanwhile Jack's valet, having become greatly alarmed at his master's unusual absence, hurried to the home of Miss Livingstone, Jack's fiancee, and told her of his fears. Miss Livingstone and her mother hastened to the police station to notify the police and there find Jack. Of course, on their identification, he is promptly released, and when Bert arrives a second time at the station he is arrested and thrown into a cell for playing pranks with the force.

However, it all ends well with the police captain a guest of the two boys at their club.

A TAMMANY BOARDER (Jan. 2).—In this picture the Eclair's new stock member, the Royal Bengal Tiger, "Princess," plays the leading role, and plays it as well as any other member of this or any other stock company could play it.

The owner of "Princess" is forced to leave his boarding house and, owing to his nonpayment of rent, he is forced to leave his trunk behind. Now, in this trunk he has been keeping his pet tiger, and so, the landlady and maid, in search of something of value in it, they permit the tiger to escape and then the fun commences.

The tiger searches through the entire house for his master, frightening the inmates nearly to death and causing no end of an uproar.

The owner is finally sent for and, returning, removes the tiger from the premises and is well rewarded.

As one may easily imagine, the chances for screaming situations in this story are almost infinite and all members of the cast—plus a competent director—have succeeded in making this comedy a perfect riot of fun.

CRAWFISH (Jan. 5).—The crawfish is sometimes called "The small lobster of fresh water." This particular crustacean is of nocturnal habits, remaining hidden during the day in crevices and under stones at the river-bottom. All this is portrayed in this film. We also see females at hatching time and the methods by which crawfish are caught in specially constructed nets. Then we are shown the worst enemy of this little fish—which is the water-rat; and last the exposition of the several scientific methods employed for the artificial acceleration of breeding and replenishing or restocking of river-beds with this delicate sea food, which once threatened to become extinct.

On the same reel:

WILLY, KING OF THE JANITORS.—Willy's parents, janitors, leave the house in his care and he, of course, takes the job seriously. He starts by pushing aside a porter, who is carrying a trunk upstairs, and a tenant, who did not wipe his feet off before entering the house. Annoyed by an organ grinder, Willy makes him get out in a hurry. He becomes furious when one of the tenants shakes a rug out of a window. Coming downstairs, he sees an old lady with a small dog. "No dogs in this house," says Willy. He spills water over the old lady and lets the dog loose. It runs away, followed by its mistress. In spite of a notice that no orders will be given after ten o'clock in the morning, a few tradesmen arrive and they are well received by Willy.

As it is the day the rents are due, the landlord calls to collect them, but Willy thinks it is not yet time and gets out a hose with which he wets everyone in sight. His mother returns and Willy receives proper attention which his excess of zeal has won.

SOLAX

COUSINS OF SHERLOCK HOLMES (Jan. 1).—The police are on the lookout for Jim Spike, alias Jim Nail, a dangerous highway robber, who has been working with more or less success, without being apprehended.

The chief of the detective bureau puts two new detectives on the case, and enjoins them to be very careful in their investigation, and not to come back without landing the prisoner. The three detectives soon come upon Edgar Carroll, in whom they immediately see a striking resemblance to Spike, the crook. They shadow Edgar from place to place, and soon his life becomes one long game of hide-and-seek with the detectives. Finally, Edgar consults his friend, and they both decide to give the detectives a merry chase. Edgar and his friend dress as women and parade the streets in their ludicrous feminine attire. They flirt with the detectives and entice them away from their duty. They do not discover the real identity of their charming feminine companions until they accidentally come upon them

MIATT—PATENTS

one evening and see them leisurely, and with enjoyment, smoking a clear Havana cigar. This shocking and unfeminine spectacle arouses their suspicions, but the boys are too clever for these cousins of Sherlock Holmes, and with the aid of an automobile, give them the slip—but the detectives eventually turn up again and arrest the masqueraders. However, they do not remain long in the police station, for the real Jim Spike turns up soon as the crook who tried to snatch Jane Ellery's purse on the ferryboat. Jane Ellery is Edgar Carroll's sweetheart, and she recognizes him.

A few more complications arise, however, until Edgar and the crook are seen side by side and their likeness discovered, and the cousins of Sherlock Holmes see they have been misguided in their investigations.

CANINE RIVALS (Jan. 3).—Harry and his wife Mary are young newlyweds and live in unalloyed bliss until Mary increases the family by adding to it a little Pomeranian pup, one similar to that of her friends.

Soon Mary transfers her affections from Harry to the new addition to the family, much to the chagrin and discomfort of Harry. He is denied the companionship of his wife, and, instead of engaging him in morning and evening conversations, she entertains her pup.

When Harry sees that the little Pomeranian has entirely alienated his wife's affections, he decides to get some canine rivals, and install them in the house. A war of jealousy ensues. There are scenes with Mary trying to feed her pet and Harry endeavoring to feed his. Life in the house eventually becomes unendurable, and a compromise is soon effected, wherein it is agreed that while Mary can keep her pet, she must not neglect her husband; that she is to treat him better than a dog.

RELIANCE

ROWDY COMES HOME (Dec. 21).—Mr. and Mrs. Norman have a dog, Rowdy, to whom they are devoted. But after the birth of her first baby, Mrs. Norman listens to the stories of her maid, who fears all dogs. She tells the anxious mother that dogs are treacherous—particularly when there are children about. Believing this may possibly be the case with Rowdy, Mrs. Norman persuades her husband to send the faithful little fellow away. Mr. Norman gives the dog over to the care of a farmer. That night Rowdy breaks loose and runs back home. Mr. Norman is overjoyed to see him, but his wife insists that he take the dog back next day. This is done, the farmer assuring Norman that Rowdy will not be able to get away again. That afternoon the maid takes the baby out to the park in its carriage. She meets her sweetheart, and leaving the carriage in a secluded spot they start off for a little walk. About this time Rowdy breaks loose again and starts for home. Some dry autumn leaves on the ground near the baby's carriage catch fire. The dog passes through the park on his way home. He recognizes the carriage and jumps up to see that the flames have almost reached its coverings. He dashes home, and when he finds Mr. Norman, he barks and shows so evidently that something is wrong, that his master finally follows him to the park. They arrive just in time for the father to rescue his baby from the flames that are burning away the carriage draperies. Baby is carried home and Rowdy follows. When she hears the story, Mrs. Norman once again puts her faith in the dog, and willingly agrees that he may stay home. The maid comes in a few moments later all excited over the disappearance of the child and the burned carriage, and she is at once dismissed.

BEDELIA HAS A TOOTHACHE (Dec. 25).—Bedelia suffers with a terrible toothache. All the remedies that her fellow servants have suggested she use have only caused her worse pain. Unable to stand it any longer she decides to go to see a dentist and visits one in the neighborhood. At first she refuses to permit him to touch her face, but he finally removes the bandages and takes a look at the aching molar. She gives vent to a terrible scream, frightening both the dentist and his assistant. When she sees the forceps she gets nervous and insists upon gas. The gas tank is brought out—and it takes the whole tankful before Bedelia is quieted. But as soon as he touches the tooth she comes back to consciousness and, grabbing the dentist around the neck, she beats him terribly, and after smashing up the whole office, she leaves with the aching tooth still in the same place.

SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.
CHAUFFEUR'S COMPLETE OUTFIT
G. CHASE, 118 East 28th St., New York.

BE UP-TO-DATE
Subscribe for the Leading
Moving Picture Trade Publication
Moving Picture News

FOR SALE

Fifty 1000-foot reels of films, $100. Film at $2.50 to $10. The following two-reel features: Enoch Arden, $25; Celebrated Case, $40; Cell 13, $80; When Hearts Break, $75; Clio and Phyletes, $60; Blue Diamond, $80; Days of Nero, $80; Human Sacrifice, $80; Before Yorktown, $75; Athaliah, Queen of Judea, $120; War on the Plains, $60. The following three-reel features: Uncle Tom's Cabin, $75; Grip of Alcohol, $25; Tale of Two Cities, $75; Price of Beauty, $75; Girl and the Harp, $60; Custer's Last Stand, $100; White Slave, $75; Passion Play, $120; Fools of Society, $75. **H. DAVIS, Watertown, Wis.**

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. **HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.**

"BOOK-A-STAR"

Carefully selected and exclusive features of extraordinary value and exceptional merit.
Mechanical and Electrical Fronts and Wonderful Lobby Displays supplied with every feature.

"BOOK - A - STAR"

PALACE OF FLAME
$50,000 ITALA Masterpiece. Greater than "Fall of Troy."

QUEEN OF THE CAMARGUE
Most thrilling and sensational drama ever produced.

THE GREAT MINE DISASTER
A massive production, showing an actual catastrophe.

STAR SPECIAL FEATURE FILM EXCH.
JOSEPH F. COUFAL, Gen. Mgr.
20 EAST 14TH ST., NEW YORK
Branch, Room 1008, 145 West 45th St., New York.

PILOT FILMS
CORPORATION
120 SCHOOL ST., YONKERS, N. Y.
Telephone 4600 Yonkers.

Would like to have submitted to us high class scenarios for high class dramas and fine comedies.

NORDISK FILM TIDNING
The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.
Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
1a, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

ADVERTISERS GET RESULTS
FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 13.—The Siren's Call to Duty (Dr.).....
Nov. 20—Grandfather's Forgiveness (Dr.)..
Nov. 20—The Rapids of Inatra River, Finland .....
Nov. 27—Playing With Edged Tools (Dr.)..
Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....

AMERICAN

Dec. 5—The Animal Within (Dr.) 1000
Dec. 7—Bludsoe's Dilemma (Dr.).....1000
Dec. 9—The Law of God (Dr.).....1000
Dec. 12—Nell of the Pampas (Dr.).....1000
Dec. 14—The Heart of a Soldier (Dr.).....
Dec. 16—Daughters of Senor Lopez (Dr.)..
Dec. 19—The Power of Love (Dr.).....
Dec. 21—Saving the Innocents (Edu.).....
Dec. 21—Mrs. Brown's Baby (Com.).....
Dec. 23—The Recognition (Dr.).....1000
Dec. 26—Blackened Hills (Dr.).....1000
Dec. 28—The Girl of the Manor (Soc. Dr.)..1000
Dec. 30—Loneliness of Neglect (Dr.).....1000
Jan. 2—Love and the Law (Dr.).....1000
Jan. 4—The Fraud that Failed (Dr.).....1000

BISON (UNIVERSAL)

Dec. 3—Big Rock's Last Stand (2 reel Dr.).
Dec. 7—The Rights of a Savage (Dr.).....
Dec. 14—A Four-Footed Hero (two-reel Dr.)
Dec. 14—A Ride for Life (one-reel Dr.)....
Dec. 17—Before the White Man Came (three reel W. Dr.) .....
Dec. 24—The Heroine of the Plains (2 reels)
Dec. 28—El Capitan and the Land Grabbers (Dr.) .....
Dec. 31—The Redemption of White Hawk (2 reel Dr.).....
Jan. 4—Regimental Pals (one reel).....

BRONCHO

Nov. 13—Mary of the Mines.....
Nov. 20—The Civilian (Dr.) .....
Nov. 27—The Ball Player and the Bandit (Dr.) .....
Dec. 4—His Squaw (2 reel Mil.).....
Dec. 11—A Double Reward (Dr.).....
Dec. 18—His Sense of Duty (Dr.).....
Dec. 25—The Prospector's Daughter (Dr.)...

CHAMPION

Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway of America (Dr.)..
Dec. 2—Billy Jones of New York (Com. Dr.) .....
Dec. 9—The Honeymooners (Com.).....
Dec. 16—Right Shall Prevail.....
Dec. 23—The Chaperons (Com.).....
Dec. 30—The City Boarder.....
Dec. 30—White Heron .....

COMET

Nov. 18—A Four-Cornered Wedding (Com.).1000
Nov. 23—A Sleeping Burglar (Dr.).....1000
Nov. 25—A Seminary Complication (Com.).1000
Nov. 30—Moccasin Print (W. Dr.).....1000
Dec. 2—A Mother's Folly (Dr.).....1000
Dec. 7—The Rival Sisters (Dr.).....1000
Dec. 9—The Reporter's Courage (Dr.).....1000
Dec. 14—A Change for the Better (Dr.)....1000
Dec. 16—A Love that Never Fades (Dr.).....1000
Dec. 21—Bringing a Husband to Time (Dr.).1000
Dec. 23—Hey Rube (Dr.).....1000
Dec. 28—Winning a Bet from Dad.....1000

CRYSTAL

Dec. 1—A Picnic in Dakota .....
Dec. 8—A Tangled Marriage (Com.).....
Dec. 8—The Black Prince (Com.).....
Dec. 15—The Mind Cure (Com.).....
Dec. 15—Oh! That Lemonade (Com.).....
Dec. 22—His Wife's Stratagem.....
Dec. 22—Mixed Bottles .....
Dec. 29—Her Visitor .....
Dec. 29—The Elopement .....
Jan. 5—Her Kid Sister .....
Jan. 5—Jones Resurrected .....

ECLAIR

Dec. 17—When An Old Maid Gets Busy (Com.) .....
Dec. 19—The Vengeance of the Faker (Dr.)
Dec. 22—Sea Anemones .....
Dec. 22—An Unforseen Event.....
Dec. 24—The Story of a Kiss (Com. Dr.)...
Dec. 26—A Dry Town (Com.).....
Dec. 29—Insect Hunting .....
Dec. 29—Contran's Kidnapper .....
Dec. 31—The Wager (Com. Dr.).....
Jan. 2—A Tammany Boarder (Com.).....
Jan. 5—Crawfish .....
Jan. 5—Willy, King of the Janitors.....

Feet

Jan. 7—An Accidental Servant.....
Jan. 9—The return of Lady Linda (2 parts Dr.) .....
Jan. 12—The Cobbler and the Financier (Com. Dr.) .....

FRONTIER

Dec. 18—The Ranchman's Wooing (W. Dr.)
Dec. 25—Tracked to the Sandia Mountains (W. Dr.) .....
Jan. 1—The Horse Race at Hawley's Ranch (Dr.) .....

GREAT NORTHERN

Nov. 9—The Disturbed Sentry (Com.)..... 351
Nov. 16—Funnicus and His Dog (Com.).... 598
Nov. 16—Elephant Training in India (Sc.)... 341
Nov. 30—The Queen of the Season (Com.).. 994
Dec. 7—Grandfather's Clock (Com.)..... 661
Dec. 7—Jack the Window Cleaner Com.).... 318
Dec. 14—His First Patient (Com.).....
Dec. 21—The Christmas Gift (Com.)..... 768
Dec. 21—Danish Hussars (Sc.)..... 250
Dec. 28—The Emergency Waiter (Com.).... 636
Dec. 28—From the Balkan War (Sc.)..... 372

GAUMONT

Nov. 30—How New York Travels.....
Dec. 3—The Matrimonial Express .....
Dec. 5—A Telephone Entanglement.....
Dec. 7—Educational and Topical.....
Dec. 10—The Mission of the Carols.....
Dec. 12—An Elephant Sleuth.....
Dec. 14—Educational and Topical.....
Dec. 17—Zigoto Has a Good Heart .....
Dec. 19—A Hazard for a Heart.....
Dec. 21—Educational and Topical.....
Dec. 24—A Peach for a Prisoner.....
Dec. 26—The Man with the Pull.....
Dec. 26—Zigoto Drives a Locomotive.....
Dec. 31—Hop o' My Thumb.....
Jan. 2—Fair Weather Friends.....

GEM

Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Dr.).....
Dec. 3—Apartment No. 13 (Com.).....
Dec. 10—The Awakening of John Bridd (Dr.)
Dec. 17—One Day (Dr.).....
Dec. 24—The Amulet (Dr.).....
Dec. 31—Dorothy's Birthday (Dr.).....

IMP

Dec. 19—The New Fire Chief (Com.).....
Dec. 21—The More Haste the Less Speed (Com.) .....
Dec. 21—The Fishing Industry.....
Dec. 23—The Old Folks' Xmas (Dr.).....
Dec. 26—The New Magdalen (2 reels).....
Dec. 28—As the Doctor Ordered.....
Dec. 28—A Widow's Wiles.....
Dec. 30—Jones' Wedding Day (Com.).....
Jan. 2—The Bearer of Burdens (Dr.).....
Jan. 4—What Katy Did.....
Jan. 4—Prize Winners at the Poultry Show

ITALA

Dec. 2—A Spider in the Brain (Com.)..... 370
Dec. 9—Peeping Tom (Com.)..... 700
Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....

KAY-BEE

Dec. 6—For the Cause (two-reel Dr.).....
Dec. 13—Blood Will Tell (two-reel Dr.)....
Dec. 20—The Dead Pays (2 reel Dr.).....
Dec. 27—The Law of the West (3 reel Dr.)..

KEYSTONE

Dec. 16—Mahle's Adventures (Com.).....
Dec. 16—Useful Sheep .....
Dec. 23—Hoffmeyer's Legacy (Com.).....
Dec. 23—The Drummer's Vacation (Com.)...
Dec. 30—The Due (Com.).....
Dec. 30—Mahel's Stratagem (Com.).....

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific).....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX
By Prieur.

Dec. 6—Ching-Chang's Little Fan (Com.).. 488
Dec. 6—The Pig that Would Not Stay at Home (Com.) 439
Dec. 13—Weary Gussie Finds a Joh (Com.).. 439
Dec. 13—All Aboard (Com.)..... 494
Dec. 20—Cleanliness is Next to Godliness (Com.) 462
Dec. 20—Only the Chiropodist (Com.)..... 416
Dec. 27—Pat and the Milliner (Com.)..... 445
Dec. 27—A New Use for a Bike (Com.)..... 468

MAJESTIC

Feet

Dec. 15—The Clue in the Bust (Dr.).....
Dec. 17—The Honor of Surgery (Dr.).....
Dec. 22—Jack in the Box.....
Dec. 24—All Account of a Banana.....
Dec. 29—Love and the Telephone.....
Dec. 31—Jim's College Days.....
Jan. 5—The Little Enchantress.....
Jan. 7—The Hundred Dollar Bill.....
Jan. 12—Just Hard Luck.....

MILANO

Nov. 30—Boniface Is Bashful .....
Dec. 7—Diamond Cut Diamond (2 reel Dr.).
Dec. 14—The Apache Vow (two-reel Dr.)...
Dec. 21—Love Sublime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...

NESTOR FILM COMPANY

Dec. 11—Home and Mother (W. Dr.).....
Dec. 16—Cops and Cowboys (W. Com.).....
Dec. 18—The Stigma (W. Dr.).....
Dec. 20—Power of the Cross (W. Dr.).....
Dec. 23—Poor Jones' Vacation.....
Dec. 23—Views of the U. S. Capitol.....
Dec. 25—The Big White Chief (W. Com.)..
Dec. 27—The Padre's Gift (Dr.).....
Dec. 30—Arabella's Ankle (Com.).....
Jan. 1—The Fight for Right (W. Dr.).....
Jan. 3—The Blackmailers (W. Dr.).....

POWERS' PICTURE PLAYS

Dec. 11—The Petticoat Detective (Com.)...
Dec. 11—The Last Guest (Dr.).....
Dec. 13—The Natural Son (two-reel Dr.)...
Dec. 20—A Man (Dr.).....
Dec. 25—Who's the Boss.....
Dec. 25—Their Xmas Turkey.....
Dec. 27—Toys of Destiny (2 reel).....
Jan. 1—The Wise One (Com.).....
Jan. 3—Wheels of Fate (Dr.).....

PUNCH

Dec. 19—Rough on Rats (Com.)..... 500
Dec. 19—The Bahy and the Cop (Com.)..... 500
Dec. 26—The Devil of a Time (Com.)..... 500
Dec. 26—Wanted a Hushand (Com.)..... 500
Jan. 2—A Near Tragedy (Com.)..... 500
Jan. 2—Her Mischievous Brother (Com.)... 500
Jan. 9—The Poor Booh.....
Jan. 9—The Mix-Up .....
Jan. 16—Finny's Luck .....
Jan. 16—Saw Wood .....

RELIANCE

Dec. 4—Old Mamselle's Secret (2 reels)....
Dec. 7—Topsy-Turvy Love Affair (Com.)..1000
Dec. 11—Joe's Reward (Dr.).....1000
Dec. 14—A Fairyland Bride (Dr.).....1000
Dec. 18—Fires of Conscience (two-reel Dr.).2000
Dec. 21—Rowdy Comes Home.....
Dec. 25—Bedelia Has a Toothache.....
Dec. 25—Fooling the Specialist.....
Dec. 28—Trying to Keep Bedelia.....
Jan. 1—Duty and the Man (2 reels).....

REX

Dec. 12—To the City (Dr.).....
Dec. 15—Into the Darkness (Dr.).....
Dec. 19—Mother (Dr.) .....
Dec. 22—For His Sake (Dr.).....
Dec. 26—A Business Man's Wife (Dr.).....
Dec. 29—An Ill Wind (Dr.).....
Jan. 2—The Ride of Jennie McNeil (Dr.)..
Jan. 5—It Doesn't Pay (Dr.).....

SOLAX

Dec. 18—Hearts Unknown .....
Dec. 20—Five Evenings .....
Dec. 25—The Finger Prints.....
Dec. 27—The Woman Behind the Man.....
Jan. 1—Cousins of Sherlock Holmes.....
Jan. 3—Canine Rivals .....
Jan. 8—A Million Dollars .....
Jan. 10—The Mutiny of Mr. Henpeck.....

THANHOUSER COMPANY.

Dec. 10—Aurora Floyd .....
Dec. 13—Two Reels .....
Dec. 15—Brains versus Braun.....
Dec. 17—The Other Half.....
Dec. 20—The Race .....
Dec. 22—The Repeater .....
Dec. 24—The Star of Bethlehem.....
Dec. 29—While Mrs. McFadden Looked Out
Dec. 29—His Uncle's Wives.....
Dec. 31—With the Mounted Police.....
Jan. 3—A Poor Relation .....

VICTOR

Nov. 29—It Happened Thus (Com.).....
Dec. 6—The Foolishness of Oliver (Com.).
Dec. 13—Owing More (Com.).....
Dec. 20—The Consequences (Dr.).....
Dec. 27—The Professor's Dilemma.....
Jan. 3—The Grouch (Com.).....

MANY NEW MOVING PICTURE THEATRES IN NEW YORK STATE

The indications gathered from new machine sales by J. H. Hallberg, "The Economizer Man," point to the opening of many new theatres for motion pictures in Syracuse, Oswego, and neighboring towns in that vicinity. Mr. Hallberg has just shipped two Powers No. 6A, and three Standard Hallberg A. C. Economizers to James Kernan, Syracuse, N. Y. Two Simplex machines with two Hallberg Standard A. C. Economizers to Chas. P. Gilmore, Oswego, N. Y. One 1913 Motiograph to Castle Theatre, Syracuse, N. Y., and one Powers No. 6A, with Hallberg Standard A. C. Economizer to Stanley Southworth, Canton, N. Y.

In the above picture are presented the members of the Eclair Western Stock Company and include Eleanor Parker, Lucille Young and Mae Wells. Lamar Johnstone, Jack Johnstone, Hal Wilson, George Larkin and Lindsay Hall. Bill Haddock is director and manager. Besides these principals there will be a company of 125 cowboys and Indians and as many cow ponies.

From the Daily Consular and Trade Reports we clipped the following:

"Cinematograph Films.—A foreign business man informs an American consular officer that he would like to get in touch with American manufacturers of cinematograph films. He desires to secure the agency for these companies in Eastern Russia and Western Siberia. Correspondence may be in English or German."

FEATURE ACTS, ATTENTION!

All feature acts for Moving Picture Theatres wanting steady work see **DONNESON, Room 912, 1482-1490 Broadway, New York.** MANAGERS, get your weekly features through this office.

SCENARIOS

We want Highest Class contribution—Comedies Specially Desired.

KINEMACOLOR CO.
1600 BROADWAY, NEW YORK

FILMS THAT BOOST THEMSELVES

COUSINS of SHERLOCK HOLMES
RELEASED WEDNESDAY, JANUARY 1

Because there happens to be a striking resemblance between Edgar Carroll and a noted criminal, Edgar is pestered by the sleuths. He gets even on some would-be detectives by disguising as a woman and then there ensues a merry chase, and there is a complication in mistaken identities.

CANINE RIVALS
RELEASED FRIDAY, JANUARY 3

When Harry sees that the little Pomeranian entirely alienates his wife's affections, he decides to get some canine rivals, and installs in the house pups of all descriptions to whom he transfers his affections. A war of jealousy ensues. There are scenes with Mary trying to feed her pet, and Harry endeavoring to feed his. Life in the house eventually becomes unendurable, and a compromise is soon effected, wherein it is agreed that while Mary may keep her pet, she must not neglect her husband, that she is to treat him better than a dog.

A MILLION DOLLARS
RELEASED WEDNESDAY, JANUARY 8

A clerk, dissatisfied with his existence, dreams that every man in this world has a million dollars. He goes to the restaurant and finds that there isn't a waiter around to serve him and here reads a notice to the effect that they have all retired, being satisfied with their fortune. Wherever he goes he cannot be served because no one wants to work.

THE MUTINY OF MR. HENPECK
RELEASED FRIDAY, JANUARY 10

Mr. Henpeck weighs one hundred pounds and his wife weighs two hundred and fifty. Everything wifey says goes until Mr. Henpeck is set upon too heavily, and then the "worm turns".

Solax Company
LEMOINE AVENUE, FORT LEE, NEW JERSEY

LICENSEES OF PATENTS CO.

BIOGRAPH

Nov. 21—The Informer (Dr.)
Nov. 25—A Sailor's Heart (Com.)
Nov. 28—After the Honeymoon (Com.)
Nov. 28—An Absent-Minded Burglar (Com.).
Dec. 2—Brutality
Dec. 5—The New York Hat
Dec. 9—Jinx's Birthday Party (Com.)
Dec. 9—She Is a Pippin (Com.)
Dec. 12—My Gero (Dr.)
Dec. 16—The Burglar's Dilemma (Dr.)
Dec. 19—The Divorcee (Com.)
Dec. 19—Papering the Den (Com.)
Dec. 23—A Cry for Help
Dec. 26—The God Within

CINES

George Kleine

Nov. 30—Corneto Tarquinia, Central Italy (Sc.) 450
Nov. 30—A Comedy of Errors (Com.) 550
Dec. 3—The Ancient Town of Narni (Sc.) 300 (Central Italy)
Dec. 3—Up Against It (Com.) 700
Dec. 7—Because of a Widow (Com.) 1000
Dec. 10—Picturesque Italian Scenes (Sc.) 650
Dec. 10—The Lion Tonic (Com.) 350
Dec. 14—Trapping the Conspirators (Dr.) 1010
Dec. 17—As Fate Wills (Dr.) 1000
Dec. 21—The Tivoli Hills and the Falls of Anio (Central Italy) (Sc.) 430
Dec. 21—Nearly Lion Tamers (Com.) 570
Dec. 24—A Ladies' Man (Com.) 300
Dec. 24—Picturesque Sorrento, Italy (Sc.) 325
Dec. 24—His "Siring" Overcoat (Com.) 375
Dec. 28—Balkan War Scenes 1000
Dec. 31—Among the Abruzzi Mountains (Central Italy) (Travel) 350
Dec. 31—Amy's Choice (Com. Dr.) 750
Jan. 4—A Sister's Heart (Dr.) 1000
Jan. 7—A Maid's Devotion (Dr.) 1000
Jan. 11—The Woes of a Peacemaker (Com. Dr.) 1000

EDISON

Nov. 22—A Letter to the Princess (fifth story of "What Happened to Mary") (Dr.) 1000
Nov. 23—A Chase Across the Continent (Dr.) 1000
Nov. 25—The Third Thanksgiving (Dr.) 1000
Nov. 26—Some rare Specimens and a Few Old Friends, New York Zoological Park 1000
Nov. 27—The Totville Eye (Com.) 1000
Nov. 29—The Island of Ceylon, India (Sc.) 1000
Nov. 30—On Donovan's Division (Dr.) 1000
Dec. 2—The New Squire (Dr.) 1000
Dec. 3—A Dollar Saved Is a Dollar Earned (Dr.) 1000
Dec. 4—The Latest Addition to the U. S. Navy (Topical) 600
Dec. 4—The Winking Parson (Com.) 400
Dec. 6—A Forest Fire (Edu.) 1000
Dec. 7—His Mother's Hope (Dr.) 1000
Dec. 9—Saving the Game (Dr.) 600
Dec. 9—Harnessing a Mountain Stream (Desc.) 400
Dec. 10—Annie Crawls Upstairs (Dr.) 1000
Dec. 11—A Sunday Afternoon in Rural England (Sc.) 300
Dec. 11—No Place for a Minister's Son (Com.) 700
Dec. 13—Fog (Dr.) 1000
Dec. 14—A Christmas Accident (Dr.) 1000
Dec. 16—Public and Private Care of Infants (Edu.) 995
Dec. 17—Lady Clare (Dr.) 1000
Dec. 18—An Old Appointment (Dr.) 500
Dec. 18—When Joey Was On Time (Com.) 500
Dec. 20—The First Settler's Story (Dr.) 1000
Dec. 21—A Proposal Under Difficulties (Com.) 990
Dec. 23—An Old-Fashioned Elopement (Com.) 1000
Dec. 24—What Katie Did (Dr.) 1000
Dec. 25—Love Among the Geysers (Com.) 1000
Dec. 27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Dr.) 1000
Dec. 28—He Swore Off Smoking (Com.) 525
Dec. 28—How a Horseshoe Upset a Happy Family (Com.) 475

ESSANAY FILM CO.

Nov. 21—Billy McGrath's Art Career (Com.) 1000
Nov. 22—The Penitent (Dr.) 1000
Nov. 23—Broncho Billy's Heart (Dr.) 1000
Nov. 26—Mr. Hubby's Wife (Com.) 1000
Nov. 27—The Stain (Dr.) 1000
Nov. 28—The Boss of the Katy Mine (Dr.) 1000
Nov. 29—The Iron Heel (Dr.) 1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.) 1000
Dec. 3—Western Girls (Dr.) 1000
Dec. 4—Almost a Man (Com.) 1000
Dec. 5—Football Days at Cornell (Edu.) 1000
Dec. 6—The Supreme Test (Dr.) 1000
Dec. 7—Broncho Billy's Love Affair (Dr.) 1000
Dec. 10—The Shadows of the Cross (Dr.)
Dec. 11—Time Flies (Com.)

	Feet
Dec. 12—The Prospector (Dr.)	
Dec. 13—The Error of Omission (Edu.)	
Dec. 14—"Alkali Ike's Motorcycle (Com.)	
Dec. 17—The Virtue of Rags (Dr.)	1000
Dec. 18—His Birthday Jacket (Com.)	1000
Dec. 19—The Sheriff's Luck (Dr.)	1000
Dec. 20—Guiseppe's Good Fortune (Com.)	1000
Dec. 21—Broncho Billy's Promise (Dr.)	1000
Dec. 24—The Sheriff's Inheritance (Com. Dr.)	1000
Dec. 25—The Cat's Paw (Dr.)	1000
Dec. 26—Bill Mixes with Relations (Com.)	1000
Dec. 27—Love Through a Lens (Com.)	1000
Dec. 28—The Reward for Broncho Billy (Dr.)	1000

LUBIN

Dec. 3—Struggle of Hearts
Dec. 5—Twixt Love and Ambition
Dec. 6—Locked Out
Dec. 6—His Father's Choice
Dec. 6—Weary Gussie Finds a Job (Com.) 439
Dec. 6—Arabella's Railway (Com.) 494
Dec. 7—A Soldier's Furlough
Dec. 9—A Lucky Fall
Dec. 10—The Wonderful One Horse Shay
Dec. 12—Kitty and the Bandits
Dec. 13—The Crooked Path (Special two reels)
Dec. 13—Buster and the Cannibals
Dec. 13—His First Skate
Dec. 14—When Love Leads
Dec. 16—Bar-K Foreman
Dec. 17—Madeleine's Christmas
Dec. 19—His Western Way
Dec. 20—Hogan vs. Schmidt
Dec. 20—Nora the Cook
Dec. 21—Home Sweet Home
Dec. 23—The Mountebank's Daughter
Dec. 24—The End of the Feud
Dec. 26—Two Boys (Com. Dr.)
Dec. 27—Palmetto Hat Industry (Ind.)
Dec. 27—Once Was Enough (Com.)
Dec. 28—The Blind Cattle King (Dr.)
Dec. 30—A Mother's Strategy (Dr.)
Dec. 30—The Power of Silence
Dec. 31—The Bravery of Dora (Dr.)
Jan. 2—John Arthur's Trust
Jan. 3—A Guilty Conscience

G. MELIES

Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.) 1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.) 1000
Dec. 12—The Castaway (Dr.) 1000
Dec. 19—A Woodland Christmas in California (Dr.) 1000
Dec. 26—Jack's Burglar (Com.) 1000
Jan. 2—Tempest Tossed (Dr.) 1000
Jan. 9—Her Great Chance (Dr.) 1000
Jan. 16—The Kiss of Salvation (Dr.) 1000
Jan. 23—Aileen o' the Sea (Dr.) 1000
Jan. 30—The Gypsy's Warning (Dr.) 1000

PATHE FRERES

Dec. 5—A Tenacious Lover (Com.)
Dec. 6—The Escape of Gas (Com.)
Dec. 6—The Octopus
Dec. 7—The Spendthrift's Reform (Dr.)
Dec. 9—Pathe's Weekly No. 50
Dec. 9—The Harem Captives (Dr.)
Dec. 10—The Marked Man (Dr.)
Dec. 11—Fate's Decree (Dr.)
Dec. 12—The Compact (Dr.)
Dec. 13—The Capture of Mr. Softly Beatit (Com.)
Dec. 13—Apple Industry in the State of Washington (Industry)
Dec. 13—Lisbon and Oporto (Travel)
Dec. 14—Rise and Fall of Mickey Mahone (Com.)
Dec. 14—Reindeer Hunting in Norway
Dec. 16—Pathe's Weekly No. 51
Dec. 17—A Rival of Corusa (Com.)
Dec. 17—Metamorphoses (Trick)
Dec. 18—The Receiving Teller (Dr.)
Dec. 19—Glimpses of Montana (Travel)
Dec. 19—Sidi Hadji Moursouck (Acrobatic)
Dec. 20—A Farm House Romance (Com.)
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic)
Dec. 20—The Past Performance (Dr.)
Dec. 21—A Simple Maid (Dr.)
Dec. 23—Pathe's Weekly No. 52
Dec. 24—The Christmas Miracle (Dr. Com.)
Dec. 25—Dynamited Love (Com.)
Dec. 26—The Beach Combers (Dr.)
Dec. 27—French Naval Manœuvres in the English Channel (Sc.)
Dec. 27—The Chaffinch and Her Family (Edu.)
Dec. 28—The Bear Trap (Dr.)
Dec. 30—Pathe's Weekly No. 53
Dec. 31—The Caprice of the King (Dr.)
Jan. 1—The Cowboy and Baby (W. Com.).
Jan. 2—The Frame Up (W. Dr.)
Jan. 3—Between Two Girls (Com.)
Jan. 3—Sand Hoppers
Jan. 3—Romeo and Juliet (Dr.)
Jan. 4—The Doctor's Blind Child (Dr.)

KALEM CO.

Dec. 13—The Mummy and the Cowpunchers (Com.)
Dec. 13—Strange Places and Quaint People in New York (Sc.)
Dec. 14—Ireland the Oppressed (Dr.) 1000
Dec. 16—The Finger of Suspicion (Dr.) 1000
Dec. 18—The Mayor's Crusade (Dr.) 1000
Dec. 20—Pulque Pete and the Opera Troupe (Com.)
Dec. 20—Rush Hours in New York (Topical)
Dec. 21—The Indian Uprising at Santa Fe (Dr.) 1000
Dec. 23—The Sbaughraun (Special 3 reel Dr.) 3000
Dec. 23—The Two Runaways (Dr.) 1000
Dec. 25—A Busy Day in the Jungle (Com.)
Dec. 25—Brave Old Bill (Com.)
Dec. 27—A Business Buccaneer (Dr.) 1000
Dec. 28—A Mountain Tragedy (Dr.) 1000

SELIG

Dec. 6—You Never Can Tell (Com.) 1000
Dec. 6—John Colter's Escape (Dr.) 1000
Dec. 6—A Question of Hair (Com.)
Dec. 9—The Vintage of Fate (Dr.) 1000
Dec. 10—The Ranger and His Horse (West.) 1000
Dec. 11—The Girl of the Mountains (Dr.) 1000
Dec. 12—The God of Gold (Dr.) 1000
Dec. 13—In a Japanese Garden (Edu.)
Dec. 13—A Near-sighted Cupid (Com.) 1000
Dec. 16—Opitsah (Apache for "Sweetheart") (Ind. Dr.) 1000
Dec. 17—Buck's Romance (W. Com.) 1000
Dec. 18—The Millionaire Vagabonds (Com.) 1000
Dec. 19—Sammy Orpheus (Animal Com.) 1000
Dec. 20—The Last of Her Tribe (Dr.) 1000
Dec. 23—Harbor Island (Sea Dr.) 1000
Dec. 24—Roderick's Ride (W. Dr.) 1000
Dec. 25—A Counterfeit Santa Claus 1000
Dec. 26—The Little Organ Player of San Juan (Dr.)
Dec. 27—A Pair of Boots (Com.)
Dec. 27—How the "Duke of Leisure" Reached His Winter Home (Com.) 1000
Dec. 30—Our Lady of the Pearls (Dr.) 1000
Dec. 31—A Rough Ride with Nitroglycerine (W. Dr.) 1000
Jan. 6—Prompted by Jealousy (Dr.) 1000
Jan. 7—The Gunfighter's Son (Western) 1000

URBAN ECLIPSE

George Kleine

Dec. 11—The Manchester Ship Canal, England (Travel) 400
Dec. 16—The Red Man's Honor—Part One (Dr.) 1000
Dec. 16—The Red Man's Honor—Part Two (Dr.) 1000
Dec. 18—Picturesque Dalmatia (Balkan) (Sc.) 450
Dec. 18—Three Rogues Outwitted (Com.) 550
Dec. 25—Beauty Spots in South Wales (Travel) 250
Dec. 25—Wood Industry in French Jura (Indus.) 300
Dec. 25—The "Angel" Child (Com.) 450
Jan. 1—Laughing Billy (Com.) 400
Jan. 1—A Four-footed Cupid (Com.) 600
Jan. 8—Along the Coast of Dalmatia, Austria (Travel) 200
Jan. 8—Kidnapping the Fiddler (Com.) 800

VITAGRAPH

Nov. 28—Three Girls and a Man (Com.) 500
Nov. 29—Susie to Susanne (Com. Dr.) 1000
Nov. 30—O'Hara, Squatter and Philosopher (Com.) 1000
Dec. 2—The Absent-minded Valet (Com.) 1000
Dec. 3—The Scoop (Com. Dr.) 1000
Dec. 4—The Curio Hunters (Com.) 1000
Dec. 5—Mrs. Lirriper's Legacy (Dr.) 1000
Dec. 6—Cork, Ireland, and Vicinity (Sc.) 1000
Too Many Caseys (Com.) 1000
Dec. 6—The Drawing, Part I and II (Dr.) 2000
Dec. 7—The Awakening of Bianca (Dr.) 1000
Dec. 9—The Signal of Distress (Dr.) 1000
Dec. 10—Doctor Bridget (Com.) 1000
Dec. 11—Natoosa (Dr.) 1000
Dec. 12—Adam and Eve (Dr.) 1000
Dec. 13—The Song of the Shell (Dr.) 1000
Dec. 14—All For a Girl (Com.)
Dec. 14—The Dandy, or Mr. Dawson Turns the Tables (Com.)
Dec. 16—A Leap Year Proposal (Com. Dr.) 1000
Dec. 17—The Night Before Christmas (Dr.) 1000
Dec. 18—Who Stole Bunny's Umbrella (Com.)
Dec. 18—At the Dog Show (Topical)
Dec. 19—The Hat (Dr.) 1000
Dec. 20—Following the Star (Dr.) 1000
Dec. 21—A Marriage of Convenience (Dr.) 1000
Dec. 23—While She Powdered Her Nose (Com. Dr.) 1000
Dec. 24—It All Came Out in the Wash (Com. Dr.)
Dec. 24—Ida's Xmas (Dr.)
Dec. 25—Two Women and Two Men (Dr.) 1000
Dec. 26—Freckles (Com.) 1000
Dec. 27—The Better Man (Dr.) 1000
Dec. 27—The Reincarnation of Kharma (3 reels Special) (Dr.) 3000
Dec. 28—Sue Simpkins' Ambition (Com. Dr.) 1000

ECLAIR

TUESDAY, DECEMBER 31st

"THE WAGER"

Some comedies are funny—others funnier—but this one is superlative—it is funniest.

THURSDAY, JANUARY 2ND

"A TAMMANY BOARDER"

A BURLESQUE

We start off the New Year with the greatest laugh inducer ever produced. Imagine a tiger loose in a big boarding house—she, the tiger, afraid of the boarders, and the boarders all in frantic fear of her. It is the limit of excruciating hilarity.

SUNDAY, JANUARY 5TH

"CRAWFISH" — Another "Eclair Scientia." The series that is the technical sensation of the trade.

SPLIT REEL

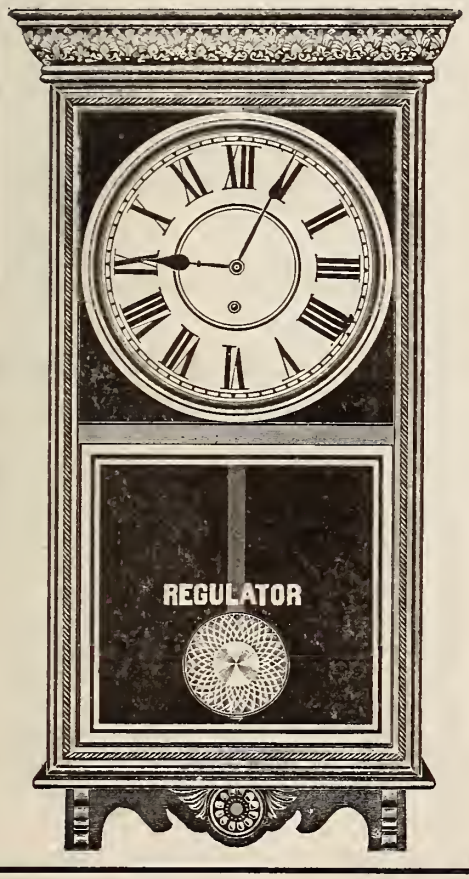
"WILLY, King of Janitors" — Featuring the only real child comedian in the whole world.

An Eclair feature is always the feature of the month. For January it is

"THE RETURN OF LADY LINDA"

IN TWO PARTS. RELEASED THURSDAY, JANUARY 9TH.

ECLAIR FILM COMPANY, 225 W. 42d Street, New York City



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

CINCINNATI, O.—Victoria Theatre Co., brick motion picture theatre building, 928 E. McMillan street. $10,000.

DENVER, COLO.—Plans are being prepared for the erection of a new theatre building to cost $100,000. Curtis street by the Colonial Theatre and Mfg. Co.

NEW YORK, N. Y.—Plans are being prepared for the erection of a new theatre building for the Bronx, south side of 235th street, for Chas. F. W. Bange. Kepler avenue. Cost $5,000.

SCHENECTADY, N. Y.—The old Christ Church building is to be remodeled and used for "Movies." Another moving picture theatre is to be located at 523 State street.

AURORA, ILL.—The remodeled Star Theatre in the Kendall block in West State street opened up for business. F. R. Kramer, of Galena, manager.

HAZELTON, PA.—Plans are being considered for the erection of a new theatre. Mittenthal Bros., of New York, cont.

KANSAS CITY, MO.—Hucke and Sexton will remodel building at 13th and Walnut streets for vaudeville theatre. Cost $100,000.

KANSAS CITY, MO.—Jno. C. Miatt is receiving bids to erect a moving picture theatre at St. John and Elmwood avenues.

MEDFORD, ORE.—Plans are being prepared for the erection of a new theatre building to cost $50,000. Dr. E. C. Page, of Medford, owner.

BROWNSVILLE, TEX.—W. K. Sheppard has let the contract for the erection of a moving picture theatre building to P. K. Magruder, of San Antonio.

ZANESVILLE, O.—A new picture house will be opened. The Grand. Manager, Collins.

CHICAGO, ILL.—A contract has been let for the erection of a new theatre building at 4334 N. Western avenue to Kuse & Harris.

REDLANDS, CAL.—Plans are being prepared for the erection of a Greek theatre building in Sylvan Park.

SCRANTON, PA.—Harry Mittenthal will erect a new theatre building in this city.

FARGO, N. D.—The Van Wie Theatrical Equipment Co. will erect a new theatre at Minot. Cost $25,000.

GRAND RAPIDS, MICH.—Plans are being prepared for the erection of a new theatre building on Market avenue near Columbia Theatre.

PHILADELPHIA, PA.—Levicki and Weldow will erect a theatre building on southeast corner Seventh and Wolf streets.

PEARSALL, TEX.—J. H. Fuller is erecting a building on Elm street near Colorado street for his moving picture show.

MC KINNEY, TEX.—F. E. Pope has let the contract for the up-to-date opera house on North Kentucky street. Cost $30,000.

TEXARKANA, TEX.—The Crystal Theatre will open up for business.

PITTSBURGH, PA.—The city is considering the erection of a large theatre building for Harris Amusement Co. on Penn avenue.

JANESVILLE, WIS.—The new Apollo Theatre is being built by W. T. Sherer on W. Milwaukee street.

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

FREE
Christmas Dinners
FOR
300,000 POOR PEOPLE
Will be supplied by The Salvation Army
Throughout the United States
Will you help by sending a donation, no matter how small
TO COMMANDER
MISS BOOTH

118 W. 14th St., New York City
Western States, Comm. Estill, 669 S. State St., Chicago

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

The Art of Scenario Writing
By WILLIAM LORD WRIGHT
And 1 Year's Subscription to *Moving Picture News* for $2.00

IMPROVE YOUR PICTURES 50%
With the very best intermittent action that high grade mechanics can produce.
MACHINES REPAIRED. Parts that can't be had elsewhere.
The cam with a TWO YEAR GUARANTEE.
Hardened cam, webbed star, shaft and sprocket for Power's No. 5 machine..... $12.00
For Edison one-pin machine..... 9.75
Above parts interchange with standard bushings.
3 wing inside shutters for above machines..... $4.00
Operator's repair kit..... 11.50

LAVEZZI MACHINE WORKS, 2940 Herndon Street, CHICAGO

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O

RELIANCE

RELIANCE

JANUARY 1st, 1913

START THE NEW YEAR WITH

THE GREAT RELIANCE TWO REEL FEATURE

"Duty and the Man"

RELEASED JAN. 1st 1913

IN TWO REELS

GEORGE SIEGMANN IRVING CUMMINGS GERTRUDE ROBINSON

ADAPTED FROM JAMES OLIVER CURWOOD'S MOST FAMOUS NOVEL

BEAUTIFULLY STAGED AND CLEVERLY ACTED

THE RELIANCE STUDIOS, 540 West 21st Street, NEW YORK

Sold through the MUTUAL FILM CORPORATION

To the Moving Picture Public

The Nicholas Power Company

Extend Cordial Wishes For

A Merry Christmas

To the Established Showman

Our Thanks for the Tremendous Volume of Business Which Your Hearty Recognition of Our Product Has Brought to Our Doors

To the Prospective Customer

A Pardonable Pride in Our Output Which Amply Justifies That We Commend It to You

To Ourselves

A Stern Resolve to Cherish, Uphold and Strengthen the Reputation of

Power's Cameragraph

Nicholas Power Company

90 Gold Street, New York

The Leading Makers of Motion Picture Machines

JAN 9 1913

MOVING PICTURE NEWS

VOLUME VI
No. 26

DECEMBER 28
1912

LIBRARY OF CONGRESS
JAN 11 1913

PRICE TEN CENTS

ELSIE FROLICH
Great Northern Players

PUNCH

Increase Your Matinee Business

With Bright Clean Snappy "PUNCH" Comedies

The Most Unique and Amusing Photo-Comedies in the World

Children Love Little Herbert Rice (The Late Star of Buster Brown) and Scream With Delight at The Clever Punch Comedians

"SAW WOOD"

Grown Folks Revel in the Novel Comedy Which Sends Them Home LAUGHING To Return and LAUGH Some More

JANUARY 2nd
"A Near Tragedy"
and "Her Mischievous Brother"

JANUARY 9th
"The Poor Boob"
and "The Mix Up"

JANUARY 16th
"Finney's Luck"
and "Saw Wood"

Punch Comedies Contain From 50 to 100 Scenes

Everything from "Sing Sing" to "The Little Church Around the Corner"

A COMEDY SPLIT REEL EVERY THURSDAY

The Punch Studios
540 West 21st Street, :: New York

MUTUAL PROGRAM

GAUMONT STATE RIGHT FEATURES

The WHITE GLOVE BAND

(THREE REELS)

The atrocious deeds of a clique of criminals that terrorized Paris. The passion of a woman member of the coterie of crime for the master detective which saved him from merciless hands. Acting within acting which meant liberty and all to a love-regenerated actress. The stirring scenes are laid in the cafes of Paris, an Apache den and the bandit's lair.

In the GRIP of the VAMPIRE

(THREE REELS)

The administering of the deadly drug to steal an inheritance, plunging a woman's mind into idiocy. The assassination of her fiance as he rows to keep the decoy tryst at the seaside cliff. The novel stroke of science that restored the woman's sanity by means of cinematography. The detection of the criminal by the veriest chance through dissimilar handwritings. The arrest of the malefactor at the height of a masquerade ball.

The BRIDGE of SORROW

(TWO REELS)

THE INTERNATIONAL CONSPIRACY
(THREE REELS)

AN OPPORTUNITY

Exclusive rights to all GAUMONT regular releases, including the GAUMONT WEEKLY, are open in parts of the United States.

Negotiations will not long remain pending. To avoid disappointment send your inquiry now.

PERILS OF THE ATLANTIC
(TWO REELS)

THE VENGEANCE OF EGYPT
(THREE REELS)

IN THE LAND OF THE LIONS
(TWO REELS, HAND-COLORED)

Shipments through FILM SUPPLY CO. OF AMERICA

GAUMONT CO.

Flushing, New York City

GREAT NORTHERN
SPECIAL FEATURE

CONQUERED
or The Madcap Countess

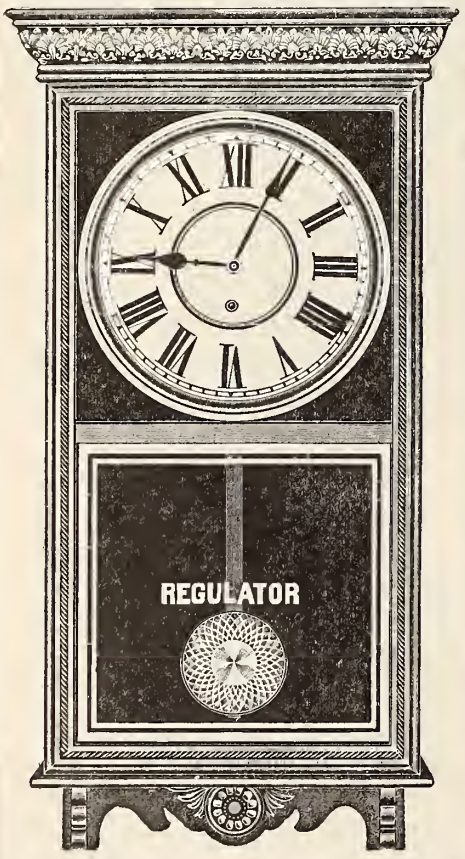
ANOTHER OF THOSE INSPIRING PRODUCTIONS WHICH HAVE PLACED US IN THE LEAD
In 45 Big Scenes
EMBODYING SITUATIONS NEVER BEFORE ATTEMPTED

Thoroughbred Hunters Taking the Hurdles. Thrilling Rescue from Drowning. Exciting Cross Country Run and the Daring Dash in a Motor Car around the

GIANT LOOP THE LOOP

Territorial Rights Now Selling. 1, 3 and 6 Sheet Posters, Artistic Photos and other Attractive Lobby Display

GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 E. 14th St., New York City



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News
30 WEST 13th STREET NEW YORK CITY

PRESIDENT TAFT

PANAMA

President Taft's Official Tour of Inspection to the Panama Canal

Exceptional Pictures. Original Features. Every Event of the Official Inspection. Military Pageant in Honor of President Taft. Mammoth Locks in Actual Operation. All Mechanical Features of the Canal Just Completed. All Prominent Officials of the Isthmus. Native Life, Customs and Industries.

ALL NEW!!! ALL NEW!!!

First Time Photographed or Presented. A Real Money Getter. Be the First to Buy in Your Territory. Wire for Reservation.

APPROXIMATELY 2000 FEET **READY JANUARY 6th, 1913**

Our Photographer accompanies the official party throughout the entire trip, positively the only independent company granted this privilege.

PRICE 10 CENTS PER FOOT

For sale by

Feature Film Manufacturing Co.

405 11th Street, N. W. Washington, D. C.

Deposit must accompany order

PANAMA

PRESIDENT TAFT

To Writers:

THE EDITOR

(The Journal of Information for Literary Workers) published in your interest for eighteen years, is the magazine of which Jack London said: "I may not tell a hundredth part of what I learned from THE EDITOR, but I may say that it taught me how to solve the stamp and landlord problems." It is a monthly stimulus to the production and sale of more and better manuscripts. Besides articles of concrete, practical worth by editors or by writers successful or about to be successful, each number contains in "The Literary Market" all the news of all the magazines, new and old, that pay for manuscripts.

THE EDITOR is especially helpful to the scenario writer. It publishes from time to time helpful articles by those who are successful producers of photoplays. A copy of the current number will be sent for 15 cents. The yearly subscription is one dollar.

The Editor

Box 830. Ridgewood, New Jersey.

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, N. Y.

Compliments of the Season

New Year Resolutions of the Gaumont Co.

1. To continue to make motion pictures that the American people want.
2. To have them excellent in photography.
3. To have them in story interesting and strong.
4. High in character, tasteful and discreet—devoid of low sensationalism but active in brisk significance.
5. To have picture titles and sub-titles which not merely explain the story but enliven and enrich it.
6. To design lithographs, magnetic both to eye and money—posters which show the vital essence of the subject rousing to action the desire to go "inside."
7. To accomplish the mission of cinematography—portraying before the common people life's common and uncommon experiences, showing how this and the "other half" live, laugh and love.

IS IT RESOLVED that exhibitors will give their audiences every opportunity to judge whether these resolutions are faithfully fulfilled?

Gaumont

GAUMONT CO.

Flushing, New York City

Gaumont

© Cl.B 262054

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VI **December 28, 1912** **Number 26**

New Year's Greetings

Health, Happiness and Prosperity to All for Nineteen Hundred and Thirteen

IT has been my custom at the end of each year to write a short retrospection over the past year's progress in Cinematography, and, carrying out the ideas of the past six years, I ask my readers to go with me a little while through the past year and note the progress that has been made. Five years ago I spoke on the educational advantages of the moving picture and advocated the progression of the art. I then stated that there was too much time wasted in the producing of plays in illogical films, asking for something that every man, woman and child could see with the greatest of delight and pleasure without a question of reserve opinion in their mind after seeing the subject.

My early writings of five years ago have been copied broadcast during the past year and rehashed as being something new, and instead of giving me credit for those sentiments they are put in their paper as though the writers had discovered something entirely new; yet they knew, at the time they were repenning these extracts, that they were simply stealing ideas from my writings on the true elevation of the industry. With this little digression, I will come to the beginning of 1912, when the chaotic condition of the business was such that no one knew altogether where they stood, and to-day it is in a still worse condition, for companies spring up like a gourd which withers in a day, others quarrel so much among themselves and are so jealous one of the other that an element of distrust and discord is the result.

The industry during the past year has advanced so rapidly that a man in an office chair one week, receiving a salary of $15 a week, has suddenly become a manager at $75 a week, and this has so turned his head that he scarcely knows where he stands to-day. These irresponsible individuals have done more to injure the industry during the past year than it is possible to express in cold type. The stories filmed have been very much below the average of two years ago, the photography has not been so perfect, the plots and stories have not been so good, and the utter lack of originality has been most observant. The plagiarism of stories has been so great that if I were to make a seriatim of the whole of the pictures that have been made it would be possible to find 90 per cent. of them have been rehashed stories from prominent authors, but done in such a way as not to infringe upon the copyright privileges. At the same time it skimmed very close to the edge of the danger line. The lack of stories relating to public events and of true history has been most noticeable. 'Tis true, 'tis pity, 'tis, 'tis true that some of the best scenarios ever submitted to directors have been thrown down in preference to some mediocre, wishy-washy triangle love stories. Even the Western subjects are not true to life; in fact, it is

a disgrace upon the Indian race and the cowboys, either of old or to-day, to depict them in such glaring inconsistencies. This has become more observant as the year ran its course, so much so that the Censorship Board had to request yards and yards of film be taken away. To quote from a letter of an esteemed friend, who says: "I have a lot of material, many real clean frontier stories that should and would take the place of the blood-and-thunder rot and vile misrepresentations of my Western country that is disgusting to real frontier men and real cowboys, and I frankly say to you, from a real frontier man and late Chief of Scouts, 'God bless you for your opposition to the misleading and immoral plays, and all good men and women will applaud you in your efforts to protect our boys and girls against such degrading and suggestive pictures.'" This is only one of a number we have received from people who know, and when we say that the directors have no more ideas of the plays they have staged and no more conception of the truths at all in the pictures than the various schoolboys of any high school in the city.

A very important development of the year was the Motion Picture Exhibitors' League and the campaign they made in each State of the Union. While originally formed in 1911, it can be safely said that 1912 saw the full work and the power of its influence. Reports of new States brought into the ranks, coming in with frequency and regularity, told of unremitting, indefatigable, enthusiastic work on the part of M. A. Neff, and incomplete though the work may yet be, the exhibitors of the country are now knit into a most powerful unit, and in a little while their efforts for a selection of a program, independent of any exchange or manufacturer, is assured. They are formed into one grand organization, the greatest influence for good in the industry.

Leaving the pictures and coming to still more important matters, the past year has seen swept away the last vestige of patent litigation, and if my readers care to take the trouble of going through my editorials for the past six years they will see how much I had to do with the present condition of affairs. I need not dwell on this phase of the subject. It is too well known to my readers, and I am thankful to say that there is a new year dawning for Cinematography that only those who have the acumen and earnest purpose of following out the true desires of the public will have a chance of remaining in the business. The old regime of plots and stories are rapidly getting away to feature film subjects, which, in my estimation, is one of the best steps taken during this year drawing to a close. The feature film is the film of the future, and when the open market arrives—and when I say open market I do not mean an indiscriminate flooding of rubbish set afloat by office boys, but the best elements of the industry coming together with a strong leader, a powerful man of affairs who dares to think and do all to the highest and the best elevation of the industry we have so much at heart.

The New Year will more than fully recompense all the industry for the work that has been done in the past.

Alfred H. Saunders.

IT'S A GIRL

Mr. and Mrs. William A. Reed (Vitagraph Bill), of Pennsylvania avenue, North, Atlantic City, N. J., are receiving congratulations on the birth of a daughter. Little Miss Reed is the only girl in the family, the other three children all being boys.

OHIO CONVENTION NOTES

The big annual State convention of Ohio is causing the exhibitors all over the State to get busy. Great enthusiasm is apparent everywhere in the State. The Motion Picture Exhibitors of Ohio now realize that they have a chance to secure a square deal for the first time in the history of the organization. They propose to present such progressive bills to the legislature as will meet the approval of the people of Ohio as well as the Motion Picture Exhibitors. It is confidently expected that there will be at least one thousand exhibitors in the city of Columbus on the 21st and 22d of January, 1913. The only program for the convention will be a very small one, announcing the time and date of convention and the entertainment to be given. The program will be as follows:

January 21, 1913, the convention will be called to order at 1:30 p. m. at Southern Hotel Hall to adjourn at 5 p. m. Will again meet at 7:30 p. m., where pictures, vaudeville and other entertainment will be given until 9 p. m., when all will go to the Colonial Theatre and enjoy a splendid entertainment arranged for them by the local committee.

At 10 a. m. Wednesday morning, January 22, the convention will meet in executive session and will adjourn promptly at 11:30 a. m., and, on the invitation of Governor J. M. Cox, will proceed to march in a body to the capitol, where Governor Cox and his staff will be in waiting to receive them. After paying their respects to the Governor, they will, with the Governor, go in a body to the front of the State capitol, where a motion picture will be taken, then they will adjourn until 1:30 p. m. when another executive session will be held. At 7:30 p. m. the night of the 22d, a banquet will be given in the large dining-room of the Southern Hotel, where it is expected not less than five hundred will partake of the bountiful feast prepared by the Southern Hotel. Governor J. M. Cox, Senator J. B. Foraker, national attorney; J. J. Lentz, associated attorney, and several other distinguished speakers will be present. Mr. M. A. Neff will act as toastmaster.

The national vice-president's committee will meet on the morning of the 23d of January and remain in session until the executive business is transacted.

The first day meeting will be an open one. Everybody is invited, all of the manufacturers, film men and those who are not members of our league are invited; in fact, everybody that has an interest in the elevation of cinematography will be welcome.

The convention will be held under one roof. There will be ample time given for all to see the exhibits, as every exhibit will be in the lobby of the hotel, or in the parlor, or on the second floor, where there is plenty of room for the exhibition of goods. A reasonable price will be charged, and as there will be no program advertising, all who wish space to exhibit their goods are requested to write to M. A. Neff, No. 1003 Mercantile Library Bldg., Cincinanti, Ohio, and diagrams and prices will be furnished.

OUTWITTING A RIVAL
Great Northern, December 28.

THE FIRE AT SEA

(Great Northern Special)

A splendid offering has been made in the two-reel special of the above title. This is a wonderfully realistic film, a costly film and one that has been most carefully produced. A large ocean liner was actually burned up at sea in order to get the necessary atmosphere.

The following is a brief synopsis of the story:

The drama opens with Mary Wilson and her father, Captain Wilson, of the steamship "Sverige," seated in a box in one of the fashionable continental music halls. It is the occasion of the farewell appearance of Frank Harvey, a popular

young entertainer, who is to sail for America on the following day. Mary becomes enamored of the young actor. Next morning the "Sverige" is in readiness to sail and Mary, who has accompanied her father on his voyages ever since the death of her mother, scans the purser's list in hopes that Harvey may be a passenger. A few minutes later he boards the vessel. An affection which ripens into love springs up between them. During the voyage the cargo of the ship takes fire, gaining rapid headway in spite of the efforts of the seamen to extinguish the flames. Mary and Harvey, while the other passengers are enjoying themselves within,

strolling out on the decks, become acquainted with the alarming condition of the ship. Mary runs to her father to corrobarate what she fears.

"The passengers must not know of this until all hope is gone!" exclaims the captain. "Have Harvey entertain them in the saloon."

Harvey promises to do as requested and Mary, mounting the rostrum, announces that the popular young entertainer has consented to amuse the passengers for a time. Little do they suspect that the ship's wireless operator, with his earpieces firmly clasped to his head, is pounding out the "C. Q. D." signal across the vast expanse of ocean. But the distress signal remains unanswered, and in the meantime, captain and crew are fighting more desperately as the flames increase in fierceness. In the cabin, Harvey has exhausted his repertoire, and under the terrific nervous strain he falls in a faint behind a curtain. The passengers are about to leave when Mary announces that she will still further entertain them. This ruse succeeds in averting the inevitable panic for a time at least.

Eight miles distant the steamship "Adelaide" is shaping a

course that would take her far away from the burning ship, when the wireless operator is startled by the call for help from the "Sverige." A message of hope is sent back to the doomed ship, and immediately a course is laid for the burning craft. Captain Wilson has ordered the life boats cleared preparatory to abandoning the vessel, and scarcely has this been done when a cloud of smoke belches into the saloon. Panic and pandemonium follow in the mad rush to reach the lifeboats. Some leap into the sea with life preservers.

The "Adelaide" arrives in time to rescue all the passengers, and seeing that his vessel is doomed, Captain Wilson is the

last to leave her after giving orders that she be towed by the rescue ship. But in the excitement, Mary and Harvey have been overlooked, and are facing death aboard the burning craft when Harvey espies the towing cable. It is their only hope, and they attempt to work their way across by this means. They are seen by Captain Wilson and are rescued from their perilous position. There is a joyous reunion aboard the "Adelaide" while the lovers plight their troth under the grim shadow cast by the smoke that pours from the doomed steamship.

SCENE FROM "A MILLION DOLLARS." SOLAX

A MILLION DOLLARS

Featuring Darwin Karr

(Solax)

Jim Fuller is employed in a broker's office, at a small salary, and one Saturday night after he gets his pay envelope, he expresses his dissatisfaction with the way his employer is treating him. Like a good many other clerks, instead of trying to be industrious, and giving the firm more service than he is being paid for, he simply neglects his work, and grumbles, because he is not paid what he deserves. He expresses some anarchistic beliefs, and asserts that "every man should have a million dollars, and that the wealth of the world should be distributed equally."

He goes home brooding over the way the world is treating him, and the more he thinks of this idea—of distribution of wealth—the more he becomes in favor of it. At home this theory is uppermost in his mind, and before long he sits back in his chair and dreams that the wealth of the world has been re-distributed, and that every man is a millionaire. He sees himself and his wife in fine clothes, living at a fashionable hotel, but he soon finds difficulty in getting service.

The elevator boy at the hotel refuses to take him up and down because he is satisfied with his fortune. The cook and the maids, the stewards and the clerks, all refuse to work because they are satisfied with their living. He tries to engage a taxicab, and the taxicab driver refuses to run his car, because he is satisfied with his fortune He tries to use a street car, and the conductor and motorman are too busy counting their money to run the line. In disgust he walks many miles, looking for a restaurant, but every restaurant that he comes to has a sign to the effect that the proprietor has retired from business, owing to the fact that he has all the money he needs.

Hungry and fatigued, he cames home—his wife almost starving and sick from privation He tries to call a doctor, and the doctor refuses to come out to see the patient because he is too busy counting his "million."

After many other disquieting experiences, Fuller wakes up with a start, and realizes that he is in his own home, and the idea dawns on him that this world would be very uncomfortable to live in if all persons were millionaires.

The object lesson is complete, and he is quite satisfied that it is up to him to make his way, and not wait until the "millennium" comes, and the wealth of the world is equally distributed.

ESSANAY ACTOR DEAD

Harry Cashman, a leading character actor with the Essanay Film Manufacturing Company, and one of the most popular of picture play performers, was buried on Monday, December 16th, from his home, 4356 Kenmore avenue. He died Saturday of heart disease. Before going into the moving picture field he was a light opera comedian, for years being connected with the Tivoli Opera Company, of San Francisco. He starred for two years in "Chimmy Fadden," and played two seasons with Richard Carle in "The Spring Chicken," and other musical comedies. He is survived by his sister, Mrs. G. Jenneret, with whom he made his home.

HER MISCHIEVOUS BROTHER

Punch, January 2.

MISS NELL MORGAN

Round the personality of the subject of this article centers a story for a scenario. "Scene I—Broadway Subway Station at Forty-second street. A pickpocket takes Miss Morgan's purse and jewels. Detective arrests youth (Charles Winters), who is taken to West Side Court, accompanied by the usual crowd. The train, which has been delayed for twenty minutes, passes on, and traffic is resumed. Scene II—At the West Side Police Court Miss Morgan refuses to prosecute the boy. She says on the appeal of the boy to the detective to let him go free: 'This is Christmas time, and I am willing to be lenient, if you are,' but no, the grim arm of the law sends the

prisoner to the lockup, the trial to come on after Christmas. Miss Morgan refuses to make a complaint against him, and says she wants him released before Christmas, which is refused.

"Scene III—Miss Morgan's apartment in New York. Enter an old lady of 73 years of age, accompanied by a woman who said she was a cousin, and saying that the old lady is a Jewess unable to speak English, and is the mother of the boy in the lockup. They plead with Miss Morgan to withdraw the charge. She says there is no charge, as she has absolutely refused to make one, and it is up to the City authorities. The young woman acting as interpreter says this is the first charge against the boy, and only once before was he taken to court on a misunderstanding, and dismissed. Scene IV—West Side Court. Miss Morgan tries to get his release and they show her a police court record of several indictments during the past three years. The mother and the cousin, who ultimately turns out to be a daughter of the woman, and sister of the prisoner appeal again to her not to press the case. The sequel is not yet."

Who is this Miss Nell Morgan who has made so much fuss? She is one of those bright moving picture actresses who has a heart, and can feel for others' troubles. She has been in the industry for some considerable time now, her introduction came about by Mr. Hopper of Essanay, who lived in the same house with her, asking her if she would like to play in a picture he was making. She consented, and since that time she has no desire to do anything else but stay in the pictures. She has posed with Essanay Company, the American and with Pathe. She can ride, swim, row, or do anything expected of a high-class athlete actress, such as is desired in the motion picture art. She posed in the "Feud of Black Hawk," an American subject, taking the part of Elizabeth Taylor, and several other leading character sketches. Since coming to New York she has posed in Mr. Euclid Garrick's masterpieces of Shakespeare to be issued by the Rex Company, and also several scenes for the Imp Company, so that if someone now writes a scenario around her individuality she will be able to reenact the conditions as above outlined.

FEATURE FILM MANUFACTURING CO., OF WASHINGTON, D. C.

As the eyes of the entire world, and America especially, are focused at present on the Panama Canal, the reels being issued by the Feature Film Manufacturing Company, of Washington, D. C., will prove one of the most important features offered to the exhibitor for a long time. By special privilege, L. J. Simons, of the Feature company, accompanied President Taft and party on their flying visit of inspection of the Canal. He was at all times in immediate personal touch with the President. In no better way can the public gain a clear idea of this, the greatest project of modern times, than through the lens of the moving picture camera. The President and party were followed in every movement of inspection, at festivities offered in their honor, as well as in private enjoyment on shipboard.

The engineering work alone of the Panama Canal is worthy of first attention from exhibitors and the public, but when this is coupled with the presence of the Chief Executive of the United States the pictures have an inestimable value. It is something that has not been filmed before and will not be filmed again under the same circumstances. The "meeting of the waters," showing the mammoth locks, display man's wonderful skill in the present age, while the grand military pageant is the first of its kind in Panama under American rule.

As President Taft leaves the White House on March 4, the Panama Canal inspection promises to be his last big official act. Aside from the features mentioned, this series of films embraces life on the American battleship, native vegetation of the Canal Zone, customs and industries of the people, and tropical scenery.

The films begin with President Taft's departure from Washington December 19, over the Atlantic Coast Line, and end with his return to the same capital city on December 31. No important event has been omitted, while many sidelights have been added which give a personal touch that always delights the spectators.

It is the intention of Mr. Simons to make these pictures educational, historical, political and topical. The Panama Canal is a subject everyone is discussing and reading about, and now the Feature Film Manufacturing Company gives the moving picture patrons an opportunity of seeing what all this means to the American nation especially, and the world at large.

In order not to delay these pictures, Manager H. M. Crandall will have these reels ready for the market by January 6. The Panama Canal pictures will be a feature for the patrons of every theatre and one that should not be overlooked by the exhibitor.

JIM'S COLLEGE DAYS
Majestic, December 31.

For Those Who Worry O'er Plots and Plays

Mr. Schulberg's Opinion

MR. B. P. SCHULBERG, is well known as a script editor and picture-play author. Formerly with the Rex Company, he was transferred recently to the Imp Films Company's script department He has resigned that position to become publicity manager and adapter of famous plays for the motion picture for the Famous Players Film Company. He is well and favorably known to the army of picture playwrights, who will be pleased to learn of his rapid strides in the profession. Here is Mr. Schulberg's opinion of the "schools" for script writers:

> In my opinion, the "associations," "institutes," "colleges," etc., are a serious menace to the entire industry. From direct and regretted experience, I am absolutely convinced that there is not one of these "institutes" in the country, the directors or instructors of which can write a successful scenario. I have had hundreds of scripts submitted by these "experts" that lacked the first suggestion of technique and that were deplorably deficient in theme and plot. It is a genuine surprise to me that these "schools" have been permitted to exist until now, and manufacturers and writers should co-operate for their mutual benefit and stamp out the lying evil. The "schools" qualifications for teaching script writing are absolutely absurd, and their usual pretension of being in direct touch with the manufacturers is based only on the gullibility of the public. They never received as much consideration from the manufacturer as the individual writer, and today they receive a great deal less, when they are considered at all. There is no question that in time they will accomplish their own ruin, but it is the duty of every ambitious scenario writer and every manufacturer to accelerate that happy day as much as lies in their power.

We have waged an unceasing campaign against these correspondence "schools" because we believe it has been our duty so to do. We have, during the past few months, quoted the highest authorities on the subject, and, without an exception, they have scored the "institutes" and "professors." We believe we have accomplished our share of the work of informing the script writers of the true state of affairs, and if they continue to spend their hard-earned money with these "grafters," it will be surely their own fault. While some publications, professedly high-class, have continued to accept the advertisements of the "colleges" for script writers, the most widely circulated publications in this country have barred the misleading advertisements. We refer to the Curtis Publishing Company. We have watched carefully for some months to see if any of these "schools" have gained entrance to the advertising columns of the Saturday Evening Post and Ladies' Home Journal, and are pleased to state that no such advertisements have appeared. Mr. Schulberg's suggestion that manufacturers and script writers should co-operate for their mutual advantage and stamp out the evil, is well taken, and we would be pleased to see some activity along this line. We volunteer to help the good cause by every means in our power.

The Sub-title.

The sub-title question continues to be discussed pro and con. We reiterate our statement of "the fewer sub-titles the better." We give some thoughts from Mr. A. R. Kennedy, of the Photoplay Author, on the sub-title question.

"The leader is placed between scenes, immediately preceding the scene it explains. Sometimes it is placed in the middle of a scene, immediately preceding the bit of action it explains. Theoretically, there is a good deal to be said for the latter arrangement. Some say it is wrong to begin a scene with a leader unless the beginning of the scene requires explanation To a certain extent the action is anticipated and the effect thereby spoiled But scenes are so short that, except in extraordinary cases, this point can safely be ignored. Here, as in every other part of picture play writing, the author must use his common sense.

"On the other hand, there is much to be said against throwing a leader into the middle of a scene. The spectator gets the effect of the actors 'holding the pose' while he reads the leader. One often has a feeling of irritation at having a scene interrupted, and when the scene is resumed it often takes an appreciable time to readjust one's mind. The continuity of the scene is broken and the illusion is spoiled.

"Leaders are also for the purpose—secondary to their explanatory function—of marking a lapse of time. A scene may require no explanation and, while it is showing it may become evident that some time has elapsed since the time of the preceding scene, and yet an odd and puzzling effect is produced unless a leader is interposed. It may be merely three words, 'A Year Later,' or something of that sort. A leader is particularly needed where two successive scenes are shown in the same setting. Indeed, in this case, the "drop curtain effect" is absolutely necessary.

"The following suggestions are offered:

"Never use a leader unless you have to.

"Do not omit leaders that are necessary to make the action clear or to indicate lapses of time.

"Make your leaders as short as possible. Long leaders are a bore and take up valuable space."

And we might add the suggestion to the writer to never begin his picture play action with a sub-title. If one becomes absolutely necessary in the first scene, break the scene. The day is coming when there will be no sub-titles in picture plays.

Convincing Stationery

We receive hundreds of letters monthly from picture playwrights and others. Some of the authors use stationery upon which is printed the names of the produced scripts of which they are authors. It is a convincing and attractive idea.

The Magazine Makers

The publishers of The Magazine Makers announce that the script department of that publication is now under the charge of Russell E. Smith, said to be a successful writer, together with Herbert C. Hoagland, of Pathe Freres.

Impossible Scripts

The impossible scripts are becoming more numerous because of the activities of the correspondence schools. The following paragraph taken from one recently submitted script shows why it was rejected.

"The next beautiful scene is laid in the orchard. Mary and John are swinging in the hammock, spooning, while two little calves, playing in the backkground, add to the effect of the scene."

Editor C. B. Hoadley received a script not long ago in which a goat was cast for an important part. It is said that Editor Hoadley felt that he was the goat for being obliged to wade through the script Use good common sense in writing picture plays or do not write them.

Chases and Accidents

Picture playwrights should avoid chases, accidents and loss of memory ideas when evolving scripts. The power of suggestion is great and many would-be writers after viewing a large number of picture plays in which the above mentioned ideas play important parts, go straight home and follow suit. Be original. Write "something different." Because the public is inflicted with the deadly triangle and the festive "loss of memory" plots, there is no reason why you should endeavor to add to the number.

Art of Condensation

Mr. A. W. Thomas, of the Photoplay Magazine, writes as follows:

"We believe that while condensation is preferable, the writer should be allowed to write his story in a more lengthy form if by so doing he can add to the value of the plot as the editor may grasp it. Not all writers can condense a story into six or seven hundred words; not all can intelligently write a synopsis of less than three hundred words, so we think the author should be permitted to 'have his own way' in the writing of picture plays so long as good judgment is used. We don't mean to advocate that a writer should submit a young novel but we feel as if many an author, just starting into the picture play game,

could be encouraged if they were allowed to write in their own way. It would take only a few lessons (not from "schools") and a little advice to get them into the proper groove whereby they could cut down on words and apply the technique of the studio."

The argument is very well put. However, the art of condensation is one of the arts that contribute to the profession of picture play writing. Mr. Thomas is a former newspaper man and he knows that brevity is the soul of wit and also of strength. When the knack of writing comprehensive and terse script synopses is learned, many scripts will be read more carefully. An editor, be he newspaper editor or script editor, approaches a wordy essay gingerly. He is prejudiced somewhat before he gets a good start. Any writer can say a great deal in three or four hundred words, if he knows how to do it.

The Right Idea

The script editor for Kinemacolor has the right idea. Prompt readings and courteous rejections for unavailable scripts seem the rule in the Kinemacolor script department. The writers appreciate it.

Perseverance

We have often advocated sturdy perseverance. It surely conquers all things, even the script editor. However, perseverance must be accompanied by a certain amount of talent and also common sense. Script writing is the best training in the literary world of to-day. It teaches the plot, action, color, some style and condensation, all essential to those who would succeed in any literary walk of life. So the persevering script writer is, perhaps, unconsciously training himself for higher things. Louis Reeves Harrison recently wrote something along this line which pleased us. In fact, most of the articles from the pen of Mr. Harrison please us. We take the liberty of quoting a paragraph from this particular article:

> Those who stick to it will meet with success in varied forms. One thing they get rid of is the popular notion that there is such an enormous amount of ignorance in the world that they can hold the attention of a vast audience numbering millions with what is deplorably stupid or merely stale. The author who is going to amount to something keeps writing in spite of modest remuneration and remote appreciation until he strikes his true gait. It may be that what is new to him is old to others, and he has to find this out before he is really able to entertain and instruct in delightful combination. He may have to spoil a bushel of scenarios before he is able to get at the true value of what he is attempting or before he really produces something original in such nice proportions that it will make a hit.
>
> Success of the highest kind is in store for those who master all the technical difficulties, who study the exposition of a screen story from every point of view, who try to attain perfection of structure and characterization, who trust to their own inventive powers and observation, who depend upon original work rather than servile imitation of what has already been done to death. First learn things, then be a revealer of them. Picture play scenarios are not the only things that a gifted author may write, though they afford a fine training school for those aspiring to composition.

Wasting Your Time

In answer to quite a number of inquiries we say: "Do not waste your time trying to write picture plays from published novels. Addressing the owner of the copyright will do you no good nine times out of ten. Be your own originator."

WM. LORD WRIGHT.

A STORY OF A SICILIAN HEROINE

Ambrosio Special Feature

This story first takes you to Missilmeri, a little Sicilian village, and into the home of Don Ruggero, a wealthy land owner. Don Ruggero is an iron-hearted man and strongly prejudiced against the lower classes.

His son, Corrado, a young fellow, loves Rosalia, a shepherdess, but Don Ruggero has always refused to allow their marrage and to recognize little Vincenzino, their child, as his grandchild. Finally to destroy all Corrado's hopes, he discharges poor Rosalia from his farm, where she had been employed for many years. Even the sight of her departure with Vincenzino in her arms does not soften him.

Rosalia is the very ideal of the Sicilian beauty, and Captain Altieri, an officer in the service of the Dominators, the Bourbons, admires her immensely, but all his approaches are strongly repulsed by her.

Don Ruggero and his son have for a long time conspired to free their motherland from the hands of the Bourbons, and when they receive news of the arrival of Garibaldi, who had sailed with only 1,000 soldiers from Quarto near Genoa to fight for the freedom of Sicily, they leave their village to join him and the other conspirators. The rendezvous is at Piana dei Greci, where they find Garibaldi just starting out to conquer Palermo.

In the meantime Captain Altieri steals from Rosalia her little son, hoping thus to succeed in his vile scheme, and starts out to join the Bourbons' headquarters in Marineo near Corleone. Colonel Bosco, the commander-in-chief of the Bourbon army, entrusts Captain Altieri with an important message to be delivered to the almost doomed Palermo.

Altieri starts out, and on this way meets Rosalia, who implores him for the restoration of her child. Upon the sight of her, he forgets his important mission and drags her into an uninhabited house, where he has concealed Vincenzino in an upper room. The little boy, hearing the cries of his mother, rushes down to save her and drops some ashes into the eyes of her aggressor. Taking advantage of his instantaneous blindness, she steals the message Altieri had with him and runs away to Garibaldi's headquarters.

Her courageous act meets with high approval from Garibaldi, and wins for her the consent of Don Ruggero to her long-delayed marriage to Corrado.

LOVE AND THE TELEPHONE
Majestic, December 29.

THE POOR BOOB
Punch, January 9.

WILLIAM LORD WRIGHT'S PAGE

CLEVELAND, O., Dec. 23.—Well, in the words of the prophet, "it has came." I told you so, counts for nothing, although the author of this article has repeatedly sounded the warning against the "blood and thunder" feature film. Only a short while ago, we earnestly urged those manufacturers who persisted in flooding the market with "penny dreadful" stuff, and accompanying the releases with sensational posters, to have a care for the sake of Cinematography.

Then Mayor Baker, of Cleveland, put on the lid

Cleveland, from the exhibitors' viewpoint, is the heart and soul of the moving picture realm. There are hundreds of pretty theatres in the Forest City and several of the national officers of the National Exhibitors' League reside in this pretty city. The "Sixth City" has taken pride in its picture theatres, the personnel of its exhibitors, and of the fact that the Cleveland Daily Leader and the Cleveland Daily News devote much space to the moving picture. The Sunday Leader, in fact, devotes a well-edited page to Finland, and has hastened to the assistance of the sorely-tried picture exhibitor in his time of duress. With the clever cartoons of Ole May, the versatile pens of Ralph D. Stoddard and John Markham, these newspapers have stood staunchly for the moving picture theatre. The Plain Dealer, official political organ of the administration, is "on the fence."

* * * *

Mayor Baker, of Cleveland, is the political heir of the late Tom L. Johnson. Like Johnson used to do, he smokes a big pipe and, unlike Johnson, he follows the vogue of Thomas Beddings and quotes, or misquotes, Greek and Latin. Hence, it will be seen that he is a theorist.

Mayor Baker is suppressing moving pictures that show crimes. In this, one of the many reforms he has attempted, he is undoubtedly sincere, even if impractical, and without thorough knowledge of a great and important source of entertainment. He has a big enough mind to appreciate the danger to youth of pictures portraying crime. He has his eyes open and sees the influence of these things. However, he has made the mistake in becoming ever-enthusiastic, in his crusade and trusting to the discriminative powers of a doubtful police chief and aides as official censors. A very common and sad error.

The admission price to the picture shows is low and the children attend in vast numbers. On their tender minds a picture of crime or impurity impresses itself and leaves a scar that will stay all their lives. They should be protected. If parents are careless about these things, public authority should not be. The picture show is too interesting an affair to be left unguarded, and it can be kept interesting and at the same time decent, with a little care. We ought to keep out of the underworld altogether. There is enough of beauty and interest and delight above ground to make a picture show very attractive and remunerative. This has been the viewpoint of this writer for several years, and time is proving that his belief is a correct one.

However, when there is censoring to be done, let those having a knowledge of music, art and the drama; those broadminded enough to be sincerely discriminative; those having at least a liberal education in elevating and moral things, do the censoring—not some police chief, who has been on trial for delinquency in office, nor a desk sergeant whose knowledge of literature or art is bounded by the green lights of a police station.

* * * *

As the result of Mayor Baker's campaign against films depicting crime, six exhibitors were arrested and brought into court. Among them were several women. Members of the Exhibitors' League then adopted resolutions abolishing posters from their theatres and asking the city to enforce the order at all picture theatres. They believe lurid posters are responsible for the mayor's crusade. Exhibitors are right when they assert that posters frequently exaggerate the films as greatly as circus sideshow banners exaggerate the peculiarities of the attractions inside the tent.

Chief of Police Kohler converted himself into a self-appointed motion picture film censor, of course. They all do it. Last week he ordered "The Burglar and the Rose," parts of "The Fugitive," and "The Crooked Path," suppressed. "Unamusing, uninteresting and poor entertainment," was the chief's criticism of "The Burglar and the Rose." Every day he proposes to censor films in a courtroom. Motion picture exhibitors and exchange men will co-operate to the extent of bringing films to Kohler when they are in doubt, and showing them free to him. Genial Samuel Bullock represents the Motion Picture Exhibitors' League at the censorship parties.

* * * *

Nothing objectonable was found in 'The Invaders," but the chief requested a ban on outside posters depicting the battle. "My Hero" passed unchallenged. "Babes in the Wood" was approved, but Kohler refused to pass judgment on "The Heart of a Red Man." "I have no objection to war scenes or a little gun action," said Kohler. In "The Compact," there is the character of a drug fiend, and the chief ordered parts of this picture eliminated. "The suggestive scenes are the ones we want eliminated." The Exhibitors' League members say they will abide by Mayor Baker's mandates, and film exchange managers are being trusted to send in for censorship all films regarding which they are in doubt.

The following item appearing in Cleveland newspapers several weeks ago is said to have started the row:

> "We saw it done at a moving picture show," was the explanation of John Quigley, thirteen years old, 4057 East Ninety-third street, and Edward Blake, fourteen years old, 9324 Harvard avenue, when they were called before Probation Officer Lewis yesterday on an unofficial charge of holding up a man with knives.
>
> "Councilman Zinner Monday offered an ordinance in council making it an offense punishable by fine to display films portraying crimes or bloodshed."

The Motion Picture Exhibitors' League is said to be in favor of the Zinner ordinance, but the members rightly protest bitterly against police supervision of their theatres. The mayor and police refuse to relinquish their "investigation" of moving picture theatres despite the new arrangement to have all pictures censored and the elimination of posters pursuant to a resolution reading as follows: Resolved, that members of Cleveland local, No. 1, M. P. E. L., refrain from using posters, three sheets, six sheets, eight sheets or any similar pictorial display advertising on the outside of their theatres. It is further provided, however, that this resolution shall not prevent any exhibitor from displaying the title of his film subjects by lettered signs, banners or otherwise when lettering conforms with the story depicted.

* * * *

In a letter received by one of the Cleveland moving picture exhibitors arrested for showing pictures of crime, W. P. Root of Medina referred to the crusade on picture shows in Cleveland as an "infringement of popular rights."

"One of the most dangerous and inexcusable infringements of popular rights seems now to be under full swing in Cleveland, where the mayor is empowered to stop any picture show which portrays crime," Root wrote.

"Since when has the portrayal of crime been a crime? Throughout the whole gamut of art the illustrations of crime and murder have played an important part, and nobody as yet has raised any objection, although Mayor Baker may change our views in regard to the matter. That these views suggest crime is no argument against them, especially as crime is always made repulsive and virtue attractive."

Root mentioned pictures of brutality and murder which, he said, are shown in illustrated Bibles.

Victor O. Woodward, manager of a Sandusky (O.) theatre, held different opinions. He said the future of the moving picture theatre lies in the success of such campaigns as Mayor Baker is making. Until last September Woodward was general manager of the Ajax Film & Supply Company, with headquarters in Cleveland.

"Some of the films exhibited in Cleveland are a disgrace to civilization," he said yesterday. "The sooner Mayor Baker and Chief Kohler succeed in their work the better it will be, not only for the people of Cleveland, but for the managers of the theatres."

Woodward said he was sorry for the exchanges that suffered financial loss by the seizure of films by Kohler.

Naming the city of Cleveland, Mayor Baker and Chief Kohler as defendants, Schwartz & Lustig, attorneys, filed injunction suits in common pleas court to prevent further seizure of films. The action was taken in the names of the General Film Company, the Lake Shore Film & Supply Company, the Warner Feature Film Company and the Victor Film Service Company.

* * * *

Mr. R. P. Stoddard, picture play editor of the Cleveland Sunday Leader, comments on the situation in a logical manner. A portion of his recent arguments follows:

"Much of the criticism of local moving picture theatres resulting in the arrest of seven exhibitors during the past week comes from a lack of knowledge regarding the moving picture industry generally, and especially of the method of distributing and censoring films.

"The elimination of pictures showing crime scenes, in the broad way it was attempted, already has been unsatisfactory and several of the films, for the exhibition of which the theatre proprietors were arrested and detained at headquarters, have been returned to service and pronounced inoffensive by the officials.

"Those exhibitors who were arrested and taken from their places by patrolmen censors only to find that the film in question is perfectly proper, are martyrs to the cause, and one of them is a woman." This is the view a leading exhibitor takes of the present crusade here.

"Good is coming out of all the trouble," said another prominent exhibitor last night. "It did not seem right to arrest another exhibitor without first being certain that there was a reason, but the discussion is proving enlightening to many who formerly knew very little about that business. Had the officials known the method of censorship in practice and been familiar with the film business, I doubt if there ever would have been an arrest. Questionable films could have been taken out of service until inspected. There is a right way to get at the thing, as well as a wrong way."

The actual elimination of all crime in the broad sense attempted by the order of Mayor Baker last week would put out of service a large proportion of the film now on exhibition. If applied to the stage plays and literature it would eliminate even a larger proportion of all that is staged and printed. At the Opera House last week Otis Skinner appeared in "Kismet," undoubtedly one of the most impressive and entertaining plays ever seen here. A person would not be sane, in the opinion of those who have seen the play, if he suggested its suppression. Yet there are two murders in the play. Both are staged in an inoffensive way and Mr. Skinner is too great an artist to appear in any production that is not elevating.

It has been argued that greater caution should be exercised in censoring moving pictures than in literature or stage productions because the audience is so much greater, and this is reasonable. More children visit picture shows in any day of the year than attend the theatres in a whole year. Nothing should be shown to suggest methods of crime to them. But if the parable of the prodigal son is good for the children to hear, then a great majority of the picture plays are beneficial, for, almost without exception, there is a good lesson in every story. Wrongdoing invariably leads to punishment in the pictures.

In Cleveland, more than in most other cities, is the welfare of the picture audience safeguarded. Ninety-two out of about 110 picture theatres in the city are managed by members of Cleveland Local No. 1, Motion Picture Exhibitors' League of America. It is one of the first principles of this organization to make the picture theatre uplifting and to safeguard the morals and health of the patrons. No class of residents of Cleveland are more capable of judging the effects of a picture play than the exhibitors.

Certainly none is more deeply interested in avoiding evil effects than the man whose business depends upon the good name of his show. The moving picture theatre is the people's amusement. It is the family show. The children are sent alone to the picture shows with the assurance that they will be well treated, and there is not a record of a case in Cleveland where a child has been harmed in a picture theatre.

Long before there were picture theatres boys played "Indian" and "soldier" and marched with their wooden guns or stalked through the grass to attack an imaginary foe.

To sum it all up, the row will end in favor of the exhibitors, as it should end. And the lesson to the manufacturers should be the elimination of all sensational posters and due care to the feature films. Mayor Baker has no right to intimate that the responsible exhibitors of Cleveland are devoid of decency and judgment, and neither is he of greater mind than the National Board of Censorship. More power to the Cleveland exhibitors and may they win their battle of individual liberty and fair play.

ELSIE FROLICH IN "CONQUERED"

(Great Northern Special)

Some of the most delightful acting that we have ever witnessed takes place in the Great Northern Special "Conquered," with Elsie Frolich in the lead. A splendid specimen of robust youth and physical perfection, she plays the part of the Countess Von Thule in the above mentioned production with a vim and a spontaneity that will bring moving picture audiences to her feet.

The story is all about how this apparently unconquerable young woman was conquered at last by the man she pretended not to love.

The scene of the hunt and also that of the garden party given by the Countess are never-to-be-forgotten spectacles of beauty and excitement.

The above is, to the mind of the writer, one of the finest features ever put out by the Great Northern Feature Film Co.

PAUL SCARDEN
Popular "Majestic" player.

What An Advertising Manager Ought to Know

By JOHN B. CLYMER

Manager of Advertising and Sales, Gaumont Company

The advertising manager should know how to tell that which he is presumed to deal in so little—the truth. The period is passing when we can jimmy our way into people's purses, merely by using the lubricant of slippery, meaningless words. These words, if we are nowadays to unlock the door to the order room, must have a backbone of facts.

He should know what he is trying to market and the selling points of that product. He should "know" his readers, and whether he should talk to them in "How are you, Bill" terminology, or "So pleased to meet you, Mr. Simkins" language. His buyers are not interested in the parade of his esoteric vocabulary. They want to know what he has to sell and whether it is what they need. Unless he is writing to the Hottentots or the natives of Timbuctoo, he should know the English language. It is a good wholesome tongue, and when properly used as a type-salesman, will get the money. He should know the psychology of the eye—what is easiest conveyable by the optic nerve. In this age when printing presses are running twenty-four hours a day, one must write advertisements as readers would have them, not as they tickle his particular conceits.

He should know his media. He should know the circulation and the importance of publications to which he

JOHN B. CLYMER

gives advertisements. If advertisements do not bring results in this and that media, he is wasting his company's money.

In the motion picture business an advertising manager is frequently called upon to conduct general sales. Therefore he must know the general business. If he is to censor his company's films, he should be able to judge their value, viewing them as spectators would view them, knowing exhibitors' tastes, their likes and dislikes. If he is to write titles and sub-titles, he should know the value of the "catchy" phrase and the euphony of words. He should keep the dress of his thoughts spic and span, well burnished and brushed. If he is to design lithographs, he should be able to see in his subject the essence of the story and choose for his poster the most dramatic scene or scenes.

To revert to the telling of truth in advertisements, it is not a clever trick. It is merely the utilization of the news sense. In such a business as motion pictures, where every subject is a story, it is simple. Instead of keeping a hat full of adjectives and putting one's hand into it and pulling out a dozen or so indiscriminately, and then tacking to his subject "marvelous," "wonderful," "great," "stupendous," "extraordinary," etc., he can take his story and focus attention on its salient points. If he is to do this, he must know his goods.

He must be able to see selling points. If he is not mentally blind, they will leap at him and the only way that he can evade them is by going to sleep. Even then he is likely to dream of them. Talking points are mountains of merit which cover the needs of his buyers. They may cover matters of service, quality or of price. Upon the skill of the salesman either in oral or in written language to exploit his talking points, his sales records hinge. As to the appeal to the motion picture exhibitor or State Rights buyer, his advertisements should tell honestly what his subjects contain. States' Rights pictures are usually purchased on the strength of one or more exciting scenes. Tell of these things. There are degrees in the success with which they are told. There are words which express dramatic action. The advertising man should be as fastidious in his choice of terms as he is in the choice of a wife.

Knowing the English language is a matter of education. If he has not education, he should get it. It not only means a knowledge of grammar, syntax, punctuation and rhetoric, but a delicate sensibility to word values. He should be able to write to the ear as well as to the eye and the intelligence. There are infinite ways of arranging a sentence to bring out the force of its thought. Every student of rhetoric knows that the beginning and the ending of a sentence and a paragraph should be the strongest. The less important thoughts should be expressed in the middle, where they are more or less submerged. There is a trick in the arrangement of adjectives, which, by the way, should be used sparingly. That trick lies in putting the adjective after the noun it qualifies, which throws the accent upon the adjective. In the motion picture business a large vocabulary of verbs is needed. They are action words. Their shades of strength and meaning are worth knowing. If we always write our advertisements in high C, the ear and the eye will become tired of the strain. When there is really something strong to be expressed, the writer will be unable to give it emphasis, because he has given matters of minor importance that emphasis, and accordingly it will read and sound just like the rest.

The advertisement writer, if he writes the other literature of the company, including synopses, house organ, etc., to gain the ability to turn out a large amount of work, should be able to dictate his matter. If he has to bow his shoulders over a typewriter and painfully with two fingers laboriously peck away at his "stuff," he will not be able to accomplish much work. He should so train his mind that he can talk his writings and then polish them after the stenographer has worked her worst upon them.

The motion picture business makes no severe demands upon an advertisement writer. His readers are usually good, workaday people, who read his synopses, etc., to learn what is going on and what they can get for their money. Therefore, the manner of handling motion picture advertising has become stereotyped and his originality lies mainly along lines of novel "make-up."

Regarding the appeal to the eye, the advertising man must realize that the eye is much worked, and if we are to gain its attention and then the serious consideration of the intellect, whose agent the eye is, we must print that which we know the eye will have a bias for reading, and to print it in such a way that the owner of the eye will not have to wear spectacles. It is a tendency in modern advertising to use abundant "white space," which

means leaving liberal margins around the printed text. Heavy banks of small or large black type frighten the eye. It unconsciously seeks that reading matter whose type is large and clear.

The advertising manager in the motion picture business is also a "press agent," that pretty word which Walter J. Kingsley so valiantly defends in a current magazine. He must know how to prepare stories which trade-papers will print free of charge. This publicity is used sometimes as a courtesy to the advertiser, on account of the money which the advertiser spends with that paper. While the trade paper editor is good-natured, yet we cannot impose on his good nature and publicity matter should at least be well written. It should also be worth printing. It should have news value.

The advertising-press agent should be able to dig into his news happenings company and his subjects and extract all the news stories. On these news stories he can frequently "hang" other matter, which otherwise the paper would have no excuse for printing. It is to invent this excuse for printing stories in papers that causes a press agent to run his hands through his hair.

There are innumerable sources of stories, and the personal element is always prominent. News is largely composed of happenings which are new. If his company does some new or old thing in a new way, it is often worth writing about. He will do well, however, not to sing pæans of praise in preparing these stories as they are not then good reading and inform the reader that the story is really an advertisement in disguise. This causes the story to lose worth.

A pressagent can rarely excell unless he has worked on a newspaper, as his eye should be trained to see news from the newspaper editor's standpoint, so that he can prepare it properly. If he has ever worked on the "copydesk" of a newspaper, he will understand the art of condensation and the ability to tell a story swiftly, succinctly and tersely. Publicity is valuable. Upon his ability to obtain as much of this "free space" as the limits of their columns will allow, rests his value as a pressagent. If he can so write it that it will be entertaining to the readers, acting as a subtle boost for his company, that value will be doubled.

AN INTERESTING STATEMENT BY MADAME ALICE BLACHE OF THE SOLAX COMPANY

Madame Alice Blache president of the Solax Motion Picture Company, known as the only woman of prominence manufacturing and producing moving pictures, and the pioneer in the production of grand opera in motion pictures, said in discussing the Dowling amendment to the Folks ordinance placing all films under the supervision of the Board of Education:

"Before making serious changes the manufacturers of films should be given an opportunity to be heard. A board of censorship should be composed, in addition to the members of the Board of Education, of practical business men and film manufacturers. The exercise of a rigid censorship would work considerable harm, and a reaction after too much censorship is likely to ruin the industry."

In discussing children and moving pictures, because the attendance of children at picture shows makes censorship necessary, she said:

"Twenty school children, not one of them above the age of fourteen, accompanied by their teacher visited the Metropolitan Museum of Art in New York City on a Sunday afternoon not very long ago. The class consisted of boys and girls. The children were of the type one sees in the recreation centers and playgrounds in the tenement sections of a cosmopolitan city. They were bright children and shuffled through the corridors of the marble museum with eyes full of inquiry and minds making mental photographs of the wonderful collections on exhibit. The zigzag line of these impressionable youngsters eventually filed into the large hall where are exhibited wonderful works from the sculptor's chisel.

"The kids regarded the nude statues with a peculiar surprise. Some were embarrassed, and faced the teacher with somewhat averted eyes. The teacher, who understood children,—not because she had any of her own, but because she had not forgotten her own childhood—took in the situation, and with tact managed to put the children at their ease. She made plain to them the difference between vulgar nakedness and nude art. As an example, she pointed to Rodin's Pygmalion and Galatea, and she told them the charming legend of the statue that came to life. The story told by the teacher immediately cloaked Galatea's nude figure with poetry. It made them forget sexual outline, and evicted from their minds any sex-consciousness.

"These same children, and thousands like them attend moving picture shows. Those who know children at all, know that the children of 'the other half' are wise in the ways of the world, and in life itself, and have a surprising knowledge of human nature,—more knowledge than their years would indicate. These children read the sensational newspapers with the avidity that they observe sensational moving picture films. The high average of child attendance at the moving picture shows and the diversity of opinion with regard to the influence for evil certain pictures have on the juvenile mind, makes the task of the film producers a rather difficult one. If manufacturers were to follow the advice of old maids,—who of course, understand the bringing up of children—and male tea-drinkers—the market would be crowded with nothing but fairy stories. The triangular plot and stories of real life would be taboo. It is sometimes wondered whether it is at all possible for a film of the type of 'The Wages of Sin,' etc., to influence a child in the ways of righteousness and steer it on to the straight and narrow path. Is it not at all possible that a film exercises the same influence as that teacher exercised over her children at the museum? Or is it impossible because the self-constituted bodies who superintend the public morals, can see nothing in creations like Pygmalion and Galatea but vulgar nakedness?

"The trouble with most well-meaning meddlers who undertake to prescribe for children of their neighbors is that they forget that they have been children themselves. They forget that they have resisted as many temptations, and perhaps more than their parents. And they forget that their children with proper home influences or good influences at the schools will resist as many temptations as they have resisted in their childhood. There is a difference of opinion as to whether the picture shows will counteract the influence of the school and home. To go exhaustively into the merits of films manufactured to-day would mean considerable discussion—but narrowing the question as far as films affect juvenile delinquency, is it not a matter of opinion as to whether children really commit the same crimes that they see in moving pictures? In pictures the criminals are invariably punished. Can we not find any other reason for the juvenile delinquency except the one that it is caused by the sight of an overt act which the children try to emulate? Is it not reasonable to assume that the schools and colleges have failed in their missions if children cannot be taken to a moving picture show, and be shown a burglar entering a house without arousing in them the desire to commit a similar crime? The ostrich that digs its head in the sand to evade capture, feeling a mistaken security in darkness, usually is surprised to find itself captured. Its own ignorance is its undoing. By shutting our eyes against the evils that exist in this world, we will not succeed in eliminating these evils. They exist and will exist, and the more we talk about them, the more they are discussed, the more apt are we to correct them. Hypocrites and the 'I am holier than thou' element are not the kind who help society.

"Because they lived in darkness and in ignorance, do we call those who lived centuries before us primitive?

"At this time, when pictures are being shown in schools and colleges, and when the classics and exact scientific operations are flashed on the screen, when real dramas and operas are shown with more effectiveness and realism than on the legitimate stage, it is about time folks stopped to throw the harpoon into the hide of the moving picture manufacturers; it is about time that a real board of censorship is legislated into power; not a board composed of raw college students, tea-drinkers, and old maids, but a board composed of mothers, fathers, practical men and women who are paid by the commonwealth to do a public service, to stamp out absolute immorality and absolute vulgarity that is flashed on the screens solely to entertain the morbid. There's a marked difference between matters of 'taste' and 'immorality.' Manufacturers welcome criticism and censorship, but they will not tolerate the vagaries of meddling hypocrites."

NEW YORK CITY, N. Y.—Porter & Co. will open up a new theatre at corner of Eighth avenue and 124th street.

BUFFALO, N. Y.—Contracts have been let for the erection of a new theatre to cost $50,000 in Main street.

A FAIRYLAND BRIDE

By VIRGINIA WEST

(Adapted from Reliance Release)

I WON'T go West among all those consumptives; I simply will not."

The speaker was young Philip Gray, who lay propped upon pillows.

"But, my dear fellow, you don't have to go among those people. You can be entirely away from them. I have told you that you have not tuberculosis but you have had a very severe attack of pneumonia and your lungs are in a very weakened condition. I want you to take every precaution, that is all. If you don't I'll not answer for the consequences."

"But I'd as soon die one way as another. If I go out there I'll surely die of loneliness. It must be awful. I've often pitied those poor devils away from all their friends with nothing to do but think about their health. It's terrible. I'd much rather stay home and die, thank you."

Doctor Andrews frowned and nibbled his finger-nails.

"Well," he said finally, "will you go into the country near home somewhere? Some place where you can get plenty of milk and eggs?"

"I don't want to," said the sick man. "I don't want to at all. How long would you want me to stay?"

"Three or four months at the least. If you did exactly as I told you probably—very probably—you would not have to stay any longer."

"Well, it's just like pulling eye-teeth to make myself go, but I reckon it's a man's duty to keep from dying if he can—darn it. What on earth did I want to get pneumonia for, like an idiotic mollycoddle?"

"Stronger men than you have had it," Doctor Andrews assured him, "and for less cause."

"Well, I'll go to your everlasting farmhouse, but I'm not going to talk about it."

Philip Gray turned over in bed as a sign that the conversation was closed.

"All right," said the Doctor, "I'm content—for the present. I'll find just the right place and have you bundled off before you know it."

A grunt came from the bed.

The Doctor smiled and left the room.

In a week young Gray was settled at a farmhouse about ten miles away. His room opened onto an upstairs side porch, where he spent most of his time, day and night.

The surrounding country was beautiful. The view to be had from the porch was as much as anyone could ask for. Broad, green meadows spread out before him, with wooded hills beyond. To one side a wood hid a little dell through which ran a sparkling stream from the hills. Gray could hear its murmur from his porch as it came to him in the daytime, mingled with the love-songs of the birds and at night the calling of the crickets.

The farmer and his wife were kindly country-born folk and took a sincere pleasure in doing all they could to make things easy and pleasant for the young man.

The fare was excellent and abundant. The air was pure and bracing, and the water was as clear and pure as crystal.

All these things were so, and yet Philip Gray was restless and unhappy. It is not an easy thing for a naturally active young man who has been used to the hustle of a city to suddenly find himself alone on a farm save for two kindly but uncongenial people.

Doctor Andrews came out to see his patient every few days, both to watch his progress and to try to cheer him up. The latter effort was almost fruitless. He used every means he knew of without avail, and then the doctor began to look troubled. He was interested in Gray not only as a patient he had pulled through a severe illness, but as a friend. He had grown more than ordinarily fond of the young man and he was anxious to see him improve rapidly.

"I must find a way to cheer him up," he said to himself. "If something doesn't do it mighty soon, he'll be a dead man in two months and I'll stake my reputation on it."

Before Doctor Andrews called again something happened.

One morning, when the sun had climbed just high enough to peep over the railing of Gray's sleeping porch and shine straight into his eyes, he sat up and yawned as he listened for a moment to a pair of robins discussing housekeeping in an apple tree nearby.

He thought he would lie down again and take another nap. Just as he was about to do so his eye lighted upon a small white object beneath the railing. It had writing upon it and looked like an informal note. Life had been too monotonous to Gray not to be interested. He got out of bed and captured the little note. For it was a note.

"Mr. Philip Gray," was written in what certainly looked like a feminine hand.

He looked inside with a curiosity any woman might be proud of. What he read was. "Isn't this going to be a perfectly grand day?"

A sense of the grandness of the day came over Gray even before he wondered how the note came there and by whom it was written. Who in the world could it be?

As soon as he could dress he was downstairs interviewing Mrs. Judson. She knew absolutely nothing about it, she said.

"It must 'a ben a fairy, Mr. Gray. There's them what's seen 'em in Dingle Dell, they say."

The next morning when Gray awoke the first thing he did was to look toward the spot where the note was found. There lay another one. He sprang out of bed with an energy that surprised him.

"The robins in your apple tree are expecting a family in a few days."

All day Gray found himself glancing toward the apple tree. He had been too busy before, thinking about himself to notice the robins. Now he even went so far as to keep an eye on the cat when she went near the tree.

Several days passed without a sign from the unknown visitor Gray was beginning to call the "fairy."

Then, one morning he found a bunch of wild orchids with the dew still on them.

How the things got onto the particular spot where they were was what puzzled Gray most. He thought about it so much that he forgot himself.

When Doctor Andrews came again to see him he was amazed.

"Well, well," he said, "you look as though you were taking some interest in life. What's happened?"

"Nothing," answered Gray with as unconcerned and bored expression as he could summon.

But the doctor knew better and when he went downstairs he had a long conversation with Mrs. Judson.

The next note said: "Did you ever see the ferns growing in the old well below the barn? They are beautiful. Better come and see them."

That was a longer distance than Gray had walked yet, but that afternoon he made the venture and walked to the old well.

When he looked into the cool depths he half expected to see a nymph looking up at him. But he only saw his own reflection far away down in the bottom.

Then "The apples by the stile are just ripe. They're fine.' With this was a bunch of wood-lilies.

When Gray first looked toward them he thought he saw a slight movement. He jumped out of bed and ran to the railing. As he looked down into the yard he thought he saw the flash of a bright head as some one went around the corner of the house. But Mrs. Judson knew nothing when questioned.

These things went on and on. Gray saw enough to know that the "Fairy" was evidently a very attractive human fairy.

The notes led him on to take longer and longer walks each day until the old doctor was overjoyed.

As Philip grew stronger, stronger also grew his desire to see this unknown girl and to know why she was being so kind to him.

At last he determined to find out the secret. He arose at dawn and went quietly downstairs. Hiding himself, he waited.

The girl came and his heart beat fast at the sight of her.

Cautiously she stooped and drew from under the porch an ingeniously contrived instrument composed of two long sticks with a spring. With these she very deftly placed a note in the accustomed place.

When the sticks were replaced the young man stepped forth and said:

"Good morning."

The girl was away like a frightened doe. The man forgot his weakness and remembering only his new found strength, he gave chase.

Away they went, she far in advance at first but he rapidly gaining upon her. Near and nearer he came until finally she made one dash for the wood and down into the dell. He was determined. The instinct of the primitive man arose in him and he forgot that he had been ill, only conscious of the wild, unrestrained, sweet desire to catch this woman who ran from him.

He gained upon her, and as he saw her strength lessening, he put forth all he had, and then she faltered and his arms closed around her.

In the moment of triumph he was defeated, for he had used his strength to the utmost. Before he could speak he lay upon the ground at the girl's feet.

When Gray came to himself he found that he was still in Dingle Dell but was wrapped in a blanket as snugly as though he had been in his bed.

When he left he fastened a note to the tree under which he lay, asking the "Fairy" to meet him there the next day. In the morning he found a note saying that she would do so.

Then the notes and flowers were replaced by meetings; smiles took the place of encouraging words.

They became good friends, taking long walks and having many talks together as good friends should.

One day, when the shadows lay a little softer than usual in Dingle Dell, and the trees whispered a little more secretly, and the brook murmured a little more confidingly, on this day Philip Gray said to the "Fairy": You have saved my life, what do you wish to do with it?"

And the "Fairy," being only human after all—and a woman—looked at the flowers at her feet and was silent.

"My life is yours," continued the man, "You must tell me what to do with it."

Then she said in a voice that only the shadows and the trees and the brook could hear: "Keep it for me—always."

And even if the man couldn't hear he know anyway, for he was a human lover in Fairyland.

The "Fairy" promised to be married soon if she might have her own way entirely in arranging matters.

Of course the consent was given. The main points in the affair were that the marriage was to take place in Dingle Dell and that Philip was to wear a bandage over his eyes until after the ceremony.

Now, you must remember that Philip did not know the name of his fairy bride. He cared nothing about that. She had made him well and he loved her. That was enough.

He consented to the conditions and the wedding took place in the presence, as Philip supposed, of only Mr. and Mrs. Judson and the minister.

But when the blindfold was removed, great was Philip's surprise to find himself surrounded with many real live human beings.

He blinked and rubbed his eyes a little and then uttered a few exclamations. Around him stood his best friends from the city, and prominent among them—in fact most prominent—was Doctor Andrews.

Before Gray could say a word the Doctor took the bride by the hand and said: "Allow me to introduce my daughter."

"Your what?" exclaimed Philip.

"Yes, my daughter. I sent her out here to a neighboring farmhouse in order that she might cheer you up I told her to use her own methods and she did. That's the whole story."

"BIG JOHN" SANTA CLAUS

By Captain Jack Crawford, "The Poet Scout."

THE poor woman was in despair. The theatrical company with which she had left Denver for a tour of the mountain towns, had been wrecked upon the rocks of bad business, the manager had fled, and Mrs. Maynard, his leading woman, known on the bills as Etta Baker, sat in the cheerless mining camp hotel, her eyes red with weeping and her brain almost distracted. Her trunks, with others, were held in the stage office for the fares of the company from the last stand, her purse was empty, and she trembled at every approaching footstep, fearing it might be that of the rough-speaking landlord coming to give her notice that she must vacate the room.

Mrs Maynard was a widow with one child, a bright little flaxen-haired girl, who had a child s part in the play. Her husband was an apparently well-to-do man, and at their home in an eastern city they lived in peace and plenty until that dread destroyer, pneumonia, left her a widow at the age of twenty-one. After the burial of her husband she learned to her consternation that his debts largely exceeded his property holdings, and ere her grief had been blunted by the hand of time she found herself homeless and penniless. In the days of her girlhood she had taken a prominent part in amateur theatricals, and her talent had gained for her well-merited recognition in the columns of the press of her city. When left alone in the world and compelled to earn a livelihood for herself and little daughter, her thoughts naturally turned toward the stage, and she joined a company bound across the continent to tour the Pacific States. At Denver she was taken ill and was obliged to remain there is a hospital until her recovery, and when she regained her health, an irresponsible manager secured her services with the result above named.

The weather was bitterly cold and the small sheet iron stove in the cheerless room occupied by the mother and daughter seemed incompetent to battle with the keen temperature which penetrated the thin board walls of the uncouth structure dignified with the name "The Cosmopolitan Hotel." The partition walls which separated the apartments were of unbleached muslin stretched over the joists; eye-proof, but not ear-proof.

Midget, as the wee daughter was called, sat near the stove with a shawl thrown over her delicate shoulders to protect them from the cold. Looking up into her mother's tearful eyes she said:

"Mamma, please don't cry, for it makes me feel awful bad to see your tears. I am sure God will not forget us. Every time I woke last night I prayed to Him to take care of us and after I had prayed I felt so good and happy, just as if I had heard Him whisper to me that He had heard my prayers and would answer them."

"Bless your trusting little heart, you are a great comfort to me," the mother replied. "But for your sweet, cheering words I would feel like giving up all hope and praying to the Lord to take us both up to your angel papa. We have only heaven to look to in our troubles, dear, and we should not lose faith in the Savior, whose birth will be celebrated all over the Christian world tomorrow."

"Oh, mamma, is tomorrow Chris——"

The little one had looked up with a hopeful glance, then, as she checked the speech upon her lips, her eyes drooped and a shadow of pain crept over her face. The mother caught the changing expressions on the little one's features and her heart swelled almost to bursting and the tears flowed anew from her swollen eyes.

"O, mamma, don't," Midget pleaded. "I don't care a snap for Santa Claus and won't hang up a single stocking, for I know he would never come to look for me in this faraway place. He will look for me back home, and, when he finds I am not there he will give my presents to some poor little girl."

"Yes, you do care, Midget, darling, but in your brave little soul you try to hide your disappointment that it may not grieve mamma I fear darling, that the good Santa will not find you this time."

"Don't you mind it a bit, mamma, for I just ain't going to care. If you would only smile and look happy like you used to it would please me more than if old Santa would give me everything in his pack."

The mother drew the little one to her bosom and kissed her fondly, and she felt a pang of pain in her troubled heart when she heard a sigh which Midget had tried in vain to suppress. A desperate resolution possessed her and she released the little one and said:

"Midget, dear, you will hang up your little stockings tonight as you have always done, and good Santa Claus may find you when he visits the miners' children in this dreary town. I somehow feel that he will not pass you by, but if he should do so, you must not grieve too greatly. Mamma is going out for a while and you must stay close by the stove and try to keep warm. I will go to the post-office and I may hear from the Denver manager to whom I wrote for an engagement. Good-bye, baby, and try to think that Santa Claus may find you even if you are a stranger in this desolate place."

If the thin muslin wall which separated her room from the adjoining one had vanished Mrs. Raymond would have seen sitting near it a big roughly clad mine boss, with traces of tears in his honest eyes. She was not aware as she left the hotel that he followed her, wading through the deep snow in the street.

He saw her enter the post-office and come forth again with a look of disappointment and distress on her face. She raised her eyes to look about her, and he observed that they were filled with tears. When she observed three gilded balls hanging in front of a shack across the street she started to cross over, then halted as if irresolute. For several moments she stood there, her eyes fixed upon the ground, then, with compressed lips she crossed over and entered the pawnbroker's shop. "Big John" read the story at a glance. Some cherished keepsake was going in order that her little daughter should have a visit from the children's saint. When she came forth the miner was standing in front of the shop, and she asked:

"Can you tell me, sir, if there is a shop or store in this town where Christmas presents are kept; such as children like on Christmas, you know?"

He was about to tell her that he had overheard her conversation with her little girl and that she must go right back to the house out of the cold and have no fear, that Santa Claus didn't know his business, but he feared that a tender of assistance and a confession that he had been eavesdropping might offend her, and he bluntly answered:

"Sure thing, ma'am. That store where you see the awnin' packs all such things."

She thanked him and hurried away, and the miner entered the pawnshop.

"What did that woman hang up here, Sol?" he asked.

"A heavy gold ring, Shon, worth not less than ten dollars. That woman vas a lady, Shon, and I vas sorry to took the pledge from her, for she kissed it and shed some tears when she handed it to me. I bet you a hundred dollar it vas her vedding ring and she don'd got some husband any more."

"How much did you let her have on it?"

"Two dollar. I offered her five, but she vouldn't took it. She said she might not be able to raise enough to redeem it."

"Now, look here, Sol, you know me and you know I wouldn't do anything crooked," John said. "I'll pay the loan and interest on the ring right now, and promise you that the woman will wear it in its place on her finger when she goes to breakfast tomorrow morning."

"O, my cracious, Shon, I couldn't do that. De ring's a pledge, you know, and I vouldn't dare gif it to anybody but de owner. Do you know de lady, Shon?"

The miner reflected for a moment, and then told the pawnbroker what he had heard through the canvas partition at the hotel. His strong voice trembled with emotion as he repeated the little one's words and told of the mother's grief and of her resolution that her darling girl should not be deprived of her Christmas pleasures. He then detailed his plan of calling upon the miners, gamblers and other residents of the town asking all who would to play a hand in the Santa Claus game over which he would preside.

"Santa Claus is close on the trail of those people, Sol, and he is goin' to run onto their camp in great shape, and when she wakes up in the morning the woman's ring ought to be among the stuff she finds in her stockin's."

"Holy Moses, Shon, that vas a gray horse with some more colors. That vas different, an' you bet your life de ring will be dere an you don t pay me von cent, too. Und see here, Shon; here's a bootiful little lady's gold vatch und chain dat I brought here from Denver mit my first stock und it's so small dat nobody von't buy it in dis camp, und dat goes mit de ring for de little girl's Chris'-mas, too. Und say, Shon, ven you seel all de boys und you don'd git all you vant, yust bring me a snowball und I'll advance you ten dollar on it und lay it out in de sun."

With the ring in his pocket John started on a tour of the saloons and gambling houses of the camp. Quietly he told the story to the listening groups. A woman in distress. That was enough to open the hearts and the purses of the generous westerners congregated in the various places, and the canvas bag grew more and more corpulent as he went the round. Gold, silver and paper money came into the fund from willing hands, and when the tour was completed the bag seemed almost bursting with its load of treasure. Returning to the hotel with a few companions, the miner held a consultation with the landlord which concluded by the latter saying:

"Yes, take a knife an' slit the thing open. I can have it sewed up again."

During the early hours of the night men moved softly about the hotel office whispering mysteriously, or sat near the stove conversing in low tones. The landlord's wife had gone to Mrs. Maynard's room, ostensibly for a womanly chat, but really on a mission at Big John's request, and when, an hour later, she silently glided into the office a score of men surrounded her.

"She is just going to bed," the woman said. "The poor creature is all in from weariness and worry, and I induced her to take a dose of laudanum before retiring. The little girl is sleeping soundly and I assisted the mother in placing the few cheap toys she purchased in the little stockings hanging on the back of a chair at the foot of the bed. The woman took hers off as I was leaving and they are lying on her shoes beside the bed. The laudanum will cause her to sleep soundly, but be careful and not make any unnecessary noise."

Shortly after midnight, had Mrs. Maynard been awake, some very mysterious actions would have met her eyes, and, perhaps, might have caused her to scream for help, but her opiate-induced sleep was very heavy. In the moonlight which flooded her room through the window, she might have seen Big John's honest face appear at the opening in the wall, his head cautiously come through it and his keen eyes peer around the room. She might have seen his burly form follow his head through the slit in the canvas, move cautiously to a chair and remove the little stockings. She might have seen the great form stoop at the bedside and have heard searching hands moving over the bare floor; have seen the form arise, stand at the bedside and peer lovingly at the face of the little sleeper by her side, then move noiselessly away and disappeart through the slit canvas, carrying in one hand the wee stockings and in the other a silken pair of much larger size. But she quietly slept on unconscious of the fact that her room had been invaded by a warm-hearted representative of Santa Claus.

The gray winter daylight was feeling its way over the western slope when Mrs. Maynard was awakened by her little girl shaking her and saying:

"Mamma, wake up. I want to tell you something. I had the funniest dream. I dreamed I saw Santa Claus in the room, but he didn't look a bit like old Santa. He was a great big man with a big moustache, and he stood at the bed looking at me so pitiful, and there were tears in his eyes. I could see him real good in the moonlight, and he had such a kind face. Then he sighed and walked over and disappeared right through the wall, just as if there had been no wall there. Wasn't that a funny dream? I didn't seem to be asleep at all, it all seemed so sure enough."

The mother smiled at the queer recital and said:

"If it really was Santa, darling, he may have been hunting you and may have left you something. Jump up and look at your stockings."

The little one needed no second bidding. Rising from the bed she went to the chair upon which she had hung the receptacles for Santa's gifts, if he should happen to come.

"Oh! mamma!"

"Well, what did you get, baby?"

"A gold watch, mamma! A really, truly, weeny, teenty gold watch!"

"A what, Midget? Why, child, is your brain turned by your dream? Santa Claus never brings gold watches to poor children."

"O, he did, mamma, he did, he did, he did, and it's a real watch, and it is ticking. Just look!"

She placed the watch in her mother's hand, and the woman rose up in bed, her face a picture of unfeigned amazement.

"And there's something in your stocking, too, mamma!"

"In my stocking? Bring it here."

"O, it's so heavy I can hardly lift it. I just believe I did see Santa, and it wasn't a dream at all."

The mother reached for the stocking and when she felt its weight and it flashed upon her that it was freighted with money she almost collapsed with astonishment. She poured the treasure out on the bed; gold and silver coin and paper money, wealth she never dreamed she would possess, and in the shining heap laid her wedding ring.

Scarcely knowing whether she was awake or dreaming the woman hastily dressed and, taking the little girl by the hand went to the hotel office to endeavor to unravel the mystery by questioning the landlord. The moment they entered Midget cried out excitedly:

"There he is mamma! There is the Santa I saw in my dreams! That large gentleman with the big moustache."

The big fellow attempted to escape into the street, but the landlord caught him and dragged him back.

"O, sir, is it to you we are indebted for this great good fortune?" said Mrs. Maynard, extending her hand.

He took the hand gingerly, blushing like a schoolgirl, and blurted out:

"Please don't mention it, ma'am. You see it was just like this. Me an' the boys accidentally found out you was in trouble, you an' that little angel girl, and—and—and—well, we just bunched up and pulled you out—you know, as good Christians ought to do, and 'taint nothing worth wastin' speech on, so don't mention it, please."

"An' yit again, it's jes' like this, ma'am," the landlord said. "This 'yar John is a big bashful cuss when thar's a woman in the deal, an' he made us all sw'ar we would keep our talk boxes shet an' wouldn't never let you know where the stuff come from. It's all right, ma'am, an' on the dead squar', an' you kin pack up an' go to your friends as soon as you want to, an' in a year you'll forgit you ever bumped up against sich trouble as you struck in this camp. Yer trunk's here in the house at yer service, an' no charge tag on it. We're all only too happy to wish you a Merry Chris'mas, ma'am, and a big string more of 'em in futur'. I might add that there's nothin' on the book again you at this hotel."

With tears of joy in her eyes she turned to again thank John for his noble work, but the big fellow had escaped and had gone down the street to tell his fellows of the result of their generosity. Later in the day he again met the widow in the hotel and mastered his modesty sufficiently to hold a quite long conversation with her. When the stage drove up the next morning to take her and her little girl to the railroad it was observed that John busied himself in getting her and her trunk on board, and at the good-bye held her hand longer than was really necessary for such a ceremony, and he waved his hat enthusiastically as the drivers whip cracked and the vehicle rolled away.

A few months later at their home in Denver, where the widow had settled, Midget said to a little playfellow:

"I'm going to have a new papa next week when he comes down from the mines."

"Who is he?"

"Big John Santa Claus. I don't know his other name yet."

NEW M. P. THEATRE AT SOUTHINGTON, CONN.

Mr. D. O. Coleman expects to open a new 600-seat house devoted exclusively to pictures, at Southington, Conn., on Saturday, December 28. He has purchased through Mr. J. H. Hallberg, "The Economizer Man," a Powers No. 6-A with Hallberg Standard A. C. Economizer, a two-machine asbestos booth, and full line of supplies. Mr. Hallberg also shipped a Powers No. 6-A to B. E. Wilson, New Hartford, N. Y., and a Motiograph to H. Mulkey, Clarendon, Tex.

CHICAGO

The Washington Theatre, at 22 North Fortieth avenue, is a neat playhouse and is doing its share of business, considering the downtown rush of holiday shoppers.

* * * *

The old theatrical landmark, twenty-one years ago known as the Havlin Theatre, on Wabash avenue near Nineteenth street, was sold last Thursday by the former owners, the Messrs. Max and David Weber, to Solomon Rubin, for the cash sum of $100,000. The lot is 75 x 172 feet, and contains a six-story hotel, in the front of which is the theatre entrance, the auditorium being in the rear of the building. I understand the theatre is to be opened as a vaudeville and picture showhouse.

* * * *

Last week what was considered one of Chicago's best, strongest and safest fireproof moving picture theatres, The Home, at 1539 Milwaukee avenue, made almost entirely of steel and concrete, collapsed, allowing the heavy cement roof and steel girders to crash to the floor, mashing everything on the floor as flat as paper. This happened in the forenoon, and all Chicago is heartily thankful that it happened at the time it did, for hearts stand still and the citizens in that neighborhood gasp when their thoughts revert to what would have been the awful consequences and loss of life had the accident occurred during a performance in the house. Not one soul could have escaped from beneath that terrible weight. The house had a seating capacity of over six hundred, and was popular in the neighborhood. The cause is being rigidly investigated, and when the responsibility is established, the guilty one or ones are sure to suffer, and, I hope, to the fullest extent of the law.

* * * *

Out on the beautiful Garfield Boulevard, in one of Chicago's fashionable residence districts, is the ever-popular President Theatre, which never in its history enjoyed such prosperity as at present. Nightly this magnificent playhouse is thronged, and hundreds stand patiently outside waiting for "the next show" to begin, seemingly contented, knowing that they will get their full money's worth when they are finally seated within. This house is one of the few which gives its patrons first-run pictures every night, together with first-class vaudeville performances. The orchestral harmony and volume alone is worth more than the price of admission.

On New Year's Eve this house gives three performances: at 7:30, 9:30 and 11:30, the last lapping over into the new year. Several stars from the vaudeville field, and moving picture films fresh from the cameras of our best picture makers, will go to make up the splendid program of this one grand evening.

A neat, tasty souvenir note has just been printed, agreeably describing the different acts and reels, which will shortly be mailed to the thousands of best-known patrons of the house, for this special one night of real enjoyment; and to show the progressiveness of the management and to give all a chance ticket reservations are even now ready, and many are availing themselves of the opportunity to be sure of entrance upon this all-important, memorable occasion.

* * * *

I stepped into the private office of Manager T. J. Carmody, of the Academy of Music, Halsted near Madison street, for a little chat late Thanksgiving afternoon, and incidentally asked him how business had been for the half day. He smilingly answered: "Five thousand persons have passed into our showhouse so far this afternoon."

* * * *

If hustling and up-to-date business methods mean anything, then M. D. Christopher, the new manager of the pretty little five-cent theatre at 112 South Halsted street, is sure to prove a winner. Good luck to you, Mr. Christopher.

* * * *

The proprietors of the Forum Theatre, 369 Garfield Boulevard, the Gelder Brothers, have in course of erection at Sixty-third street and Vernon avenue, a thoroughly fireproof showhouse, to seat 400, which will open the first of the new year.

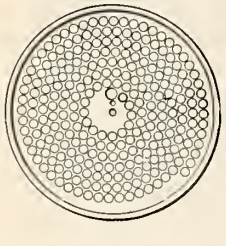
INNOVATIVE

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Especially for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

IN the United States Patent Office the registration of a trade-mark is an official confirmation of the registrant's prior and exclusive right to use the same for a certain class of goods as against all others. It is prima facie evidence, and the registrant needs no other to establish the date of his first use of the mark. Furthermore, it puts litigation relating thereto within the jurisdiction of the Federal courts, so that an injunction secured in one Federal court will be enforced in all such courts in any state; and an injunction and triple damages may be obtained in case of infringement. Registration also puts the burden of proof on the user of the unregistered trade-mark in case of litigation; and there are other practical advantages of registration in the patent office.

But owners of trade-marks should understand that the trade-mark laws in other countries, notably Germany, Austria-Hungary, Argentine Republic, Bolivia, Brazil, Chili, China, Paraguay, Peru, Venezuela, Uruguay, Costa Rica, Guatemala, Denmark, Finland, Norway, Sweden, Spain, Japan and Cuba, are fundamentally different from those of the United States in that the first registrant acquires property therein, even to the exclusion of the rightful owner. Hence American exporters ought to realize the importance of registering their marks in all foreign countries to which they send their goods, and this applies with full force to the trade connected with the motion picture art.

litigation is presumably free from discord, but Drum versus Drum (133 Mass. 566) and Horn versus Bray (51 Ind. 555) indicate dissonance of sounds in either case, and that "dire was the noise of conflict."

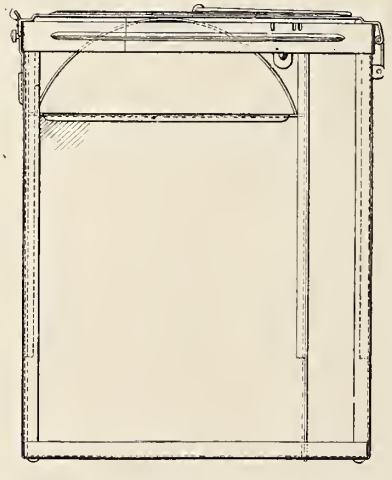


Patent No. 1,045,502, to George W. Bingham, of Brooklyn, N. Y., assignor to Bingham Cameron Company, a corporation of New York, relates to films for moving picture machines, and is designed to supersede the strip film with all its disadvantages, such as the wear and tear of wind and rewind, unwieldliness, unnecessary bulk and numerous other objections, among others the necessity of printing the pictures individually and successively one after another. The specification states that the invention consists "broadly" in placing the pictures upon the film in a series of rows side by side, but the claims are restricted to the use in combination therewith of an opening preceding the pictures of a size as large as, or larger than, the pictures so as to permit the free passage of the beam of light from the projector before the film is set in motion, thus preventing overheating, etc. The application for this patent was filed as long ago as October 25, 1909, and it refers to Patent No. 971,588, granted October 4, 1910, as showing mechanism suitable for driving the disc with the spirally arranged pictures shown in the accompanying cut. As before intimated, the specification is drawn on broad lines, but the two claims are each limited to the formation of the disc with the safety ray-opening referred to.

light of recent and prospective scientific advancement even the blind may hope for startling innovations. Dr. Dussaud, of Paris, has produced a motion picture apparatus for the blind, whereby they may experience the illusion of moving objects as people with sight do in viewing an illuminated film screen. The apparatus consists of a machine operated by electricity which causes a series of reliefs, representing trees, birds, or other objects, to pass rapidly under the fingers. The reliefs are so graduated that the delicate sense of touch possessed by the blind translates their variations into apparent movements of the objects which are represented. The device is employed mainly for educational purposes.

But the blind are not the only ones who cannot see. As the human ear has its limitations at both ends of the scale so that extremely slow or extremely rapid vibrations are inaudible, so, unaided, the human eye is incapable of detecting very slow movement, as the growth of a plant, or very rapid movement, as the passage of a rifle ball. For this reason the Cinematograph has been utilized by Professor Cranz of the Charlottenberg Military Academy in the investigation of ballistic phenomena, the flight of insects, and so forth, where the speed limit of the eye is exceeded. However, instead of the usual sixteen or thirty-two exposures per second, he makes many thousands in that comparatively short space of time, having attained even as high as 100,000 to the second. The exposures are effected on a film moving continuously at a very high rate of speed, by means of a succession of electric sparks, the flashes being so short in duration as to practically nullify the displacement of film during these intervals, lasting perhaps the one hundredth-thousandth part of a second. Thus owing to the enormous rate at which the sparks follow each other and to their remarkable luminous intensity, several thousand pictures per second may readily be produced. Obviously by passing these pictures slowly through a projector the images may be brought within the scope of human vision, just as, inversely the growth of a plant may be rendered obvious by speeding the film. Thus the invisible is rendered visible, and may be studied minutely and at leisure. Unlimited scientific and educational potentials are involved in this innovation in the art.

"The right of every man to be his own lawyer is not to be abridged," per MacLean, J. in Anderson v. Stemson, 84 N. Y. Supp. 1117. This prerogative, however, does not necessarily eliminate the danger of his having a fool for a client, nor from rushing in where (Satanic) angels fear to tread.



Patent No. 1,045,663 to Frederick W. Barnes of Rochester, N. Y., assignor to the Eastman Kodak Co. Corporation, relates particularly to the development and general chemical treatment of photographic plate negatives and it has for one of its objects the provision of a suitable rack or container for holding a single plate or a plurality of plates during treatment, which rack will be simple and convenient in operation and capable of production at a relatively low cost. The improvements are further directed toward providing a device of the nature outlined having features adapting it for use with plates of a num-

ber of different sizes, the latter being in each instance held securely to prevent damage, either by contact with each other or otherwise while offering ready means of access for the fluid bath. The accompanying view represents a side elevation of the rack. The claims are for the combination with a frame or holder having interiorly arranged guides and an open side through which the plates are adapted to be inserted edgewise within said guides, of a closure for the open side of the holder and a yielding or resilient filler member formed to fit within the closure above the plates and between the guides and to be confined between the edges of the latter and the closure, together with other specific features of construction.

Friedrich Deckel, G.M.B.H., Munich, Germany, applies for registration of the trade-mark "Compur" for Photographic Cameras, Projecting Apparatus, Cinematographs, etc. Claims used since November 6, 1911.

Registration (No. 89,456) of "ETRAL" has been granted L. Gevaert & Co., Vieux-Dieu, near Antwerp, Belgium, as a trade-mark for photographic supplies. Used since November, 1911.

Registration No 89,511 is granted the Societa Anonima Milano Films, Bolivia, near Milan, Italy, for the annexed trade-mark for Cinematograph Films, used since "about 1912."

Commissioner Moore in a recent decision (O. G. 185, p. 827) holds that the mere size of a trade-mark does not make it non-registerable; nor does the fact that it is applied to the goods by being made integral therewith in the process of manufacture.

Geo. Wm. Moore

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Financial Secretary—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 572.
Office—133 Third Avenue.

With the old year's demise, there passes out of existence the many trials and tribulations that the Moving Picture Machine Operators' Union, No. 1, of New York, had encountered, and with the ushering in of the gladsome "New Year," brings with it a resolution of renewed vigor on the part of this young, but great body of men, to combat by all just means those elements whose purpose in the past were to obstruct by trickery or unfair means to stifle the "Spirit of 76," that is so deeply imbued in the hearts of the members who had the courage and the manliness to declare themselves when justice was denied them. Not alone have they declared themselves so-called "rebels" against a system of discrimination such as they were subjected to, when they were an auxiliary to Local No. 35, I. A. T. S. E., but are firmly resolved that with the coming year they will uphold with a staunch spirit the attitude they have taken with a steadfastness that will not be found wanting, for, should an occasion arise for a "showdown," it shall not be said of them that they turned traitors under fire. Therefore, the resolution of the M. P. M. Operators' Union, No. 1, can be summed up in the words of Daniel Webster, "Sink or swim, survive or perish, we give our hearts and hands to this cause."

Through the medium of this valued pape rthe M. P. M. O. U., No. 1, extends to everyone, be he friend or otherwise, hearty greetings and sincere wishes for a most happy and prosperous New Year, and that the clarion call sounded by this organization for independence from the spotlight workers shall meet with ready response, also hearty approval of every operator who is courageous enough to think for himself, and that before another year dawns upon the universe, the man at the moving picture machine will come to his own ability both as a man and a craftsman of some importance.

We are awaiting the coming event, or big night, when the operators will hold their annual entertainment and ball at Palm Garden, February 10, 1913. The arrangements committee reports that this affair will be the grandest success in the history of the moving picture industry.

The committee has been successful in securing Miss Pearl White and Mr. John Bunny, the two well-known moving picture artists, to lead the grand march; we also have the assurance of other well-known artists to honor us with their presence at this glorious affair. Palm Garden will be elaborately decorated and many people of prominence will be guests and trip the light fantastic to the melodious tunes of Lemleins, N. Y., Hippodrome Band. Tickets for this grand event can be secured at the office of the M. P. M. O. U., No. 1, at 133 Third avenue, New York City.

The next meeting of the M. P. M. O. U., No. 1, will be held on January 6, 1913, at 12 o'clock, midnight, at Teutonia Hall, 66 Essex street, New York.

RALPH KNASTER
Business Representative M. P. M. O. Union No. 1, New York.

Wishing all the Moving Picture Machine Operators a Happy and Prosperous New Year.

RALPH KASTER.

The famous Selig child actress "Baby" Lillian Wade, and Sir Thomas Lipton, the world-famous yachtsman, joined forces November 27th, and did a "turn" together which was duly recorded on a Selig film.

Sir Thomas is an enthusiastic admirer of moving pictures, and proved his devotion to this art by consenting to play a role in a Selig motion picture play in which Baby Lillian Wade appears. A toy yacht figures in the story, and Sir Thomas is seen teaching the children to sail it. The rugged, stalwart Irish baronet is 6 feet 3 inches in his stocking feet.

* * * *

The Exhibitors' Co-operative Motion Picture Company, a newly organized producing and manufacturing company of motion pictures, have bought the Corbin plant, at Avenue U and Fifty-seventh street, Brooklyn. The property consists of about twelve acres, having 1,600 feet of dock frontage and 22 feet of water, and is, improved with factory buildings, power plant, and artesian well water works system.

Manufacturers' Synopses of Films

EDISON

FOR HER (Dec. 31).—John Hart, a counterfeiter, is arrested in a restaurant while dining with his fifteen-year-old daughter, Mary. He succeeds in concealing the fact from her by excusing himself for a moment and leaves a note and money for her wants, to be delivered to her by Jimmy, the old waiter who has served them a long time.

Some years later when Hart is released from the Federal prison, his first thought is of Mary, whom he seeks in the last place he saw her, the restaurant where Jimmy works. Fate favors him as Mary is there with her husband, one Jack Hanley, who has defied his father's will by marrying Mary, who had become the elder Hanley's stenographer. Hart does not disclose his identity, knowing the disgrace it would cast on his daughter.

Things had gone poorly with Mary and Jack and they were reduced to sore straits—but Jimmy was their friend and often made their simple orders more sumptuous by strategy.

Old Hart at once returned to his counterfeiting—and therefore Stoll, the secret service man, was sent to find him as before. Meanwhile old Hanley had relented having been so harsh and had a private detective looking for his son and daughter-in-law.

Hart, in disguise, frequented the restaurant where Jack and Mary took their meals and tried to find a way of relieving their financial distress, but without success.

Stoll, knowing Hart's love for his daughter and remembering their former place of dining, sought the old counterfeiter there. The detective failed to penetrate Hart's disguise but Jimmy, the old waiter, had not, and gave Hart warning to go. The latter, in trying to bluff the detective, stopped to light a cigar and in doing so used the peculiar mannerisms of the engraver, unconsciously rubbing the steel shavings from between his fingers. The moment he had gone Stoll remembered the mannerism and followed, but Hart escaped through a ruse.

Old Hanley, having located Jack and Mary, gives them a splendid dinner and, incidentally, a fifty dollar tip to old Jimmy, of whose kindness Jack and Mary had told him.

The closing scenes mark the end of Hart's misspent life and are full of tragic pathos.

VITAGRAPH

A WOMAN (Dec. 31).—Self-opinionated, conceited and possessed of a sang froid that takes with most women, Robert Hamilton makes a deep impression with Ida Middleton. She considers him attractive and imagines she loves him. When he knows he has produced this effect he treats her with his usual indifference and flirts with others to test her. She becomes piqued at his treatment and marries Frank Martin for spite. Frank is a fellow of sterling worth and honesty. On the day of their marriage, after they are wedded, he takes her in his arms to kiss her and she repulses him and tells him that she does not love him and his kisses are distasteful to her. For the moment he is shocked, but accepts the situation and thereafter treats her with cold politeness. They live in this way for months, during which Ida grows to love him and to appreciate the difference between him and a man of Hamilton's stripe. She tries to undo that which she has done by little attentions to win the affection which she so slightly regarded in the beginning.

One evening, at a reception, she meets Robert Hamilton. When she is alone for a moment in the conservatory, he enters intoxicated and forces his attention upon her, folding her in his arms and kissing her. She struggles to free herself from his embrace and at this moment her husband enters the room. Completely upset by this incident she asks her husband to take her home. He escorts her to his taxi and after she has entered, he closes the door and bids her good night. Downcast and unhappy, she returns to her home and struggles with her thoughts.

Frank returns home and, reclining on a couch in the library, meditates. Ida enters and sits beside him, explaining to him that she has learned to value his love and longs to enjoy it and give him hers. He smiles his forgiveness and she madly throwing her arms around his neck and he entwining his about her, they give vent to their repressed love for each other in a lingering soulful kiss of ecstatic bliss.

CINES—GEORGE KLEINE

AMY'S CHOICE (Dec. 17).—Amy Martin has two suitors, Edward and George. Both are very attentive and each strives his utmost to outdo his rival in the contest for her favor.

One day Edward calls at Amy's house and, finding her alone, decides to make the best of his opportunity. After playing tennis together and wandering through the beautiful grounds. Edward, feeling sure that he is the favored lover, takes Amy in his arms. She becomes very indignant at this and, when George arrives upon the scene, gladly goes off with him.

Later, when out with a jolly crowd of young people, she decides to put her suitors to the test. Purposely dropping her handkerchief over a steep cliff, she pretends to be terribly distressed over the loss. Edward hesitates, but George bravely makes the perilous descent and, soon afterward, amid the cheers of the onlookers, restores her property, thus proving his courage.

She now begins to realize that she prefers George, and the next day, when Edward comes to call, she places a bundle of books under his arm, saying it is time for him to return to college.

On the same reel:

AMONG THE ABRUZZI MOUNTAINS (CENTRAL ITALY).—Showing the ancient city of Sulmona, views of the surrounding country and several beautiful winter landscapes in the reclaimed basin of Lake Fucino.

URBAN-ECLIPSE—GEORGE KLEINE

A FOUR-FOOTED CUPID (Jan. 1).—Spot's master, Jack Fowler, and pretty Alice Bliss are sweethearts. They are very fond of each other and also of Spot. But, alas, one day they have a falling out! Alice flings her engagement ring at Jack and walks away, determined never to forgive him.

The two lovers spend a very lonely afternoon and at length each decides to write the other an apology, making an appointment for the next day, but then, suddenly remembering their former wrath, they change their minds.

Fortunately, Spot has an inspiration: he sees the letter sticking out of his master's pocket and, taking it in his mouth, runs to mail it. He then goes to see Alice, who has left her letter on the table and, absorbed in her sorrow, does not notice Spot as he enters the room, jumps upon the table, and, taking the letter, carries it off to the post box also.

The next day Jack and Alice receive the apologies and eagerly make their way to the appointed rendezvous. With a little further assistance from Spot, they kiss and make up, vowing on Spot's head never to quarrel again.

On the same reel:

LAUGHING BILLY.—Billy meets a pal, who tells him a funny story. Billy cannot stop laughing at the joke and insists upon sharing it with everyone, including business men, washerwomen, howling babies and even a diver at his work. Although unappreciated, the fellow keeps repeating the tale until, returning home, he meets his wife, who, resenting his foolish mirth, belabors him over the head with a broom, but Billy still laughs on.

AMERICAN

LONELINESS OF NEGLECT (Dec. 30).—Ralph Higgins and his wife had been married but a short time when the young husband, ambitious to better himself, moved with his bride to a deserted grant of land in the lonely hills. There was no human person near them save an aged hermit, of whom they quickly made a friend, giving him a much-needed blanket.

But crops failed and the love begun so blightly faded in the everlasting glare of hopeless sunshine and, at the hopeless word of the hermit that no crops could prosper in that alkali deadened soil, the husband left to find a new home alone. He promised to send for her.

A home he found and a land of promise. Crops grew and his stock multiplied, but ever he postponed sending for that lonesome wife back in the hills. Loneliness enveloped her and neglect ate deeply into her soul. One day a stranger came. He was nice to her and she begged him to remain. Temptation whispered and she came near answering.

And then, warned by the hermit, the husband came, proud and happy in his victory and joyous in thought of her innocent surprise when she could hear it. He came—just at the right time to save her and his own happiness.

LUBIN

THE BRAVERY OF DORA (Dec. 31).—Dora Miller and her father, together with Juan, a young half-breed, live peacefully at their ranch along the Rio Grande. Juan is in love with Dora and she is not averse to him. The old father smiles on the young couple. One morning while the little family is seated at breakfast, shots are heard outside. A party of U. S. soldiers have been attacked by Mexican troops and, retreating as they fight, finally take refuge in the Miller homestead. The doors and windows are barricaded and a sharp fight ensues. Juan, the half-breed, refuses at first to fire against the people whose blood runs in his veins, but at last, infuriated by the sight of a wound received by Dora, he grabs the rifle and begins firing furiously. He is thus engaged as the Mexican troops break into the house and is captured by them and locked in an upstairs room. The commanding officer of the Mexican forces promises to shoot Juan the next morning. That night, however, Dora manages to get into the room where Juan is confined and smuggles to him a rope with which he escapes. The next morning the Mexican officer sends for Juan to carry out his threat of shooting him and, much to the surprise of the guard when the room is opened, out steps Dora. Furious at the escape of his victim, the Mexican promptly arrests Dora's father and tells her that should her half-breed lover not return by afternoon the father will take his place in front of a firing squad. In the meantime Juan is hastening at breakneck speed on a horse taken from the Mexicans, to secure aid. Arriving at the camp of an American patrol he gets the sergeant in charge to accompany him and, with the entire troup of cavalry, rushes back to the Miller homestead, arriving just in time to prevent the execution of the old man by the vengeful Mexicans.

LOVE AND THE LAW (Jan. 2).—John Allen is in love with pretty Mabel Trude and the honor conferred upon Allen by the community electing him sheriff aids him in pressing his suit. The engagement is announced and Allen is the happiest man in seven states.

Tom Trude, the brother of Mabel, is a sort of shiftless fellow and is exceedingly unlucky at cards. It requires but little argument on the part of the acknowledged best man of the community to win Tom over to his gang, as he hopes to make good his losses at cards in some manner other than actual labor. The post-office is held up and the sheriff called upon to bring the perpetrators to justice. A lively encounter is followed by the escape and pursuit of one of the men. The sheriff himself took up the chase and successfully runs down the man. To his consternation it proves to be Mabel's brother. He passes their home with the prisoner in tow. Mabel argues and pleads but to no avail, and she finally plays her largest card—her love against her brother's liberty.

The mental struggle of the sheriff is intense but he wins and, as he pockets the engagement ring returned by Mabel, he marches his prisoner off to jail.

JOHN ARTHUR'S TRUST (Jan. 2).—John Arthur, lawyer, awkward and shy, has in his care the immense fortune left by Charles Bristol for his daughter Lottie. So great was old Bristol's confidence in the young lawyer that he made it a condition of his will that John could use his own discretion in finally turning the money over to his daughter. The income she is to receive but the principal is to remain under the watchful eye of John Arthur until Lottie is married to a man who.

in John's estimation, would be capable of managing the fortune. John has seen the girl on several occasions relative to business and her beauty appealed to him, although thoughts of love never enter his mind. All that he looks forward to is business. But when a foreigner, Count Borni, comes and courts Lottie, John becomes conscious of feelings he doesn't understand. He dislikes the Count even before he sees him. Just as a matter of business, however, he writes to a London firm inquiring about the Count's reputation. He learns that the Count is a profligate and a bankrupt. John finds that Lottie has already lost her romantic young heart to the Count, and all his warnings are in vain. The Count, of course, expects Lottie's millions will be turned over to him upon their marriage, but John refuses to relinquish his control of the money. Lottie's governess is crafty. She proposes to the Count that she will get the money from John providing he (the Count) will pay her $10,000 after his marriage to Lottie. The Count accepts the proposition and signs an agreement. The governess poisons Lottie's mind against John and Lottie accuses him of wishing to control her fortune for his own personal reasons. Angered, John relinquishes the fortune to Lottie. The Count's plans are somewhat disordered by a sudden notion on Lottie's part to be married abroad. John learns of a passage to Europe suddenly booked by Lottie and the Count. He realizes that he loves the girl. He does not hope to win her, but determines to prevent the Count taking advantage of her innocence. The news comes an hour before sailing time. Too late to arrange for first-class passage but driven by grim purpose, he buys a steerage ticket. He meets the Count, Lottie and governess while they are on a tour of the ship, but is restrained by the ship's officers. Arriving at their destination he follows the Count one night to a gambling house in hopes of finding an opportunity to expose him. The Count loses money supplied by the governess, but boasts to his friends about his conquest of an heiress. He holds Lottie's picture up to the gaze of the gamblers. He does not see John until John snatches the picture from him and knocks him down. A duel is fought in which John is wounded. The next day Lottie overhears an argument between the Count and the governess which opens her eyes. She finds John in a hospital. On his recovery Lottie makes him her guardian for life.

PUNCH

A NEAR TRAGEDY (Jan. 2).—The trouble starts when the parents of little Herbert Rice leave him and his tiny sister in full possession of the house while they go to a matinee. Sis wants to play "lady" but her mother's new evening gown is so long that it is necessary to cut a few feet of the skirt off to make it fit. Rice finds that his father's silk hat and grandmother's glasses make him look like a first-class doctor so it is necessary for Sis to be taken desperately ill so that little Doctor Rice can perform an operation. It takes a large bottle of red ink to furnish the requisite amount of blood, and when the children hear their parents returning the bedroom looks like a slaughter house. Fearing a whipping, Herbert and Sis hide behind the portieres and their unhappy parents think that they have been murdered. A famous detective, backed by the police department, finds some wonderful clues and is making a name for himself when the kids appear and solve the most horrible crime since Abel was bumped off by his strenuous brother Cain.

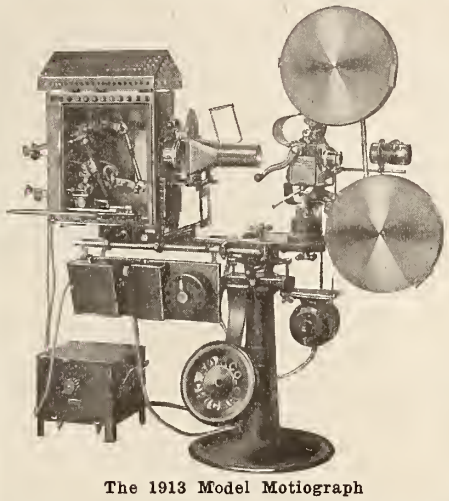
On the same reel:

HER MISCHIEVOUS BROTHER.—Count "No Account" borrows enough money to come to the land of beautiful heiresses and meets the "Queen of the Human Race," who is struggling along on a few paltry million a year. The Queen falls for the Count's accent and her poor boob sweetheart finds himself relegated to the side lines with the rest of the substitutes. But the Queen has a kid brother who is a throw-back to the ancestor who collected the change. The kid knows a "bunk" count by instinct and sides with the boob. He helps him secrete himself in a suit of armor where he can watch the Count and the Queen say sweet nothings to each other, and incidentally make things unpleasant for his foreign rival. With the kid's active aid —made more active by the promise of a ten dollar bill—the no-account Count counts for very little, especially in the police station, where the last act but one is enacted. The last act being little Herbert Rice trying to put ten pounds of candy into a two-pound capacity stomach.

Have You Made Your Decision?

WHAT MORE IMPORTANT NEW YEAR RESOLUTION CAN BE MADE, MR. EXHIBITOR, THAN THIS ONE—

ONLY THE BEST MACHINE MADE IS GOOD ENOUGH



The 1913 Model Motiograph

THE MOST CRITICAL MOMENT which you must face while you are figuring on your theatre equipment is—what machine will give the best service; the best picture; the least amount of worry.

You need go no further—THE MOTIOGRAPH will meet your every requirement.

No machine can project such bright, clear pictures with so beautiful a stereoscopic effect. No machine will wear so well because none include the same *high quality* of material and workmanship in their construction.

MAKE YOUR NEW YEAR RESOLUTION NOW
LET THE MOTIOGRAPH KEEP IT FOR YOU

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco,

And the Following Jobbers:

Williams, Brown & Earle, Philadelphia.
Mutual Film Corporation, Dallas.
Calehuff Supply Company, Philadelphia.
J. H. Hallberg, New York.
Feature Film & Cal. Light Co., Pittsburg.
E. E. Fulton & Kleine Optical Co., Chicago.

And All Branches of the General Film Company.

MAJESTIC

LOVE AND THE TELEPHONE (Dec. 29).—Anna Wilson, the pretty telephone girl working in the office of Jennings & Co., brokers, is loved by Hugh Jennings, who tries to force his attentions upon her. When he discovers that she is engaged to John Mason, a young clerk, he is furious. He pretends friendship for the young man and leads him on to speak of his own affairs. He learns that John is anxious to make money in stocks and is only waiting (to buy) for a tip to take his savings and invest them. He tells John to buy United Copper and the boy believes him. He is letting him in on a good thing. But Jennings wants to see John lose all he has, hoping that in that event Anna will turn to him. John tells Anna about United Copper. She is doubtful at first but he soon wins her over. He starts off for the bank to draw his money, anxious to get it out as soon as possible. While he is gone Anna, at the 'phone, comes in on a busy wire and overhears a conversation between Jennings and another broker in which Jennings says that United Copper is going to take a big drop. Then she sees the trap. When John comes in she warns him—but he refuses to believe, and so anxious is he to throw his money away that in desperation the girl locks him in the inner office. For the rest of the afternoon he is a prisoner, while the girl waits at the ticker, scanning the tape for United Copper. It goes up at first—but then just as surely it drops, point by point. Three o'clock arrives, the market closes with United Copper wiped out. Then Anna releases John. He rushes to the ticker to read the truth. As he is thanking the girl Jennings enters, to be told that the money is safe and his mean plan known to both the girl and her fiance.

JIM'S COLLEGE DAYS (Dec. 31).—Jim Hadley, a poor but ambitious young man, is working his way through college by tutoring his roommate, a good-natured athletic fellow with a rich, indulgent father and a pretty, coquettish sister, Marion Brown.

Jim tries to get on the football team, but

the captain, Ned Hayward, is in love with Marion himself and he will not appoint Jim to a position. Jim is on the squad, however, and works hard at the position of substitute for Sam's position.

Sam gambles, goes to dances, despite the objections of the trainer and the coach, saying, "I am always in good training," etc. Jim gets unpopular by trying to make him work hard, and at last does a good deal of Sam's work in the wee sma' hours to help him pass in his studies. The afternoon before the big game Sam's sister, Marion, comes to the study with some other girls and her mother. They have tea and, sitting in the window seat, Jim proposes. The girl likes him but shakes her head, and her mother, suspecting the conversation, interferes with great pride. That night Sam goes to a fraternity dance, Jim staying at home to write a long essay for him. Jim's head aches and he leaves the dormitory to take a long walk. He sees some students whom he knows for bad ones, meet three fellows with suit cases, who are strangers. They hobnob together gleefully, and Jim sees the three men from his college pay the others enormous sums of money. They go into a barroom to finish the talk, and Jim steps into the rear vestibule to overhear them if possible. He learns that his sneaky college mates are betting against their own college, through the newcomers, and that they are going to drug Sam Brown, the star player of the team, and any others possible. Jim hurries away to the fraternity house where Sam is dancing. He sends in his name for Sam, and Marion happens to walk out on the portico, between dances, with Ned Hayward, the captain. She greets Jim, and Ned sees that she likes the other. He is jealous and tries to get her away. Sam comes out, Ned tells him that Jim is intruding, and the roommates quarrel before Sam will listen to the warning. As they stand there, the three plotters walk quietly into the fraternity house, unnoticed. They are preparing for their work, being members. Jim returns home, to their rooms, and waits all night in vain. Sam does not come back! Next morning, worn out with worry, Jim telephones to his home in the city—no news. He hunts up the coach and the trainer of the team and they start out to find Sam. No results. They jump into an auto and whiz to Sam's father's office. Marion and her mother have come there, in their furs, to go to the big game with him. They rush back to the college grounds, and as they are passing a saloon, big Sam, still in his dress suit, crumpled, dirty and almost unconscious, is pushed out of the door by an angry barkeeper. They stop, learn that he has been drinking all night, and ride for a doctor. No avail! He is out of the game. They get to the training quarters and find the team waiting for them. Sam is able to walk now, and realizes his folly. He sobs, but his teammates, once so fond of him, threaten him bodily violence, including the captain, Ned Hayward. They are frenzied and, while they are holding their pow-wow officials come into the quarters, telling them that the time is up—the game must start. They look around, and the captain ruefully sizes up the substitutes who line up before him. Jim Holliday has donned his football suit and stands there quietly waiting, but very excited. The coach looks at Sam, and then points to Jim. He orders the captain to put Jim in the position—the captain refuses. The coach threatens to call the game, and the captain yields, with bad grace. The players put on their blankets, and without another word run off to the quarters, into the field. The view of the game in progress is shown, then, from an actual football game. After a big sensational play the camera is shown interior again in the quarters. The players run in, with Jim on their shoulders, students crowding around. They start out the little door into the inclosure, back of the quarters, and there they are met by Sam, who throws his arms around the shoulders of his roommate who won the game, while Mr. Brown, his wife, Marion and the girls rush up. They congratulate Jim, and the captain, Ned Haywood, who observes Marion's meaning better than Jim, comes up to congratulate them both. Jim is made a partner of Mr. Brown—and the ending is obvious.

"101" BISON

THE ROMANCE OF THE UTAH PIONEERS (Jan. 7).—Edward Martin and Alice are married as they start out for Salt Lake with the "Hand-cart Immigrants," so-called because a number of the adventurers pushed and pulled their belongings ahead of them on small, rough carts. Edward Martin is made captain of the train.

The Indian tribes are at peace, and little Watana and Mountain Pine make love as Watana weaves her pretty baskets. Unfortunately the Mexican raiders are in the vicinity, capturing Indians and selling them into slavery. Watana is seized and taken away and is made love to by the guide. Mountain Pine traces her and rides back and arouses the Indians, who steal up on the marauders and annihilate them. Watana and other Indians are rescued.

The Indians are flushed with victory and consumed with hatred for all placefaces. They see the Hand-cart Immigrants and determine to attack them.

Edward Martin and his followers have had a hard time. The guide is killed by falling over a cliff and the party is lost. Starvation and thirst stare them in the face and the whole party is suffering intensely.

Little Watana has had her meed of suffering and determines to try and save the immigrants. She pleads with Mountain Pine and the old chief and they listen to her, and instead of attacking the party decide to help them. The immigrants find water, which revives them and sustains them long enough to allow Watana to bring them provisions.

Little Watana is puzzled when Alice kisses her, but she decides that the practice is a good one, and imparts the experience to the astonished Mountain Pine, who also thinks it nice.

REX

BY GONE DAYS (Jan. 12).—A picture play depicting the pathetic end of an old actor.

He is shown in his room thinking of bygone days, when the landlady enters and demands her rent, which is in arrears. The old man has no money, and pleads for a little time. The landlady is obdurate and orders him into the street.

He goes to his old trunk, takes therefrom a scrap book, which he opens, and it brings back to him memories of years gone by when he was the idol of the public.

He sees himself as the Melancholy Dane; the heroic Antony; the dramatic Richelieu; and a brooding Othello. They all pass before him as in a dream, and finally the book drops from his hands, and he dies.

CRYSTAL

HEROIC HAROLD (Jan. 12).—Harold is of a very timid disposition. He is in love with Pearl, whose father does not look with favor upon Harold's suit. Harold calls on Pearl and father sticks around. To rid themselves of the old gent, Pearl plays the piano and Harold sings. Father exits, leaving the young couple to their love making. Father goes into the library to read. Meanwhile a burglar enters the dining room and proceeds to help himself to the family plate. Harold, hearing a noise, goes into the dining room and, after a tussle, the burglar succeeds in making his escape. Pearl tells Harold to pretend that he is fighting the burglar and she will bring father to witness his bravery. This Pearl does and father prepares his revolver for action. Harold meanwhile is making a wreck of the dining room, upsetting table and chairs, and father enters just as the burglar is supposed to have jumped through the window. Harold and Pearl tell of their great feat in vanquishing the intruder and father's objections to Harold are a thing of the past.

An exceedingly amusing farce, with Miss Pearl White as the daughter and Mr. Chester Barnett as Harold. On the same reel:

A NIGHT AT THE CLUB.—Mr. Boredman promises to take his wife to the opera. Instead, his friend Barnett induces him to go out on a lark. Boredman tells his wife that he must go out on business, but, her suspicions being aroused, she follows him. The men go to a gambling house that is masked by being represented as a literary society. They proceed to play when the doorkeeper tells Boredman that his wife is outside. He makes his escape through the window, and she enters, but, being unable to find her husband, gives Barnett a masterful tongue-lashing. Just then the place is raided and everybody in the place is arrested, including Mrs. Boredman. Boredman goes home and, it being very late at night and his wife not being home, he begins to worry. He visits the clubhouse and, getting into an argument with the policeman in charge, is also arrested. Meanwhile Mrs. Boredman is still in jail. Barnett and others are in a cell when, to their surprise, Boredman is brought in to keep them company. Mrs. Boredman shouts her way out of jail in the morning and goes home. Hubby also is released and each pretends that the other has been away all night, claiming to have been at home. However, they explain to each other and fall into each other's arms in sympathy, vowing in the future they would be all to each other.

A unique comedy, full of scenes and situations that are real laugh producers.

NESTOR

CUPID'S ASSISTANTS (Jan. 6).—Eddie and Louise are real nice youngsters, and they, of course, love distractedly. They graduate, and Eddie circles Louise with that little band of gold which means so much.

Louise goes home to her uncle and aunt, who live in the country, and Eddie goes to visit his uncle and aunt, who also live away from town.

The uncles are old friends, but are unaware of the young couple's attachment. The uncles have an old-time agreement whereby the nephew of the one is to marry the niece of the other. The joyful news is broken to the boy and girl, with the result that they write and arrange a meeting in order to escape such a terrible end to love's young dream.

The uncles get wind of the elopement and follow. They all meet and the uncles are surprised when they see each other. They agree to fool the young couple and they are ruthlessly parted.

Eddie is held closely in by his uncle, who tells him the girl he has in mind for him will arrive on a certain day. Eddie is in despair, and when the girl arrives they will not look at each other until forced to do so. When they do see who is before them, they lose no time in coming to a clinch and the uncles are proud of their joke and its happy ending.

ECLAIR

THE COBBLER AND THE FINANCIER (Jan. 12).—It deals with a poor cobbler who sings while he works from morning till night. But his songs disturb his wealthy neighbor, who sends for him and asks, "Can't you hold your tongue when you are working?" The cobbler replies that he cannot, so the financier gives him a sovereign and requests him not to sing any more.

Believing that he is now in possession of all the gold in the world the cobbler departs gleefully, profusely thanking the financier. After a short time, the brave cobbler finds that he is not very happy for he cannot work without singing and cannot live without working. He is in great distress and finally decides to return the money and says, "Take back your sovereign—I must sing so that I can work and be happy." And he returns to his shop, leaving the financier much perplexed.

The next morning the financier is awakened very early by the cobbler's song. But Jeanneton, one of his servants, is sure she has found a way to rid her master of his annoyance. She calls on the cobbler and makes him believe she has fallen in love with him, and he, of course, responds to the advances of the pretty, young girl. She consents to marry him if he should procure a hundred pounds. "So much! How can I get that amount?" Then he remembers his deal with the financier.

He goes to him again and receives the money, promising that he will not sing any more. Of course, the financier asks for a receipt for the money and the happy cobbler, elated with happiness, signs the paper without even reading it.

He hastily returns to his shop. Jeanneton calls and he gives her the hundred pounds, asking her to make good her promise. But instead of getting the girl he is confronted by a horrible sheriff, who has come to turn him out of his shop. Instead of a receipt he has signed a paper reading: "Received from the Count De Montreuil the sum of one hundred pounds in exchange for my cobbler's shop."

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

IMP

HEARTS OF THE NORTHLAND (Jan. 9).—Pierre, a hardy young trapper, loves Marie, a pretty, brainless belle of the woodland, although he is sincerely loved by Gabrielle, the orphaned cousin of Marie.

He and Marie are betrothed. The day of the wedding is near and Pierre is very happy. Henry Brooks, a wealthy New Yorker, arrives in the woods for a hunting trip. He meets Marie and both become fascinated. They elope. Pierre follows them, intent upon punishing Brooks, but arrives at the depot as the train bearing them speeds away.

Marie and Brooks are married and he brings her to his palatial home, where she is very unhappy, as she knows nothing of the conventions of society.

In the meantime Pierre finds consolation in the love of Gabrielle and forgets the butterfly. Marie suffers a nervous breakdown and is advised to take a trip in the North Woods, and leaves accompanied by her husband.

Pierre and Gabrielle soon after their marriage seek a home in a remote spot and find happiness. By a strange turn of the wheel of destiny Brooks and Marie go to the distant village, where they live and are directed for lodgings to the hut of Pierre, who pretends not to recognize Brooks. Later Pierre returns and finds Brooks trying to flirt with Gabrielle, and proceeds to punish him, but Brooks runs away and is pursued until he falls from a cliff. Believing him dead, Pierre climbs down a rope and rouses him from his insensibility. Seeing that he is not seriously injured he tells the shrinking coward he can climb to the summit of the cliff himself and leaves him there, deeming him too petty an object for vengeance.

SOLAX

THE MUTINY OF MR. HENPECK (Jan. 10).—Mr. Mann is a small, insignificant person, and very much afraid of his wife, a woman of considerable avoirdupois, and prepossessing demeanor. While Mr. Mann puts up with his wife's peremptory manners, the servants will not stand for them, and leave her employ. Poor hubby is then forced to take charge of the culinary department, and assume the position of cook and dishwasher, while his wife reads the papers and plays "lady."

Matters come to a climax, however, after the arrival of Mrs. Mann's brother, a prizefighter, who is married to a small, retiring woman, very much afraid of her husband. Mrs. Mann and her brother go to the theatres and sport around town, while Mr. Mann and the prizefighter's little wife stay at home and do the char work.

Mr. Mann and Mrs. Prizefighter get together one evening and decide to give Mrs. Mann and Mr. Prizefighter a big surprise, when they arrive from the theatre.

The last scene shows Mr. Mann looking out of the window telling Mrs. Prizefighter of the approach of the loved ones. They hasten to the kitchen and come back with brooms and frying pans. They hide behind the door, and when Mrs. Mann and her brother enter, in a jolly mood, they are surprised by a fusilade of pans and crushing blows from the brooms. Confusion follows, and Mrs. Mann and her brother soon get upon their knees and plead forgiveness.

The erstwhile Mr. Henpeck and poor Mrs. Prizefighter shake hands victoriously. A year later finds the disposition of both Mrs. Mann and Mr. Prizefighter entirely changed. Mr. Prizefighter is willing to feed the baby with the bottle, while Mr. Mann can lounge at peace in his armchair and smoke a cigar.

GAUMONT

WHEN HER LOVE GREW COLD (Jan. 2).—Jack Melrose writes to his wife Tessa, then visiting at her parents' home, saying that he must leave the city on an unexpected business trip. For reasons of economy he goes to a boarding house, although not pleased at the prospect of a diet of hash and prunes.

On arriving he hastily scribbles a note to Tessa, which tells of his undying devotion and that he knows nothing more adorable than the name of Tessa than Tessa herself.

Jack has a habit of becoming displeased with his letters and writing each several times before he expresses himself to his taste. Therefore, it happens that the landlady finds one of the unsent missives. The plot thickens. The landlady is also named Tessa and, let it be whispered, she is a widow! Oh, these widows!

Jack bears out his reputation as a man of letters, and continues his fervid writings to the absent Tessa. The present Tessa receives them avidly—her love-hungry heart warming under the effusions. She knows nothing of the other Tessa. She believes they are directed to her, and that bashful Jack has adopted this surreptitious method.

Jack's letters are nothing if not fervent. "I repeat every moment, yes, even gargle with it, the luscious name of Tessa. I would love you, even were you an undertaker's daughter"; "again I would gaze into the liquid depths of your soulful eyes and hear the merry ripple of your voice over a cascade of pearly teeth," are samples of Jack's epistolary ability, which in earnestness would subordinate those of the Apostle Paul in his communications to the Corinthians.

Several days have passed and the landlady feels that her cup of happiness is about to spill. She confides to a "lady fren" that after such impassioned letters, she expects him to pop like a champagne bottle cork very, very soon. While the widow's joy is risen to Vesuvian effervescence, Jack is in blissful ignorance. He finds that his business will not consume the time that he thought it would and tells the landlady that he is going away and that he would like to have his bill made out. "You shall not go until you ask me to become your wife. Would you so cruelly trifle with the affections of a trusting lorn widow, who has only one father, one mother and has just been vaccinated?" she says, and straightway exhibits to Jack the love letters which have double-barreled import.

Jack is locked in his room by the angry widow and told that he can regain his freedom only by making her his wife. Jack is a resourceful chap and knows that there is one way in which to put love to the acid test. Out of the window he drops a little note. This is what he wrote: "I sought to slip away because I am ruined. If you know any generous souls who will lend me $250, lead me to them!"

The widow consults her "lady frens," who decide that it would be unwise to marry a man who did not have even enough money to pay for the marriage license. The widow, therefore, determines that she will liberate the captive, and tells him that she is sorry and that she knows no one who will help him in his need. The story closes with Jack in the embrace of wife Tessa, telling her to kiss her favorite husband.

On the same reel:

NORTHERN EGYPT.—Interesting views of the land of antiquity, showing the marvelous engineering works which to our modern captains of industry are a lost art; the wonderful Nile, whose yearly inundations of Egypt, keep that country from becoming another Sahara. There are glimpses of the Assouan Dam, which controls the distribution of the Nile's waters in times of flood, the ruins of Thebes, the ancient city of one hundred gates, the Colossi of Memnon, two enormous statues representing Anenothos III, successor to Rameses II. These are the statues of which there is the legend that at the rise of the sun, one of these statues gives forth a musical sound, called the song of Memnon. There is shown the temple of Ramesseum, dedicated by Rameses II to Amnon, guard of the Sun, also the temple of Karnac, consecrated to the god Khons, the construction of which temple is said to have continued during several centuries. Interesting is the Avenue of Sphinxes, one and a quarter miles long, each sphinx to the number of six hundred, holding beneath its paw, the statue of Amenophes II.

GREAT NORTHERN

OUTWITTING A RIVAL (Jan. 4).—The wholesome humor incorporated in this comedy is sure to make a strong appeal to lovers of this form of entertainment. The Great Northern Company claims that it is one of the best it has presented, and there have been many that approached perfection. During a visit to America, the family of Mr. Johnson, a German capitalist, met a wealthy American whose name is Anderson. Alice is the only daughter of the Johnsons and is in love with Mark, a young journalist of her native town. Soon after the return of Johnson and his family, they receive a letter from Anderson announcing that he has just arrived and will pay them a visit. He incloses a photograph of himself, so that Alice may more closely study the features of the man who is about to propose for her hand. Mrs. Johnson is delighted, but Alice and her father never have had any great regard for the American suitor. Mark, the journalist, is annoyed and greatly disturbed in mind. While the latter is paying a visit to the Johnson home, the father, mother and daughter excuse themselves in order to greet Anderson at the station. Mark is struck with an idea and sends a telegram to Anderson in care of a station master, asking him to alight at Junction Station, some miles distant from the city. Then he sends for his friend Lund, an actor. The conspiracy is soon hatched. Lund is shown the photograph of Anderson and proceeds to make-up to resemble him. When he has finished the resemblance is remarkable.

Anderson follows instructions and gets off at Junction Station, but he finds no one to greet him upon his arrival. He waits for an hour or more and then resumes his journey to the city in which the Johnsons reside. In the meantime Johnson, his wife and daughter have grown tired of waiting for the American and return to their home. Shortly after their arrival, Lund, the actor, appears in the Anderson make-up and is warmly greeted by Mrs. Johnson. He has been in the house but a few minutes when he proceeds to drink all the liquor in sight, embraces Mrs. Johnson, overturns vases and otherwise makes a spectacle of himself. After a time he is ejected and Mrs. Johnson is obliged to admit that her choice of a husband for her daughter has been a poor one. Then it is that the real Anderson finds his way into the Johnson domicile, and the reception he receives is calculated to jar his better feelings. He is ejected by Mark, the journalist, and after Mrs. Johnson has given her consent, Papa Johnson grants the paternal blessing, "Bless You My Children." Nothing more is heard of Anderson.

BEDELIA HAS A TOOTHACHE
Reliance, December 25.

PICTURE MUSIC

By ERNST LUZ

A number of inquiries regarding appropriate music for certain scenes and action in pictures has made it necessary for me to make an exhaustive search of the many publications of music for dramatic use and while I found many numbers of merit, I found no volume or collection which I could recommend as practical or valuable to the player. Many collections contained but one number of value and a few had four or five that could be of use. The different collections contain a number of so-called "curtain music" numbers, some melodramatic, and then little space is left for the more serious numbers, which are the more important in picture playing. There seems to be an entire lack of catering to picture music on the part of the publishers and none have given a thought as to whether the picture really needs any special music. The reason for this would be a long and uninteresting story, that might better be left untold. We can all look forward to some different conditions in the future, for with the continual and rapid improvement at present seen in the pictures there can be but little doubt but what the music will also be improved, and to do this it will be necessary to adopt picture music.

Until the picture player has some repertoire of serious music, better picture music will be impossible, and until the picture player shows his interest and makes public through these or similar columns such numbers as he has found good for certain scenes or action it will be no easy task for any player to collect a suitable and sufficient repertoire. Until such interest is shown by the picture player it will be difficult to interest the publishers to cater to picture music.

Were the publishers interested 75 per cent of the picture players' worry would be a thing of the past. The picture demands music of all descriptions and should be classed as numbers that are sad, plaintive, or such that have a tendency to create a serious mood, and again numbers that are neutral, creating no specific mood, and you then have numbers which make merry, laugh, are full of life, and in every tone carry the theme of happiness. You then have numbers that impress you with the devotional spirit, the majestic and the military; all must tell you a little story of their own.

To be successful in picture playing it is necessary that you locate such numbers by personal inspiration. You must have a musical heart and allow yourself to understand the real meaning of music, for if what is played does not inspire the player, how can he hope that it may have any effect upon any other person. Read the criticisms and reviews of good musical critics and you will soon realize the true value of music to the picture. Try your different numbers on yourself and realize their sentimental or other value and you will have no difficulty in placing them to the picture appropriately. Rest assured that if they properly impress you, they will also affect others in similar manner.

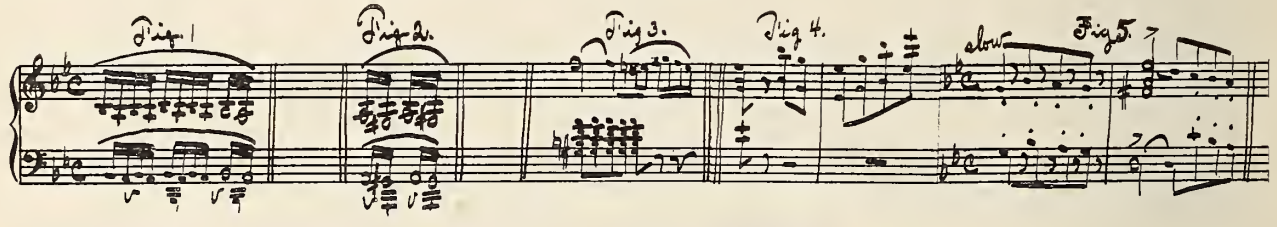
* * * *

In answer to many inquiries regarding Battle Music and sneaky or Dramatic Pizzicato Music I give a few suggestions which I have found practical and which are simple and can be attained by very little application. For a battle number I have found none any better than the second and first 48 bars of the third movement of Suppe's "Poet and Peasant" overture. Repeating this gives you a good number for the longest of battle scenes and it does not become tiresome. When the battle action is very heavy or tumultuous the second movement repeated is better. At such points where the action is less noisy continue a repeat of the first 48 bars of the third movement. If the battle action drifts into a sentimental or pathetic scene the 3/8 Allegretto movement in the same number played slow is very effective and you can segue into it without any preparation.

The number can be made more effective by adding to the first and all similar bars of the second movement an accented note after the beat. B flat to be used in first, second and third bars. A in the ninth, tenth and eleventh bars. This will also accentuate cannonading. See Figs. 1 and 2. By playing the full chords and changing the bass to eighth notes in seventeenth, eighteenth, nineteenth and twentieth bars will materially simplify that portion and make it more appropriate for battle music. See Fig. 3. In all parts where the chords lay in tremolo effect play the full chord and play eighths instead of sixteenths. The twentieth and twenty-first and the twenty-fourth and twenty-fifth bars of the third movement can be made more practical by such a change. See Fig. 4.

While these changes do not help the composition, they do simplify the number and make it possible for you to put more volume into your playing, if necessary, which is essential in battle music. This overture is standard and well known and there is no reason why all pianists should not have it, for the De Luxe Edition is sold in New York for 2½ cents a copy and it is the correct arrangement.

Anyone desiring to work this out and who needs pay more for the number can receive it from me any time for that price, and I can assure them they will then have a good battle number.

Sneaky music or Dramatic Pizzicato is the most simple of all dramatic music and with little application you can get the proper effect and compose a few numbers yourself. Eight bars is the usual length of all such numbers. The two hands play the same note in unison, very saccato and short, and in slow tempo. It is always in minor key. To accomplish this familiarize yourself with the three chords of a minor key, viz.: G Minor. Tonic triad is G, B♭, D; Sub-Dominant C, E♭, G. Dominant D, F♯, A. Begin in common time very slowly and with staccato eighth notes with both hands in even tempo as follows, playing one tone after the other as mentioned, viz.: G, B♭, A, G, C, E♭, D, C, D, F♯, E♭, D, G, D, G. By playing each tone as an eighth and then observing an eighth pause you will have four bars of very simple but correct Dramatic Pizzicato. This will give you the idea of what it should be, and once you know the nature of the number you will have no difficulty in setting others of your own. See Fig. 5 and try to complete the number from the two bars I give, as it will be excellent practice, and induce you along the line of composition.

Geo. Kleine's Offering for Week Ending January 4, 1913

"Amy's Choice" is the title of the Tuesday Cines. It relates in a highly entertaining fashion of a charming girl's many difficulties in deciding between two most ardent suitors.

To complete the reel "Among the Abruzzi Mountains" offers an extremely interesting scenic, showing the ancient city of Sulmona, views of the surrounding country and several beautiful winter landscapes in the reclaimed basin of Lake Fucino.

For the Eclipse, "A Four-Footed Cupid," tells of a remarkable dog who manages to put through a deal in love all by himself. The canine seems to possess human intelligence in the manner he takes possession of the letters belonging to the quarreling lovers, and carries them to the mail-box, after which by means of many clever tricks he finally brings about a reconciliation.

"Laughing Billy" completes the reel. Billy meets a pal who tells him a funny story. Billy insists upon sharing it with every one he meets.

An absorbing drama of tender interest is billed for the release of January 4, 1913, entitled "A Sister's Heart." It relates of a proud, spirited girl, who opposes her younger brother's marriage to a young woman of humble station. Through the influence and persuasion of the old family servitor, however, the two girls are brought together, and it is not long before love conquers pride and prejudice.

HER MISCHIEVOUS BROTHER
Punch, January 2.

Ambrosio

State Right Features

BOOKING TERRITORIAL RIGHTS NOW

WIRE FOR TERMS

ONE GOOD THING FOLLOWS ANOTHER

A Sicilian Heroine

(Copyrighted)

A THRILLING STORY OF GARIBALDI

THREE EXCITING REELS

READY FOR SHIPMENT NOW

Parsifal

(Copyrighted)

THREE REELS

READY FOR SHIPMENT NOW

STATES GOING FAST

DON'T WRITE—WIRE!!!

Siegfried

(Copyrighted)

A FEW STATES OPEN

WIRE QUICKLY!!!

Regular Releases

JANUARY 4th

THE BLACK VEILS

(In two reels)

A thrilling mysterious Drama that will hold your audience spellbound

JANUARY 11th

A ROMANCE OF A HEART

(In two reels)

The interest never slackens from the first foot of film till the very last

JANUARY 18th

BETWEEN LIFE AND DEATH

(In two reels)

An up-to-date moral story full of incident

JANUARY 25th

WHAT THE UNKNOWN CONCEALS

(In two reels)

A Drama of great interest

EXCHANGEMEN and EXHIBITORS

Send your name for our mailing list. We have good news for you all!!!

DON'T FORGET *ALL* AMBROSIO FILMS ARE COPYRIGHTED

COMING COMING COMING

SATAN?

WATCH FOR PARTICULARS NEXT WEEK

Ambrosio American Co.

15 EAST 26th STREET NEW YORK, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....
Jan. 4—The Black Veil (2 reel Dr.).....
Jan. 11—A Romance of a Heart (2 reels)...
Jan. 18—Between Life and Death (2 reels).
Jan. 25—What the Unknown Conceals (2-reel Dr.) .....

AMERICAN

Dec. 21—Saving the Innocents (Edu.).....
Dec. 21—Mrs. Brown's Baby (Com.).....
Dec. 23—The Recognition (Dr.).....1000
Dec. 26—Blackened Hills (Dr.).....1000
Dec. 28—The Girl of the Manor (Soc. Dr.)..1000
Dec. 30—Loneliness of Neglect (Dr.).....1000
Jan. 2—Love and the Law (Dr.).....1000
Jan. 4—The Fraud that Failed (Dr.).....1000
Jan. 6—Another Man's Wife (Dr.).....1000
Jan. 9—The Trail of Cards (Dr.).....1000
Jan. 11—Calamity Anne's Inheritance (Dr.).1000
Jan. 13—Their Masterpiece (Dr.).....1000
Jan. 16—The Awakening (Dr.).....1000
Jan. 18—The Old-Fashioned Mother (Dr.)..
Jan. 18—The Walnut Industry (Edu.)....

BISON (UNIVERSAL)

Dec. 17—Before the White Man Came (three reel W. Dr.) .....
Dec. 24—The Heroine of the Plains (2 reels)
Dec. 28—El Capitan and the Land Grabbers (Dr.) .....
Dec. 31—The Redemption of White Hawk (2 reel Dr.).....
Jan. 4—Regimental Pals (one reel).....
Jan. 7—A Romance of the Utah Pioneers (2 reels) .....
Jan. 11—An Apache Father's Vengeance (W. Dr.) .....

BRONCHO

Dec. 4—His Squaw (2 reel Mil.).....
Dec. 11—A Double Reward (Dr.).....
Dec. 18—His Sense of Duty (Dr.).....
Dec. 25—The Prospector's Daughter (Dr.)...
Jan. 1—The Burning Brand (2-reel Dr.)..
Jan. 8—In the Ranks (2-reel Dr.).....
Jan. 15—A Blue Grass Romance (2-reel Dr.)

CHAMPION

Nov. 25—The Gateway of America (Dr.)..
Dec. 2—Billy Jones of New York (Com. Dr.) .....
Dec. 9—The Honeymooners (Com.).....
Dec. 16—Right Shall Prevail.....
Dec. 23—The Chaperons (Com.).....
Dec. 30—The City Boarder.....
Dec. 30—White Heron .....
Jan. 6—Heart of Love.....

COMET

Nov. 30—Moccasin Print (W. Dr.).....1000
Dec. 2—A Mother's Folly (Dr.).....1000
Dec. 7—The Rival Sisters (Dr.).....1000
Dec. 9—The Reporter's Courage (Dr.).....1000
Dec. 14—A Change for the Better (Dr.)....1000
Dec. 16—A Love that Never Fades (Dr.).....1000
Dec. 21—Bringing a Husband to Time (Dr.).1000
Dec. 23—Hey Ruhe (Dr.).....1000
Dec. 28—Winning a Bet from Dad.....1000
Dec. 30—The Trap .....
Jan. 4—The Penalty .....
Jan. 6—Strangers Not Allowed.....

CRYSTAL

Dec. 8—The Black Prince (Com.).....
Dec. 15—The Mind Cure (Com.).....
Dec. 15—Oh! That Lemonade (Com.).....
Dec. 22—His Wife's Stratagem.....
Dec. 22—Mixed Bottles .....
Dec. 29—Her Visitor .....
Dec. 29—The Elopement .....
Jan. 5—Her Kid Sister .....
Jan. 5—Jones Resurrected .....
Jan. 12—Heroic Harold (Com).....
Jan. 12—A Night at the Club (Com.).....

ECLAIR

Dec. 17—When An Old Maid Gets Busy (Com.) .....
Dec. 19—The Vengeance of the Faker (Dr.)
Dec. 22—Sea Anemones .....
Dec. 22—An Unforseen Event.....
Dec. 24—The Story of a Kiss (Com. Dr.)...
Dec. 26—A Dry Town (Com.).....
Dec. 29—Insect Hunting .....
Dec. 29—Contran's Kidnapper .....
Dec. 31—The Wager (Com. Dr.).....
Jan. 2—A Tammany Boarder (Com.).....
Jan. 5—Crawfish .....
Jan. 5—Willy, King of the Janitors.....
Jan. 7—An Accidental Servant.....

Feet

Jan. 9—The return of Lady Linda (2 parts Dr.) .....
Jan. 12—The Cohhler and the Financier (Com. Dr.) .....

FRONTIER

Dec. 25—Tracked to the Sandia Mountains (W. Dr.) .....
Jan. 1—The Horse Race at Hawley's Ranch (Dr.) .....
Jan. 8—The Stranger at the Mountain Range (Dr.) .....

GREAT NORTHERN

Dec. 7—Grandfather's Clock (Com.)..... 661
Dec. 7—Jack the Window Cleaner Com.).... 318
Dec. 14—His First Patient (Com.).....
Dec. 21—The Christmas Gift (Com.)..... 768
Dec. 21—Danish Hussars (Sc.)..... 250
Dec. 28—The Emergency Waiter (Com.).... 636
Dec. 28—From the Balkan War (Sc.)..... 372
Jan. 4—Outwitting a Rival (Com)..... 941

GAUMONT

Dec. 10—The Mission of the Carols.....
Dec. 10—Travels in the Ural Mountains....
Dec. 12—An Elephant Sleuth.....
Dec. 12—The Eiffel Tower.....
Dec. 14—Castles of Bavaria.....
Dec. 17—A Hazard for a Heart.....
Dec. 19—A Telephone Entanglement.....
Dec. 19—'Twixt Devil and the Deep Sea....
Dec. 21—Building an Automobile.....
Dec. 24—A Peach for a Prisoner.....
Dec. 26—Zigoto Drives a Locomotive.....
Dec. 26—The Man With the Pull.....
Dec. 28—With the French Army.....
Dec. 31—Fair Weather Friends.....
Jan. 2—When Her Love Grew Cold.....
Jan. 2—Northern Egypt .....
Jan. 4—The Glove Industry.....
Jan. 7—A Snake in His Bosom.....
Jan. 9—The Destructive Duelists.....
Jan. 9—To Hell and Back.....

GEM

Dec. 3—Apartment No. 13 (Com.).....
Dec. 10—The Awakening of John Bridd (Dr.)
Dec. 17—One Day (Dr.).....
Dec. 24—The Amulet (Dr.).....
Dec. 31—Dorothy's Birthday (Dr.).....
Jan. 7—Absinthe (Dr.) .....

IMP

Dec. 26—The New Magdalen (2 reels).....
Dec. 28—As the Doctor Ordered.....
Dec. 28—A Widow's Wiles.....
Dec. 30—Jones' Wedding Day (Com.).....
Jan. 2—The Bearer of Burdens (Dr.).....
Jan. 4—What Katy Did.....
Jan. 4—Prize Winners at the Poultry Show
Jan. 6—She Slept Through It All (Com.).
Jan. 9—Hearts of the North Land (Dr.)..
Jan. 11—The Baldheaded Club (Com.).....
Jan. 11—Society Day at Piping Rock (Sc.).

ITALA

Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Dec. 20—The Dead Pays (2 reel Dr.).....
Dec. 27—The Law of the West (3 reel Dr.)..
Jan. 3—The Great Sacrifice (2-reel Dr.)...
Jan. 10—The Paymaster's Son (2-reel Dr.)..

KEYSTONE

Dec. 30—The Due (Com.).....
Dec. 30—Mabel's Stratagem (Com.).....
Jan. 6—Saving Mabel's Dad (Com.).....
Jan. 6—A Double Wedding (Com.).....
Jan. 13—The Cure That Failed (Com.)....
Jan. 13—How Hiram Won Out (Com.).....

KINEMACOLOR

Sept. 28—Bee Culture (Scientific).....
Sept. 28—Tulip Studies (Scientific).....
Oct. 5—An American Invasion (Dr.).....
Oct. 5—American Fashions .....
Oct. 5—Picturesque Scenes on the Potomac River (Sc.).....

LUX
By Prieur.

Dec. 13—Weary Gussie Finds a Job (Com.).. 439
Dec. 13—All Aboard (Com.)..... 494
Dec. 20—Cleanliness is Next to Godliness (Com.) 462
Dec. 20—Only the Chiropodist (Com.)..... 416
Dec. 27—Pat and the Milliner (Com.)..... 445
Dec. 27—A New Use for a Bike (Com.)..... 468
Jan. 3—Pursued by a Lioness (Dr.)..... 951
Jan. 10—The Matrimonial Fever (Com.)... 731
Jan. 10—Don't Tease the Dogs (Com.)..... 252

MAJESTIC

Feet

Dec. 17—The Honor of Surgery (Dr.).....
Dec. 22—Jack in the Box.....
Dec. 24—All Account of a Banana.....
Dec. 29—Love and the Telephone.....
Dec. 31—Jim's College Days.....
Jan. 5—The Little Enchantress.....
Jan. 7—The Hundred Dollar Bill.....
Jan. 12—Just Hard Luck.....
Jan. 14—Child Lahor (Dr.).....1000

MILANO

Dec. 7—Diamond Cut Diamond (2 reel Dr.).
Dec. 14—The Apache Vow (two-reel Dr.)...
Dec. 21—Love Sublime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....

NESTOR FILM COMPANY

Dec. 20—Power of the Cross (W. Dr.).....
Dec. 23—Poor Jones' Vacation.....
Dec. 23—Views of the U. S. Capitol.....
Dec. 25—The Big White Chief (W. Com.)..
Dec. 27—The Padre's Gift (Dr.).....
Dec. 30—Arahella's Ankle (Com.).....
Jan. 1—The Fight for Right (W. Dr.).....
Jan. 3—The Blackmailers (W. Dr.).....
Jan. 6—Cupid's Assistance (Com.).....
Jan. 8—Gold and Dross (W. Dr.).....
Jan. 10—The Suspect (Dr.).....

POWERS' PICTURE PLAYS

Dec. 20—A Man (Dr.).....
Dec. 25—Who's the Boss.....
Dec. 25—Their Xmas Turkey.....
Dec. 27—Toys of Destiny (2 reel).....
Jan. 1—The Wise One (Com.).....
Jan. 3—Wheels of Fate (Dr.).....
Jan. 8—Almost a Hero .....
Jan. 8—Akron, Ohio .....
Jan. 10—Baxter's Busy Day (Com.).....

PUNCH

Dec. 26—The Devil of a Time (Com.)..... 500
Dec. 26—Wanted a Husband (Com.)..... 500
Jan. 2—A Near Tragedy (Com.)..... 500
Jan. 2—Her Mischievous Brother (Com.)... 500
Jan. 9—The Poor Boob.....
Jan. 9—The Mix-Up .....
Jan. 16—Finny's Luck .....
Jan. 16—Saw Wood .....
Jan. 23—Tom, Dick and Harry (Com.)..... 500
Jan. 23—That Catchy Ragtime Dance (Com.) 500

RELIANCE

Dec. 7—Topsy-Turvy Love Affair (Com.)..1000
Dec. 11—Joe's Reward (Dr.).....1000
Dec. 14—A Fairyland Bride (Dr.).....1000
Dec. 18—Fires of Conscience (two-reel Dr.).2000
Dec. 21—Rowdy Comes Home.....
Dec. 25—Bedelia Has a Toothache.....
Dec. 25—Fooling the Specialist.....
Dec. 28—Trying to Keep Bedelia.....
Jan. 1—Duty and the Man (2 reels).....
Jan. 4—A Jolly Good Fellow (Com.).....1000

REX

Dec. 19—Mother (Dr.) .....
Dec. 22—For His Sake (Dr.).....
Dec. 26—A Business Man's Wife (Dr.).....
Dec. 29—An Ill Wind (Dr.).....
Jan. 2—The Ride of Jennie McNeil (Dr.)..
Jan. 5—It Doesn't Pay (Dr.).....
Jan. 9—The Actress (Dr.).....
Jan. 12—Bygone Days (Dr.).....

SOLAX

Dec. 20—Five Evenings .....
Dec. 25—The Finger Prints.....
Dec. 27—The Woman Behind the Man.....
Jan. 1—Cousins of Sherlocko .....
Jan. 3—Canine Rivals .....
Jan. 8—A Million Dollars .....
Jan. 10—The Mutiny of Mr. Henpeck.....
Jan. 15—Mother and Daughter.....

THANHOUSER COMPANY.

Dec. 10—Aurora Floyd .....
Dec. 13—Two Reels .....
Dec. 15—Brains versus Braun.....
Dec. 17—The Other Half.....
Dec. 20—The Race .....
Dec. 22—The Repeater .....
Dec. 24—The Star of Bethlehem.....
Dec. 29—While Mrs. McFadden Looked Out
Dec. 29—His Uncle's Wives.....
Dec. 31—With the Mounted Police.....
Jan. 3—A Poor Relation .....

VICTOR

Dec. 6—The Foolishness of Oliver (Com.).
Dec. 13—Owing More (Com.).....
Dec. 20—The Consequences (Dr.).....
Dec. 27—The Professor's Dilemma.....
Jan. 3—The Grouch (Com.).....
Jan. 10—The Lie (Dr.) .....

DUTY AND THE MAN
Reliance, January 1.

TWO MORE CONVERTS

Everywhere public officials and educators are awakening to the possibilities of the moving pictures as a means of instructing large bodies of people. Two of the latest converts are Park Commissioner Stover of Manhattan and Richmond, and President Meeker of the Centenary Collegiate Institute, Hackettstown, N. J., both of whom have installed Edison Underwriters' Kinetoscopes.

The Park Commissioner has placed the machine in the Arsenal at Central Park, where it will be of inestimable value in helping the residents of the menagerie to pass the long winter evenings and will serve many other useful purposes.

The girls of the Centenary Institute are to receive part of their instruction via the picture screen, and there is no doubt that they will find the new method far more interesting than the old text-books.

The Edison people are very pleased over the choice of their machine in both cases.

PEOPLE WILL BEG

Their friends to attend your theatre if you start a MISSING CARD CONTEST. Something entirely new. Spreads like wildfire. Advertises you, increases business. Prizes small cost. Tonic for slow business, cinches good business. Not a voting contest, not a raffle. Easy and simple. Full details, complete system, by mail, postpaid, One Dollar, exclusive right in your town. Address G. H. THOMAS, 431 Donner Ave., Monessen, Pa.

AT LIBERTY
FIRST-CLASS OPERATOR

9 YEARS' EXPERIENCE—DO OWN REPAIRS
ELECTRICAL, MECHANICAL—ANY OUTFIT

T. SMITH, 151 E. 53d St., New York City

SCENARIOS

We want Highest Class contribution—Comedies Specially Desired.

KINEMACOLOR CO.
1600 BROADWAY, NEW YORK

SOLAX

Let the Rising Sun Be Your Guide!

Exchanges serving Solax are the ones to hook up with—Be among the "live ones."

W. STEPHEN BUSH in the MOVING PICTURE WORLD says:
"Every exhibitor in the country should show the Solax production "The Woman Behind the Man." If he had the opportunity of seeing the following, he would say the same of them.

A MILLION DOLLARS
Released JANUARY 8, WEDNESDAY

A story of a clerk who wishes that all the wealth of the world were redistributed and that all men were millionaires. In a dream he has his wish, and he finds that because they have the money they need, the bricklayers refuse to work, waiters, conductors, motormen, chauffeurs, doctors, and men of all trades, stop the wheels from going 'round. In fact, he discovers that the earth stops revolving because no one cares to do the necessary work.

In this production

DARWIN KARR
is the feature
Send 10c. for a four color litho of this matinee idol.

The Mutiny of Mr. Henpeck
Released JANUARY 10, FRIDAY

Mr. Man is ill-treated by his wife. She forces him to do the housework, and makes him stay at home and entertain the frail wife of her brother, a prize fighter, while she and the prize fighter go out to theatre and do the social stunts. The neglected wife and poor little Mr. Man get together, and organize a concerted action against their other halves. Pots, pans, and brooms are used as arguments.

Solax Company
LEMOINE AVENUE, FORT LEE, NEW JERSEY

SOLAX

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Nov. 28—An Absent-Minded Burglar (Com.).
Dec. 2—Brutality .....
Dec. 5—The New York Hat.....
Dec. 9—Jinx's Birthday Party (Com.).....
Dec. 9—She Is a Pippin (Com.).....
Dec. 12—My Gero (Dr.).....
Dec. 16—The Burglar's Dilemma (Dr.).....
Dec. 19—The Divorcee (Com.).....
Dec. 19—Papering the Den (Com.).....
Dec. 23—A Cry for Help.....
Dec. 26—The God Within.....
Dec. 30—Bill Boggs's Windfall (Com.).....
Dec. 30—A Day's Outing (Com.).....
Jan. 2—Three Friends .....

CINES

George Kleine

Dec. 3—Up Against It (Com.)..... 700
Dec. 7—Because of a Widow (Com.).....1000
Dec. 10—Picturesque Italian Scenes (Sc.)... 650
Dec. 10—The Lion Tonic (Com.)..... 350
Dec. 14—Trapping the Conspirators (Dr.)....1010
Dec. 17—As Fate Wills (Dr.).....1000
Dec. 21—The Tivoli Hills and the Falls of Anio (Central Italy) (Sc.)..... 430
Dec. 21—Nearly Lion Tamers (Com.)..... 570
Dec. 24—A Ladies' Man (Com.)..... 300
Dec. 24—Picturesque Sorrento, Italy (Sc.).. 325
Dec. 24—His "Siring" Overcoat (Com.).... 375
Dec. 28—Balkan War Scenes.....1000
Dec. 31—Among the Abruzzi Mountains (Central Italy) (Travel)..... 350
Dec. 31—Amy's Choice (Com. Dr.)..... 750
Jan. 4—A Sister's Heart (Dr.).....1000
Jan. 7—A Maid's Devotion (Dr.).....1000
Jan. 11—The Woes of a Peacemaker (Com. Dr.) 1000
Jan. 14—The Velino River and Falls, Italy (Sc.) 100
Jan. 14—A Fishermaiden's Heart (Dr.)..... 900
Jan. 18—An Absent-minded Lover (Com.)... 500
Jan. 18—Taming the "Spooks" (Com.)..... 500

EDISON

Nov. 30—On Donovan's Division (Dr.).....1000
Dec. 2—The New Squire (Dr.).....1000
Dec. 3—A Dollar Saved Is a Dollar Earned (Dr.) 1000
Dec. 4—The Latest Addition to the U. S. Navy (Topical) 600
Dec. 4—The Winking Parson (Com.)..... 400
Dec. 6—A Forest Fire (Edu.).....1000
Dec. 7—His Mother's Hope (Dr.).....1000
Dec. 9—Saving the Game (Dr.)..... 600
Dec. 9—Harnessing a Mountain Stream (Desc.) 400
Dec. 10—Annie Crawls Upstairs (Dr.).....1000
Dec. 11—A Sunday Afternoon in Rural England (Sc.) 300
Dec. 11—No Place for a Minister's Son(Com.) 700
Dec. 13—Fog (Dr.) 1000
Dec. 14—A Christmas Accident (Dr.).....1000
Dec. 16—Public and Private Care of Infants (Edu.) 995
Dec. 17—Lady Clare (Dr.).....1000
Dec. 18—An Old Appointment (Dr.)..... 500
Dec. 18—When Joey Was On Time (Com.).. 500
Dec. 20—The First Settler's Story (Dr.)....1000
Dec. 21—A Proposal Under Difficulties (Com.) 990
Dec. 23—An Old-Fashioned Elopement (Com.) 1000
Dec. 24—What Katie Did (Dr.).....1000
Dec. 25—Love Among the Geysers (Com.)...1000
Dec. 27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Dr.) 1000
Dec. 28—He Swore Off Smoking (Com.).... 525
Dec. 28—How a Horseshoe Upset a Happy Family (Com.) 475
Jan. 1—Yosemite National Park and the Big Trees of California (Sc.)..... 375
Jan. 1—How They Got the Vote (Com.)... 625
Jan. 3—The Running Away of Doris (Dr.).1000
Jan. 4—The Redman's Burden (Dr.).....1000
Jan. 6—The New Day's Dawn (Dr.).....1000
Jan. 7—An Unsullied Shield (Dr.).....1000
Jan. 8—Interrupted Wedding Bells (Com.).1000
Jan. 10—The Eldorado Lode (Dr.).....1000
Jan. 11—The Maid of Honor (Dr.).....1000

ESSANAY FILM CO.

Nov. 28—The Boss of the Katy Mine (Dr.)..1000
Nov. 29—The Iron Heel (Dr.).....1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.) 1000
Dec. 3—Western Girls (Dr.).....1000
Dec. 4—Almost a Man (Com.).....1000
Dec. 5—Football Days at Cornell (Edu.)....1000
Dec. 6—The Supreme Test (Dr.).....1000
Dec. 7—Broncho Billy's Love Affair (Dr.)...1000
Dec. 10—The Shadows of the Cross (Dr.)...
Dec. 11—Time Flies (Com.).....
Dec. 12—The Prospector (Dr.).....
Dec. 13—The Error of Omission (Edu.)....
Dec. 14—"Alkali Ike's Motorcycle (Com.)...
Dec. 17—The Virtue of Rags (Dr.).....1000
Dec. 18—His Birthday Jacket (Com.).....1000
Dec. 19—The Sheriff's Luck (Dr.).....1000
Dec. 20—Guiseppe's Good Fortune (Com.)..1000
Dec. 21—Broncho Billy's Promise (Dr.).....1000
Dec. 24—The Sheriff's Inheritance (Com. Dr.) 1000
Dec. 25—The Cat's Paw (Dr.).....1000
Dec. 26.—Bill Mixes with Relations (Com.)..1000
Dec. 27—Love Through a Lens (Com.).....1000
Dec. 28—The Reward for Broncho Billy (Dr.) 1000
Dec. 31—Requitted Love (Dr.) 1000
Jan. 1—Seeing Is Believing (Com.).....1000
Jan. 2—The Miner's Request (Dr.).....1000
Jan. 3—When Soul Meets Soul (Dr.).....1000
Jan. 4—Broncho Billy and the Maid (Dr.).1000

LUBIN

Dec. 10—The Wonderful One Horse Shay...
Dec. 12—Kitty and the Bandits.....
Dec. 13—The Crooked Path (Special two reels)
Dec. 13—Buster and the Cannibals.....
Dec. 13—His First Skate.....
Dec. 14—When Love Leads.....
Dec. 16—Bar-K Foreman .....
Dec. 17—Madeleine's Christmas .....
Dec. 19—His Western Way.....
Dec. 20—Hogan vs. Schmidt .....
Dec. 20—Nora the Cook.....
Dec. 21—Home Sweet Home .....
Dec. 23—The Mountebank's Daughter.....
Dec. 24—The End of the Feud.....
Dec. 26—Two Boys (Com. Dr.).....
Dec. 27—Palmetto Hat Industry (Ind.).....
Dec. 27—Once Was Enough (Com.).....
Dec. 28—The Blind Cattle King (Dr.).....
Dec. 30—A Mother's Strategy (Dr.).....
Dec. 30—The Power of Silence.....
Dec. 31—The Bravery of Dora (Dr.).....
Jan. 2—John Arthur's Trust .....
Jan. 3—A Guilty Conscience.....
Jan. 6—Courageous Blood (Dr.).....
Jan. 7—The Village Blacksmith (Dr.).....
Jan. 9—Twilight of Her Life (Dr.).....
Jan. 10—Stage Struck Sallie (Com.).....
Jan. 10—An Accidental Dentist (Com.).....
Jan. 11—San Xavier Mission, Tucson, Arizona (Ind.) .....
Jan. 11—The Artists' Romance (Com.)....

G. MELIES

Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000
Dec. 12—The Castaway (Dr.).....1000
Dec. 19—A Woodland Christmas in California (Dr.) 1000
Dec. 26—Jack's Burglar (Com.).....1000
Jan. 2—Tempest Tossed (Dr.).....1000
Jan. 9—Her Great Chance (Dr.).....1000
Jan. 16—The Kiss of Salvation (Dr.).....1000
Jan. 23—Aileen o' the Sea (Dr.).....1000
Jan. 30—The Gypsy's Warning (Dr.).....1000

PATHE FRERES

Dec. 5—A Tenacious Lover (Com.).....
Dec. 6—The Escape of Gas (Com.).....
Dec. 6—The Octopus .....
Dec. 7—The Spendthrift's Reform (Dr.)....
Dec. 9—Pathe's Weekly No. 50.....
Dec. 9—The Harem Captives (Dr.).....
Dec. 10—The Marked Man (Dr.).....
Dec. 11—Fate's Decree (Dr.).....
Dec. 12—The Compact (Dr.).....
Dec. 13—The Capture of Mr. Softly Beatit (Com.) .....
Dec. 13—Apple Industry in the State of Washington (Industry) .....
Dec. 13—Lishon and Oporto (Travel).....
Dec. 14—Rise and Fall of Mickey Mahone (Com.) .....
Dec. 14—Reindeer Hunting in Norway.....
Dec. 16—Pathe's Weekly No. 51.....
Dec. 17—A Rival of Corusa (Com.).....
Dec. 17—Metamorphoses (Trick) .....
Dec. 18—The Receiving Teller (Dr.).....
Dec. 19—Glimpses of Montana (Travel)....
Dec. 19—Sidi Hadji Moursouck (Acrobatic)..
Dec. 20—A Farm House Romance (Com.)....
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic) .....
Dec. 20—The Past Performance (Dr.).....
Dec. 21—A Simple Maid (Dr.).....
Dec. 23—Pathe's Weekly No. 52.....
Dec. 24—The Christmas Miracle (Dr. Com.)
Dec. 25—Dynamited Love (Com.).....
Dec. 26—The Beach Combers (Dr.).....
Dec. 27—French Naval Manœuvres in the English Channel (Sc.).....
Dec. 27—The Chaffinch and Her Family (Edu.) .....
Dec. 28—The Bear Trap (Dr.).....
Dec. 30—Pathe's Weekly No. 53.....
Dec. 31—The Caprice of the King (Dr.).....
Jan. 1—The Cowhoy and Bahy (W. Com.).
Jan. 2—The Frame Up (W. Dr.).....
Jan. 3—Between Two Girls (Com.).....
Jan. 3—Sand Hoppers .....
Jan. 3—Romeo and Juliet (Dr.).....
Jan. 4—The Doctor's Blind Child (Dr.)....

KALEM CO.

Feet

Dec. 16—The Finger of Suspicion (Dr.).....1000
Dec. 18—The Mayor's Crusade (Dr.).....1000
Dec. 20—Pulque Pete and the Opera Troupe (Com.) .....
Dec. 20—Rush Hours in New York (Topical)
Dec. 21—The Indian Uprising at Santa Fe (Dr.) 1000
Dec. 23—The Shaughraun (Special 3 reel Dr.) 3000
Dec. 23—The Two Runaways (Dr.).....1000
Dec. 25—A Busy Day in the Jungle (Com.)..
Dec. 25—Brave Old Bill (Com.).....
Dec. 27—A Business Buccaneer (Dr.).....1000
Dec. 28—A Mountain Tragedy (Dr.).....1000
Dec. 30—The Peace Offering (Com.).....
Dec. 30—Why Tightwad Tips (Com.).....
Jan. 1—The Mission of a Bullet (Dr.)....1000
Jan. 3—A Treacherous Shot (Dr.).....1000
Jan. 4—The Flag of Freedom (Dr.).....1000

SELIG

Dec. 16—Opitsah (Apache for "Sweetheart") (Ind. Dr.) 1000
Dec. 17—Buck's Romance (W. Com.).....1000
Dec. 18—The Millionaire Vagabonds (Com.)..1000
Dec. 19—Sammy Orpheus (Animal Com.)...1000
Dec. 20—The Last of Her Tribe (Dr.).....1000
Dec. 23—Harbor Island (Sea Dr.).....1000
Dec. 24—Roderick's Ride (W. Dr.).....1000
Dec. 25—A Counterfeit Santa Claus.....1000
Dec. 26—The Little Organ Player of San Juan (Dr.) .....
Dec. 27—A Pair of Boots (Com.).....
Dec. 27—How the "Duke of Leisure" Reached His Winter Home (Com.).....1000
Dec. 30—Our Lady of the Pearls (Dr.).....1000
Dec. 31—A Rough Ride with Nitroglycerine (W. Dr.) 1000
Jan. 1—A Loyal Deserter (Dr.) 1000
Jan. 2—Greater Wealth (Dr.).....1000
Jan. 3—Steak and Onions (Com.).....
Jan. 3—The Curious Family (Com.).....
Jan. 6—Prompted by Jealousy (Dr.).....1000
Jan. 7—The Gunfighter's Son (Western)....1000
Jan. 8—The Man Who Might Have Been (Dr.) 1000
Jan. 9—The False Order (Dr.).....1000
Jan. 10—The Cowhoy Editor (Com.).....
Jan. 10—Whose Wife Is This (Com.).....

URBAN ECLIPSE

George Kleine

Dec. 11—The Manchester Ship Canal, England (Travel) 400
Dec. 16—The Red Man's Honor—Part One (Dr.) 1000
Dec. 16—The Red Man's Honor—Part Two (Dr.) 1000
Dec. 18—Picturesque Dalmatia (Balkan) (Sc.) 450
Dec. 18—Three Rogues Outwitted (Com.)... 550
Dec. 25—Beauty Spots in South Wales (Travel) 250
Dec. 25—Wood Industry in French Jura (Indus.) 300
Dec. 25—The "Angel" Child (Com.)..... 450
Jan. 1—Laughing Billy (Com.)..... 400
Jan. 1—A Four-footed Cupid (Com.)..... 600
Jan. 8—Along the Coast of Dalmatia, Austria (Travel) 200
Jan. 8—Kidnapping the Fiddler (Com.).... 800
Jan. 15—Two Men and a Girl (Dr.).....

VITAGRAPH

Dec. 6—The Dawning, Part I and II (Dr.).2000
Dec. 7—The Awakening of Bianca (Dr.)...1000
Dec. 9—The Signal of Distress (Dr.).....1000
Dec. 10—Doctor Bridget (Com.).....1000
Dec. 11—Natoosa (Dr.) 1000
Dec. 12—Adam and Eve (Dr.).....1000
Dec. 13—The Song of the Shell (Dr.)...1000
Dec. 14—All For a Girl (Com.).....
Dec. 14—The Dandy, or Mr. Dawson Turns the Tables (Com.).....
Dec. 16—A Leap Year Proposal (Com. Dr.)..1000
Dec. 17—The Night Before Christmas (Dr.).1000
Dec. 18—Who Stole Bunny's Umbrella (Com.)
Dec. 18—At the Dog Show (Topical).....
Dec. 19—The Hat (Dr.).....1000
Dec. 20—Following the Star (Dr.).....1000
Dec. 21—A Marriage of Convenience (Dr.)..1000
Dec. 23—While She Powdered Her Nose (Com. Dr.) 1000
Dec. 24—It All Came Out in the Wash (Com. Dr.) .....
Dec. 24—Ida's Xmas (Dr.).....
Dec. 25—Two Women and Two Men (Dr.)..1000
Dec. 26—Freckles (Com.) 1000
Dec. 27—The Better Man (Dr.).....1000
Dec. 27—The Reincarnation of Kharma (3 reels Special) (Dr.).....3000
Dec. 28—Sue Simpkins' Ambition (Com. Dr.).1000
Dec. 30—Planting the Spring Garden (Com.).1000
Dec. 31—A Woman (Dr.) 1000
Jan. 1—Love Hath Wrought a Miracle (Dr.)
Jan. 1—Casey at the Bat (Com.).....
Jan. 2—The Adventure of the Counterfeit Bills (Dr.) 1000
Jan. 3—Mr. Bolter's Niece (Com. Dr.).....1000
Jan. 4—A Bit of Blue Ribbon (Dr.) 1000

Are You A Mechanic?

Have you an expert or even a practical knowledge of mechanical construction?

If you fill these requirements, then we have a treat in store for you when you inspect the

Simplex

The peer of motion picture projection machines.

We would like it if every man who is going to buy a moving picture machine is expert in mechanical construction so he could see, compare and judge for himself the relative merits of the machines now on the market.

Don't accept as final the word of the man who makes the machine. He is prejudiced. He has an axe to grind. Don't take our word for the supremacy of the Simplex projector.

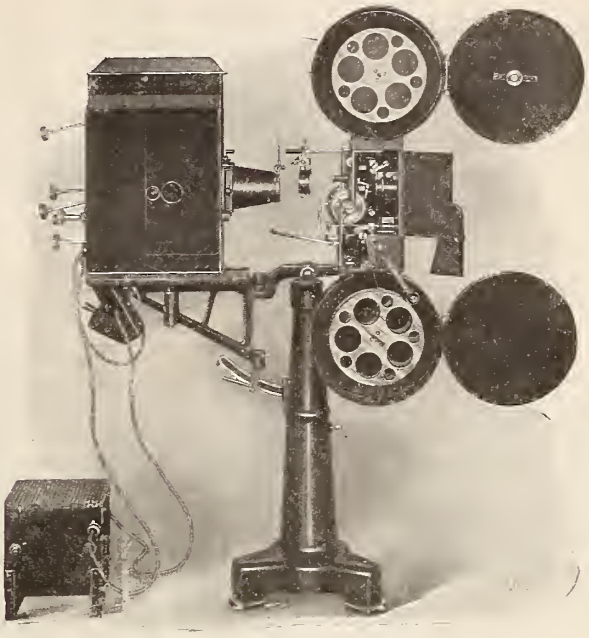
Judge for yourself. If you haven't the special experience necessary, surely you are acquainted with someone who has that knowledge; who is an expert mechanic and unprejudiced. Ask him to go with you to look at different makes of machines. Pay him for his services, if necessary. It will be money well invested.

We are willing to submit the Simplex for inspection and test to any unprejudiced expert.

The Simplex projects absolutely flickerless, steady pictures. No eyestrain where the Simplex is used. Anyone but a blind man can see that, but the mechanism which projects the pictures—will it stand up? What is it going to cost for repairs? Is it easy to make adjustments and replace parts? Will it project as good a picture in six months or a year as it does when new?

These are the points to **know**, not guess at, when you spend your good money for a machine.

Write us today for catalogue B and name and address of nearest dealer who has the Simplex projector in stock.



MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

The Art of Scenario Writing
By WILLIAM LORD WRIGHT
And 1 Year's Subscription to *Moving Picture News* for $2.00

IMPROVE YOUR PICTURES 50%

With the very best intermittent action that high grade mechanics can produce.
MACHINES REPAIRED. Parts that can't be had elsewhere.
The cam with a TWO YEAR GUARANTEE.
Hardened cam, webbed star, shaft and sprocket for Power's No. 5 machine..... $12.00
For Edison one-pin machine..... 9.75
Above parts interchange with standard bushings.

3 wing inside shutters for above machines..... $4.00
Operator's repair kit..... 11.50
LAVEZZI MACHINE WORKS, 2940 Herndon Street, CHICAGO

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

SACRIFICED. Consisting elegant mink fur lined coat, Persian lamb collar, $35; pair of elegant bear robes $15 each, raccoon cap $5, pair of fur gloves $4, pair of goggles 50c., 1 pair leather leggins $3.50. Will sell separately or the lot, all new, never worn; original price $225.
CHAUFFEUR'S COMPLETE OUTFIT
G. CHASE, 118 East 28th St., New York.

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

LbMr '13

RELIANCE

JANUARY 1st, 1913

THE GREAT OPENING FEATURE OF THE NEW YEAR

"FIRST REEL"

IN 2 REELS

"DUTY and THE MAN"

IN 2 REELS

A POWERFUL DRAMA OF THE "ROYAL NORTHWEST MOUNTED POLICE"
ADAPTED FROM

James Oliver Curwood's Most Famous Novel

"SECOND REEL"

THE RELIANCE STUDIOS, 540 West 21st Street, NEW YORK

(MUTUAL PROGRAM)

POWER'S CAMERAGRAPH No. 6A

WILL BRING YOU

A Happy New Year

OF STEADY BUSINESS and ASSURED SUCCESS

THE MACHINE OF POWER CONSTRUCTED BY POWER

MEANS A FULL HOUSE ALL THE TIME

CONSTRUCTION—Of the best material—simple but perfect.

OPERATION—Almost noiseless—may be run by a child, but does a man's work.

PROJECTION—Absolutely perfect—pictures, clear, steady, without flicker.

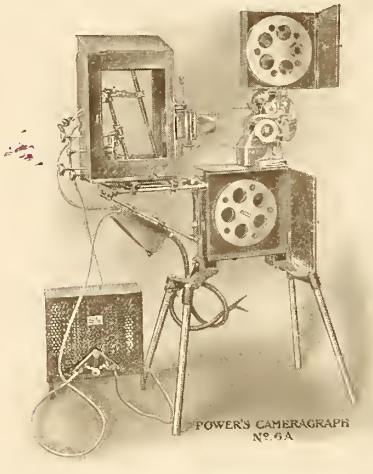
LOOP SETTER DEVICE—Resets lower loop automatically without stopping. No more dark screens and interrupted pictures.

MOTOR DRIVE—Latest approved design.

THE RESULT IS

POWER'S CAMERAGRAPH No. 6A HAS WON THE APPROVAL OF THE TRADE, AND IS RECOGNIZED BY THE MOTION PICTURE WORLD AS THE LEADING MOVING PICTURE MACHINE.

THIS HAS BEEN



PROVED BY

ITS ADOPTION

By all prominent lecturers—
LYMAN H. HOWE
DWIGHT L. ELMENDORF
BURTON HOLMES, etc.

ITS ADOPTION

By the U. S. Government at numerous army posts and aboard many battleships.

ITS ADOPTION

By the big feature shows—
PAUL RAINEY, ALASKA-SIBERIA, etc., and by leading exhibitors throughout the world.

AND

The fact that there are sold more POWER'S CAMERAGRAPHS than all other machines combined.

POWER'S CAMERAGRAPHS ARE IN THE MAJORITY OF HOUSES OF THE WORLD. WHY NOT IN YOURS? Catalogue D will give you full details.

NICHOLAS POWER COMPANY, 90 Gold Street, NEW YORK

THE LEADING MAKERS OF MOTION PICTURE MACHINES

LIBRARY OF CONGRESS
0 007 551 487 6